

The Learning Through Body Percussion

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Abstract—The purpose of this article is to discuss the body percussion theory and practice developed by Dalcroze. The body percussion learning model is basically music learning, but the model can be adopted for dance learning. In Dalcroze's theory there are three elements developed in the concept of learning including eurythmic, solfeggio, and improvisation. These three things basically are elements that exist in music, but these elements can be used in the development of dance movements. Therefore, the concept of body percussion was experimented in dance learning. The research method used was a pre-experiment with one group pretest-posttest design. The findings found in this study can be concluded that the concept of body percussion can be implemented practically in dance learning and produce dance forms accompanied by music from the dancer's body. Body Percussion learning can improve musical ability (rhythmic) dance movements of students after being given learning treatment.

Keywords: *dance learning, body percussion, musical sensitivity, Dalcroze*

I. INTRODUCTION

Based on the results of research in a dance learning, there are several phenomena that there are some weaknesses experienced by students while dancing, namely the ability of students to understand and master the tempo, dynamics, rhythm, and accent. Following is a description of the problems of these three aspects. First, the tempo problem experienced by students, which is less able to maintain the stability of the tempo when dancing. Second, the dynamic problem experienced by students, which is less able to feel the softness of the sounds and movements while dancing. In addition, the relationship with the dynamics of music in dance, i.e. if the child cannot feel the harshness of the sound in music, as a result student will get obstacles when setting energy processing in the dance motion. Third, rhythmic problems experienced by students, namely students cannot distinguish the types of rhythmic patterns of motion, as a result the movement of movement is not optimal and less understanding the structure of the dance form.

Researchers make dance compositions which have musical elements, which utilize internal musical instruments to form a dance or can be called a body percussion. Researchers try to make the concept of body percussion learning, because it utilizes the simplest musical instrument and does not incur the cost of music is a body musical instrument by proposing an idea, namely body percussion learning to be applied to students. What is achieved in outline in body percussion

learning, is the ability to feel the rhythmic patterns of dance and hearing movements while dancing. This is more than expected in a dance lesson that so far has not utilized musical instruments that are on the body of a person or dancer. In connection with rhythmic and hearing in dancing (sensitivity/musicality), that humans with rhythm are interconnected, so also with music there is a form of attraction that attracts each other, giving rise to tensions that make humans themselves to make a movement. Milyartini et al in Nugraha states that teachers must be good at making rhythmic, both with clapping and verbal, this really helps students make movements with the desired tempo, while training the sensitivity of the tempo or the speed of a movement that is done, both with songs and musical rhythms in dance [1].

II. THEORETICAL REVIEW

The definition of percussion according to Banoë, is "a variety of tools that sound by beating, shaking or hitting each other". Body is a body in a dancer that is used as a musical instrument for the utilization of music in the body [2]. As for Body Percussion, other names in the Indonesian language are said to percussion the body is a dance movement that produces sounds from limbs / movements by beating the limbs rhythmically in dance movements. So, in this way can give students direct experience of the elements of music and dance movements, such as beat, rhythm, meter, and help students internalize rhythmic skills.

Keith Terry transforms his own body into a slap thigh percussion instrument, clapping his hands. Then it can replace what is being played on the drum into the body. Terry develops the rhythm and movement that he has incorporated into a wide variety of musical settings, including the collaboration that getting motion with this body music is the internalization of the rhythm [3].

This research has benefits as a reference for art and culture teachers, especially in the fields of dance and music in composing the concept of music learning in dance, especially the concept of learning body percussion and practically this research is expected to be an input to educational institutions, especially in high school level schools of art and culture, especially in the field music and dance. The purpose of writing this article, is to discuss the theory and practice of body percussion developed by Dalcroze. The body percussion learning model is basically music learning, but the model can be adopted for dance learning. In Dalcroze's theory there are three elements developed in the concept of learning including

eurythmic, solfeggio, and improvisation. These three things basically are elements that exist in music, but these elements can be used in the development of dance movements. Therefore, the concept of body percussion was experimented in dance learning. The concept of body percussion can be implemented practically in dance learning and produces dance forms accompanied by music from the dancer's body. Body percussion learning is able to improve students' musical ability (rhythmic) dance movements before and after. Therefore, in learning dance, students not only learn in terms of dance moves but play percussion from their own bodies. They dance to feel the rhythmic from the body's punch which produces sound, tempo, time signature, so they can practice the rhythmic sense and cultivate students' sense of sensitivity to dance moves.

Based on the opinion Dalcroze developed his method from three points of view, namely: Eurhythmics, solfege, and improvisation [4]. The eurhythmics approach is based on the idea that rhythm is the most basic thing in music, and the beginning of the whole rhythm of music may be found in the natural rhythm of the body in developing musical skills. The goal of eurhythmics is to improve; (1) mental and emotional, which is focused on awareness, concentration, social integration and realization and expression, (2) physical, which includes: ease in playing the work, accuracy in playing the work and personal expression while playing the work, (3) musicality, which includes: speed, accuracy, personal responses when listening, analysis of reading, writing and changing (improvisation). Eurhythmics is an attempt to arouse and control feelings through movement in a particular musical atmosphere. Eurhythmics can also train students to increase their attention and creative response to musical changes, while placing the kinesthetic process in a controlled manner. The kinesthetic process is a link between external body movements (head, shoulders, hands, waist, legs, etc.) and sense movements in humans, which are controlled by the brain's commands through the nervous system. This Dalcroze model, the adaptation researcher is in the form of a dance learning model presentation. Researchers are of the same opinion that even dance moves have the same musical elements in them. Dance and music will always be united and united in the taste and self of the actors, both teachers and students. This is in line with opinion of Dalcroze, movement and body rhythm as the origin of learning. The importance of body movements is related to music production. The classification of the use of "the body in music" explains the review of body percussion and the importance of body percussion in the form of learning.

From the explanation above, the theory can be developed into body percussion learning. Before designing the theory, it is necessary to explain about body percussion. Body percussion is always connected with internal music. Because, internal music is music that comes from the members of the human body. This is in line with the opinion of Rustiyanti "Internal music, which is music that is built by dancers themselves that produce rhythmic sounds from the dancer's body, such as vocals, applause, finger picking, whistling, foot pounding, etc." [5]. Internal music was developed based on the results of the experiments of researchers who made a paradigm about music in dance. For example, experiments on sounds that come from chest blows, applause, etc., will produce a different sound.

Even so, how to hit it or how to produce the sound there are elements of dance moves. Therefore, the motion elements are produced through exploration. According to Dewi in Rustiyanti states that "exploration is one of the important ways that composers do in making a composition, because exploration becomes a supporter of creative ideas" [5].

After discussing internal music, it goes into explaining the development of Dalcroze's theory in body percussion. The Dalcroze model that has been described previously consists of three stages, including eurythmic, solfeggio, improvisation. There are stages that must be eliminated according to the needs in learning body percussion. The phase that was eliminated was improvisation. The stage is omitted, because the body percussion learning design does not require students to improvise, then the body percussion learning model consists of only two, including eurythmic and solfeggio. The following is an explanation of the two stages in learning body percussion. In connection with Eurythmic, according to researchers, it can be defined that the collections of rhythmic patterns are arranged in a structured manner, so as to form a unity in dance work to achieve goals, including: (1) increasing the rhythmic sense of motion by a dancer; (2) physical, which can improve the ability to dance or play dance work, including the ability to concentrate, flexibility of motion, space, tempo, energy, and expression of motion.

III. RESEARCH METHODS

The design of this study was taken from Sugiyono stating that "it was said to be Design, because this design was not yet a genuine experiment" [6]. So, the research design used is One Group Pretest-Posttest Design. According to Sugiyono argues that in the One Group Pretest-Posttest Design first give a preliminary test to determine the rhythmic abilities of students [6]. After that, given treatment and finally giving a final test to find out the development of the results of rhythmic abilities.

Data collection techniques by means of literature study. This study explores data in the form of a body percussion model. The location of this research is at SMAN 1 CIAMIS on Jl. Gu Galuh No.37 Ciamis 46211.

IV. RESEARCH RESULTS AND DISCUSSION

In connection with the application of the Dalcroze model that will be developed in body percussion learning there are several stages that must be carried out in the application of the model, including: first the appreciation phase, the second stage of introduction of body percussion, the third stage of body percussion imitation, the fourth exploration of body percussion dance movements, and the fifth evaluation stage. The concept of applying the Dalcroze model in body learning can be seen as follows.

A. Appreciation Stage

In the appreciation phase the first thing discussed is the Eurythmic element. Eurythmic developed by the teacher starts using audio visual media. The use of audio-visual media as a support to arouse student learning motivation for body learning. The example shown is the body percussion that has been designed by the teacher. Please note, students appreciate

the video that has been shown. Next, students express what they see, focus on the rhythmic motion of the dance, students reveal what the movement patterns of the body percussion that have been seen through the audio visual.

After the discussion on Eurythmic is recognized by students, the next discussion is about the second element, namely Solfeggio, Solfeggio developed by the teacher is the same as Eurythmic development by using audio visual media. The use of audio-visual media as a support to arouse student learning motivation for body learning. The example shown is the body percussion that has been designed by the teacher. Please note, students appreciate the video that has been shown. Next, students express what they see, focusing on hearing, the color of the sound and even the sounds produced by the dance movements, students express what the sound patterns and sound colors of the body percussion that have been seen through the audio visual.

B. Introduction Stage

In the introduction stage of body percussion, the first step of the goal sought is to identify students who have experience about Eurhythmic and Solfeggio. Here the aim is to identify students who have good internal musicality with less good. The second step, the teacher gives material about body percussion. However, body percussion is connected with internal music material. Because, internal music has an understanding of the original musical instruments produced from limbs. So, internal music is also one of the discussions of body percussion. In this case internal music is related to Eurhythmic and Solfeggio. After explaining the meaning of body percussion, then the teacher gives an example of processing rhythmic patterns along with the sound of dance moves with easy, medium, and complex categories. The following is an explanation of the three categories. The next example for the body percussion learning material or teaching examples practiced by the teacher is the body percussion dance that starts from the easy, medium, and complex categories. In the easy category there are several things that need attention, including namely; First, pay attention to the number of body parts used in composing the rhythmic patterns of dance movements. For example, using a type of limb (a musical instrument on a limb) such as the flick of a finger and then arranging the rhythmic pattern with a tempo that is not too fast. This shows that the rhythmic processing of dance moves using one type of musical instrument on the limbs with a medium tempo. In this category there are several things that need attention, including namely; first, how many body musical instruments are used in processing the rhythmic patterns of dance movements. So that more clear examples of the medium category can be explained as follows. When someone is doing dance moves such as finger flick combined with clapping of hands with two types of claps that produce high and low sounds, and with a slightly fast tempo will produce a rhythmic pattern that is of medium category. In addition, it is also necessary to pay attention to the rhythmic pattern of falling to the beat up and beat tempo. In the complex category, we need to pay attention to the complexity, because to provide an understanding of the rhythmic patterns of complex dance movements, the ability of students to absorb material needs to be considered. As for the examples given and

in this material it is necessary to pay attention to the number and types of body musical instruments used in rhythmic patterns of dance movements. Like, the combination of five body musical instruments contained in a rhythmic pattern of dance movements. The musical instruments used consisted of finger flaps, hand claps, chest blows, thigh blows, and pounding feet. In addition, the Introduction Stage

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according to their respective understandings. Here the aim is to find out students' abilities in terms of rhythmic sound translation which is applied based on their abilities and imagination. The audio content is a rhythmic pattern model along with the sound of dance moves in the easy, medium, and complex categories.

C. Application and Exploration Stage

The body percussion exploration stage, the teacher has designed and prepared a body percussion dance composition, students try to imitate it until they can. So, in this stage they do the training process from the body percussion design until they are able to imitate it. After students understand the rhythmic patterns of motion that the teacher has given or imitated, the teacher assigns students to explore dance movements by combining body musical instruments with the rhythmic patterns of dance moves to find out the rhythmic patterns of dance movements resulting from exploration. In addition, there are elements of dance movements, namely, motion, space, and energy. Keep in mind, the function of the exploration stage not only makes students understand about the rhythmic patterns of dance movements, but indirectly students can develop rhythmic patterns of dance motion based on their own thoughts.

D. Evaluation Stage

Every meeting needs verification, meaning to reflect on what students have applied related to the rhythmic patterns of body percussion dance movements. Is that already good or needs improvement in the next meeting. To find this out, the teacher asks students to express what they have done, so that they are able to interpret the process of rhythmic dance practice. Based on the explanation above about body percussion learning along with its stages, students can strengthen their rhythmic sense of the rhythmic ability of dance motion, so students not only play a role in their movements, but play in rhythmic beats or rhythm of music played from their body blows. Therefore, it can train students' musical sensitivity. From the above learning, it can be evaluated related

to body percussion learning, that is, whether the dance imitation is very good, good, good enough, not good, or not very good. Thus, students know the level of ability in the application of the rhythmic patterns of dance moves.

V. CONCLUSIONS

In applying the darcroze model, found the effectiveness of understanding the elements in music that have an impact on the significance of increasing student dance movements related to tempo, dynamics, rhythmic patterns and movement exploration. In this case students can feel the effectiveness of increasing the ability of creativity in dance learning.

Dance learning through body percussion which is a basic concept that uses the dalcroze theory has benefits in increasing the rhythmic ability of dance motion. This analysis for learning influences the formation of students by possessing musical stimulation abilities. Exploring with musician's students can be creative in dance moves. This is the creation of the effectiveness of this research is an original research that contributes to provide recommendations for educators in terms of learning education for teachers for researchers and for dance trainers.

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