



Interactive Learning of Rejang Pakuluh Dance Using Google Sites at the Bali Asmarandana Dance Sample, Bandung City

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Abstract. This article discusses about results from learning interactive using google sites media on participants educate level intermediate at the Bali Asmarandana dance studio, Bandung. Rejang Pakulu Dance created in 2016 by Ni Komang Sri Wahyuni. This dance is danced by women as a form of devotion and gratitude to Ida Sang Hyang Widhi Wasa. Currently this dance has developed both in urban and rural areas on the island of Bali. Method research used is Mix Methods and the method of collecting data uses the observation interview method, while teaching uses the demonstration method. Object study is the Rejang Pakulu dance Ni Komang Sri Wahyuni 's work in the environment Institute Indonesian art Denpasar and participants studied at the Balinese dance studio Asmarandana. Finding from study this is interest participant educate learning the Rejang Pakuluh dance and dancing the Rejang Pakuluh dance is also the result in the form of the value given by the researcher.

Keywords: Rejang Pakuluh Dance · Spiritual Value · Odalan Ceremony

1 Preliminary

1.1 Background Behind

Rejang dance is a dance traditional movement whose movements are very simple, are something dance bulk in ceremony religion in *the pretend* that is done with full of devotion as well as mind devotion to *betara-betari* [1]. This dance is spread from the western tip of Bali to the eastern tip of the island of Bali. Rejang Dance in the Directory of Traditional Performing Arts in the Balinese dance section explained that Rejang Dance is included in the *Wali* dance, namely a ritual dance along with its smooth and slow dance movements as a symbol of surrender to God. There are many types and types of Rejang dance, some are still in a sacred form, and some are new forms, each of which is still in the religious sphere.

One new Rejang shape is the Rejang Pakulu dance. This Rejang Dance created in 2016 by Ni Komang Sri Wahyuni S.Sn, M.Sn.. This dance created in the grant event creation lecturer Institute Indonesian art Denpasar, Rejang Pakuluh Dance is a traditional Balinese dance in a ceremony welcoming the descent of tirtha Pakuluh, Titrha Pakuluh

is a tirtha that is *sprouted* at the Sad Kahyangan Temple which is used when there is a religious ceremony at the local temple. Because it is considered the importance of tirtha for the people in Bali, the idea emerged to make an expression of gratitude in the form of a dance that represents gratitude for the gift.

Rejang Pakulu dance is a dance sacred Balinese people in a ceremony to welcome the descent of tirtha nail. This rejang dance is specifically performed at the time of a traditional or religious ceremony of the Hindu community. The dance movements are very simple (plain), graceful, and carried out in groups or in bulk. This dance is performed by women in attending prayers by lining up, in a circle, and often holding hands. This dance is also believed to have important values in it, especially spiritual meaning, so it is believed to be a sacred dance and is done with gratitude. This dance was created in 2016 by one of the dance lecturers at the Institute Art Indonesia Denpasar, with choreographer Ni Komang Sri Wahyuni S.Sn, MSn. And composer I Gede Mawan S.Sn, M.Si. This dance was created, in the context of a lecturer grant in the environment Faculty Art ISI Denpasar show. Every sacred dance naturally has scored each spiritual. From the background behind the rejang dance kudos researcher interested in make the Rejang Pakulu dance as learning interactive.

Learning interactive is learning that involves liveliness participant educate in learning. So, from that the creation of this google site Becomes choice researchers for learning more interesting and student more active for look for now and research how variety movements, costumes, and makeup for the Rejang Pakuluh dance.

2 Research Methods

On research this writer use mix method. Use paradigm mix method/ combination research in the form of sequential exploratory (qualitative-quantitative), and planting grades on students through dance lessons using method pretest and posttest experiments. Paradigm mix method or method combination type sequential exploratory. Creswell [2] states the mix method or study combination chosen because his strength describe study qualitative and quantitative as well as minimize limitation second approach that. Method study from paradigm research used _ this is sequential exploratory. Method sequential exploratory is design where researcher more formerly start with explore qualitative data and analysis as well as then use findings in phase quantitative second [2].

3 Results and Discussion

3.1 History and Functions of the Rejang Pakuluh Dance

Rejang Pakulu Dance is a guardian dance or normal called sacred dance that is danced moment there is ceremony religious specifically in welcoming the descent of tirtha nail. The dance movements are quite simple (plain), graceful, natural expression, fashion simple and not excessive and carried out in groups or in bulk. This dance is performed by women in attending prayers by lining up, in a circle, and often holding hands. This dance is also believed to have important values in it, especially spiritual meaning, so it is believed to be a sacred dance and is done with gratitude. This dance was created in 2016 by one of the dance lecturers at the Institute Art Indonesia Denpasar, with choreographer Ni Komang Sri Wahyuni S. Sn, M.Sn. And composer I Gede Mawan S.Sn, M.Si.

This dance was created, in the context of a lecturer grant in the environment Faculty Art ISI Denpasar show. Based on results Interview with Rejang Pakuluh dance choreographer, this dance at first only socialized to only students and lecturers at ISI Denpasar, but with development this dance technology is uploaded choreographer to account YouTube for the Rejang Pakuluh dance could dance and enjoyed by the community. Based on observation writer on social media YouTube, Rejang Pakuluh dance get good appreciation and already many danced at the ceremony religion in Bali. According to Rejang Pakuluh dance choreographer this could dance from all circles start from teenager until mothers.

As already _ outlined above, the function of the Rejang Pakuluh dance is a guardian dance who can staged in ceremony religious alit, middle, or agent. Even though the Rejang Pakulu dance belongs to creative dance new but meaning from the creation of this dance is as guardian dance which can be applied in the middle Public Hindu general.

3.2 Rejang Pakulu Dance Accompaniment

Balinese Karawitan in etymology originated from the word cayenne which means smooth (beautiful) get prefix you and the ending the one who becomes meaningful karawitan art vocals and instrumental sounds that use the barrel of Pelog and Selendro. Musical vowel called now or song, whereas instrumental karawitan is called with gamelan [3]. The writers Bali mentions instrumental music with term percussion. According to Aryasa [4], view form Balinese instrumental music can be seen from existence element from form physical and element from form composition.

Form physique instrumental music reviewed from 3 (three) sources accessories that is first,

a. form don gamelan or -shaped gamelan flower blade and pencon; b. installation don gamelan based on hanged and pegged; c. perforation. System the holes in the gamelan don are holes in the body (2 holes)- holes in the legs (2 or 4 holes) such as on the instruments Gong, Kempur, Bende, Kenong, Terompong, Reyong, Kemplici, Klenang) and perforated in the end pencon (as in instrument Cengceng). Hole from gamelan don is called slit or sore throat with use rope on hole don gamelan contains splint as support/buffer rope on hole don gamelan. Installation don't have gamelan two that is hanging called with don't hang gamelan and forced or called with mepacek gamelan don; d. ingredient don gamelan that is made from bamboo, mix tin and copper or called with filigree or bronze, as well made from wood [4]. Balinese instrumental music (tetabuhan) if seen from form composition have 2 (two) types that is slowness or called gending, and shaking or evasive [4]. If reviewed more deep, slow motive and shaking (gending and evasive) have the characteristics of each, namely composition beats that. 1) The motive of slowness size song or gending generally length; 2) atmosphere song generally calm; 3) system game dominated by the system kekenyongan/keklenyongan. Slack is pattern game named Pacapping or pattern game simple that follows pattern game wait Jublag [3]. Slack it can also said as pattern game follow melody tree or bantag gending; 4) nature the gending generally metric; 5) atmosphere solemn, great, holy; 6) and bond composition strict pattern. While the shock motive (object) has characteristic features namely: 1) size the song / gending generally responsibility; 2) atmosphere song generally restless; 3) system game dominated by the system sweet potato and bend angsel (a period

planned dynamics in gending percussion and dance); 4) nature the gending generally rhythmic; 5) atmosphere busy, careful, and enthusiastic; and 6) bond pattern composition generally not enough strict [4].

Rejang Pakulu dance accompaniment different with rejang dance in general, this also makes characteristic typical separately in the Rejang Pakuluh dance which is presented. Use accompaniment in this dance gamelan depends situation gamelan instruments in the area that, for example if in the area they have a set of gong kebyar, serving accompaniment with gong kebyar, if there is a set of gamelan semarpegulingan, gamelan semar roll used _ however in presentation of gong kebyar and semarpegulingan give impression less great and noble, deep creation percussion Rejang Pakuluh I Gede dance accompaniment Mawan S.Sn, M.Si as composer give assumption that creation Rejang Pakulu dance accompaniment using Gong Gede to give characteristic typical of the Great and Adiluhung. Just a big gong is new big and need many people for play it. In the new consist from 1 drum without _ use bat (hip), 4 wait demung, 4 wait gangsa squat, 4 wait jublag, 4 wait shredder. 4 wait jegog 1 wait binoculars, 1 wait reyong, 1 piece kajar, 1 pangkon swipe ricik, 1 pair of gongs (lanang, wadon), 1 piece kempur and kemong. All exposure on already summarized in google sites app with link https://sites.google.com/d/1QkkAaZESCGawImSCcIty156I01QBgCEd/p/1_yh64Eu3aRBdg1RSQMg65J4lbdGGkrUu. With stimulant from this link participant educate could more actively ask to teacher and search know how rejang kudos in all form aspect from start variety geran and others.

3.3 Rejang Pakuluh Dance Learning Results at the Asmarandana Bali Dance Study

Target from study this is participant educate level adults in the Bali Asmarandana dance studio, totaling 6 people. Results rated by researchers only in scope participant educate active ask and can dance the Rejang Pakuluh dance with good and true. With the stimulus of the Google Sites application in the learning. The researcher also inserts a question

Table 1. Student score.

Subject	Score		Predicate
	Raw	Standard	
1	48	96	A
2	45	90	A
3	48	96	A
4	45	90	A
5	48	96	A
6	45	90	A
Amount	279	558	
Average	46,5	93	

game answer to participant educate. Results obtained participant educate level mature is a satisfaction for researcher because in period time a month participant educate level mature already can dance rejang dance kudus with good. Following Rejang Pakulu dance evaluation using the alphabet of the assessed criteria naturally that is Wiraga, Wirama and Wirasa (Table 1).

4 Conclusion

Rejang Pakulu Dance is a guardian dance or normal called sacred dance that is danced moment there is ceremony religious specifically in welcoming the descent of tirtha nail. The dance movements are very simple (plain), graceful, natural expression, fashion simple and not excessive and carried out in groups or in bulk. This dance is performed by women in attending prayers by lining up, in a circle, and often holding hands. This dance is also believed to have important values in it, especially spiritual meaning, so it is believed to be a sacred dance and is done with gratitude. This dance was created in 2016 by one of the dance lecturers at the Institute Art Indonesia Denpasar, with choreographer Ni Komang Sri Wahyuni S.Sn, M.Sn. And composer I Gede Mawan S.Sn, M.Si. Rejang Pakulu dance function is a guardian dance that can staged in ceremony religious alit, middle, or agent. Although the Rejang Pakulu dance belongs to creative dance new but meaning from the creation of this dance is as a guardian dance that can be applied in the middle Public Hindu general. Rejang Pakulu Dance made learning interactive because knowledge researcher moment down to the field at the Bali Asmarandana dance studio participant educate level mature not yet many get to know Wali dance or ceremonial dance ordinary religion _ staged in ceremony religious in the main temple as offering to Ida Sang Hyang Widhi Wasa. Results obtained in Rejang Pakulu dance lessons enough satisfying because participant educate level mature could dance the Rejang Pakuluh dance with Fine. Although not yet staged in a Hindu religious event in the city of Bandung.

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