

THE TRADITION OF *INDANG TAGAK* DANCE IN NAGARI LUBUK GADANG UTARA SOLOK SELATAN: AN AESTHETIC STUDY

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Abstract

The purpose of this article is to reveal the aesthetic values contained in the structure of the traditional Indang Tagak dance performance in North NagariLubukGadang, South Solok Regency. This dance has a characteristic which is the dancers are males and aged between 39 to 50 years. This research is qualitative research using descriptive methods. The object of this research is the structure of the traditional IndangTagak dance performance in North LubukGadang, South Solok Regency. The researcher is a key instrument in this study. The data was collected through observation, interviews, literature studies, and documentation of the socio-cultural symptoms and the existence of IndangTagak. Based on the results of the study, the IndangTagak dance has traditional aesthetics that are rooted in the local cultural values of the people of North NagariLubukGadang. The aesthetic values of the IndangTagakNagariLubukGadang Utara dance are found in the structure of motion, costume, floor design, music design, and property. The aesthetic value of the IndangTagak dance in NagariLubukGadang Utara is inseparable from the cultural values that form the basis for the LubukGadang Utara community.

Key Word: Traditional Indang Tagak Dance, aesthetic values and performance.

Introduction

Traditional dance as a cultural expression which is the embodiment of collective ideas and social behavior of the owner's community. This is becomes the identity of the supporting community. In Minangkabau, many dance traditions are found in various district which still maintain traditional patterns. Traditional dances are generally developed with various versions. Each describes the values of local traditions with distinctive beauty. The value of beauty that is typical of society is called aesthetic terms. The value of beauty is the pride of the district community and is responsible for traditional dance itself.

In Minangkabau, the creation of traditional dance in principle is a manifestation of the collective mind of the community that belongs to the society. Growing and developing in the district, it is characteristic of the district itself. Traditional dance that grows and develops in Minangkabau such as IndangTagak dance in JorongSampuNorthLubukGadang South Solok District, an ethnic administrative area, located in the southern part of West Sumatra Province, has a variety of unique traditional arts.

Traditional arts that grow and develop in South Solok Regency are the result of collective thoughts of local communities, such as GandangGarunai, SaluangPanjang, Batombe, PiriangBakasai dance, and IndangTagak dance. IndangTagak dance is one of the traditional dances that grows and develops in JorongSampunagariLubukgadang Utara, because the dance has undergone a long history, and has been going on for generations as a cultural heritage. Soedarsono (1977: 46). IndangTagak dance from the past until now has been used as a complementary tool to commemorate the Islamic holiday which appears in the activities of da'wah facilities for the people of North LubukGadangDistrict, South Solok Regency, as well as traditional ceremonies.

IndangTagak traditional dance for communities around South Solok Regency is a cultural heritage, and at the same time as the identity of the community of South Solok Regency. IndangTagak dance tradition is still carried out by the people of Solok Selatan until now, and the Indang dance is one form of performance consisting of oral literature in its delivery through poetry who breathes Islam, and is supported by the game Rapa'i and shawl. Verses that are sung or sung in the IndangTagak dance are in the form of grandeur or praise to Allah, all the prophets, and history about the Prophet.

Indang Tagak dance performance is done by sitting and standing two syaf facing each other by chanting poems while moving the body left to right, forward to back while hitting the mother (rapa'i) and playing the scarf. In Indang Tagak dance performances, this tradition is not the same as dance performance in general. Because the Indang Tagak dance performance does not emphasize the dancer's body movements, but prioritizes the Rapa musical instrument "I, while singing / singing and playing a scarf. Traditionally, Indang was used as a medium of propaganda to spread Islam, which was delivered from Surau to Surau, which was displayed on religious events such as the Maulid Nabi, Isra 'Mi'raj, Eid Al-Fitr, Eid al-Adha and the Islamic New Year. In the era of independence and until now the Indang Tagak dance is still displayed in places of worship such as Surau or Masjid and has also expanded to the stage.

IndangTagak dance is one form of art products as a result of human efforts that bring out beauty. Art is a product of human cultivation that is loaded with aesthetic elements. So that art can bring out the values of beauty that please humans. Like the IndangTagak dance, by bringing up the beauty values of the IndangTagak dance, it has fascinated the eyes of the people of JorongSampu and its surroundings. The aesthetics of the IndangTagak dance are inseparable from the values and customs of the JorongSampu community in NagariLubukGadang Utara and its surroundings, so that ethically and logically the IndangTagak dance can be accepted by the local community. IndangTagak dance is a work that relates to human feelings, which means that the dance was created starting from ideas that are then implemented by humans through the form of creation with the process of creation between feelings and thoughts and developed with logic, Desfiarni (2013: 121). So that the Indangtagak dance to date continues to have the life repertoire of the JorongSampuNagariLubukgadang Utara community.

According to Gie (1976: 15. 17.19), in Greek Esthetics means things that can be absorbed with the five senses. Furthermore Gie explained that beauty in art has a close relationship with the ability of humans to judge the artwork. This ability in philosophy is known as taste. Gie's aesthetic goals are beautiful and ugly according to certain aesthetic standards or norms, in society. These two meanings in aesthetics are the opposite two poles, in line with the well-known moral notions of good and bad. The meaning of the sensory absorption in the IndangTagak dance originating from JorongSampu is related to the visualization of all the elements of the dance.

Indang Tagak dance has an aesthetic element, because the dance is a work of art, which is a human copyright. This cannot be denied, because a work of art clearly relates to human feelings or feelings. This means that the work of art was created originating from ideas which were then implemented by humans through the manifestation of their creation with the process of creation between thoughts and feelings. From the imagination that develops it is thought by logic, which develops in the end assessed and felt its shape through taste. So that artwork has an aesthetic element, besides the element of logic (Indrayuda, 2001: 17).

Djelantlk (1990: 14) states the weight is related to the contents of an item. Art is not only related to what is seen, but also includes what is felt and lived towards the contents of the art. So an art form such as dance can be observed in terms of aesthetics objectively and sabybly, namely in terms of form or shape and aspects of weight.

In the results of this study, the problem of beauty (aesthetics) is focused on the problem in terms of form or form, the structure is related to beauty with elements of dance. The dance element consists of the main elements and supporting elements as expressed by Purwatiningsih (1998/1999: 50). The main element is motion, while the supporting elements are floor patterns, dancers, clothing and makeup, property, music. and venue. Structures Keraf (1995: 57) explains that structure is a set of relationships between organized parts, which form a larger unit. Observing from the description above that the structure of dance is a relationship between the elements of dance, namely the movement of the main elements with supporting elements that are interrelated and form a unity that is manifested in one form of dance.

Research Methodology

This study uses qualitative research methods with a descriptive analysis approach. Research that studies and analyzes data objectively based on tangible facts found regarding: IndangTagak Dance Aesthetic Study Tradition.

This study focuses on natural phenomena or events experienced by research subjects. The selection of this type of research is done because qualitative research is more used to examine or study human behavior or cultural phenomena and social life. As explained in the definition of qualitative research, (Moleong, 2011; 6) ,:

"Qualitative Research is research that intends to understand the phenomenon of what is experienced by the subject of research such as behavior, perceptions, motivations, actions, etc.,

holistically, and by way of descriptions in the form of words and languages, on a special context natural and by utilizing the sharing of natural methods "

The object of this research is aesthetic value in IndangTagak Dance. The research obstacle that will be observed is related to the aesthetic value of the IndangTagak dance. The speakers at the study were the perpetrators of the IndangTagak dance, NiniakMamak, elements of the JorongSampuNagariLubukGadang Utara government, and the community.

This research instrument uses the main instrument, namely the researcher himself who aims to obtain and obtain valid data, and is assisted with other instruments such as stationery, recording devices such as cameras (videos and photos). The function of other instruments in this study is complementary to the main instruments such as recording data and describing the results of observations that the researcher did. On the other hand, the instrument aims to document and maintain the validity of research objects through audio and visual recording of IndangTagak dance.

The technique used in collecting data in qualitative research is literature study, observation, interviews and documentation. The analysis of the study was carried out by the ethnographic method developed by Spradley, which is a method that has 12 research steps, but has been modified into 7 steps: (1) determine the object of research (2) conduct field observations (3) conduct domain analysis (4) make observations focused (5) conducting taxonomic observations (6) analyzing themes and (7) writing reports. In the end, the results of the analysis carried out ethnographically can be arranged into a report on the results of the research, which is able to explain the aesthetic values contained in the IndangTagak dance.

Discussion

1. General Description of the Research Location

Solok Selatan Regency based on Peremen No. 4 of 2006 is the division of the regency area, including the division of Sangair District. In Sangir sub-district there is one of the nagari namely NagariLubukGadang Utara. NagariLubukGadang Utara is also a division of LubukGadangInduk. North LubukGadangNagari consists of 4 jorong, including the JorongSampu. NagariLubukGadang Utara Sangir District borders on:

North: borders the Cold Water Nagari, SangirJujuan
 South: bordering NagariLubukGadangInduk, Sangir
 West: bordering the BatangBangko River
 East: bordering LubukGadangTimur, Sangir

North LubukGadangNagari is only traversed by regency roads, which are about 8 km from Provincial roads that connect the city of Padang with Kerinci Regency and Dhamasraya Regency. Roads in North LubukGadangNagari with neighboring, while the road betweenarea has status as a district road. Good facilities and infrastructure become the flow of goods mobilization and people who enter and exitNorth of LubukGadang Districtrunning smoothly with a high enough intensity. In NagariLubukGadang Utara has a Personal Travel Transportation facility registered in the Solok Selatan Travel Association and South Solok Tourism.

2. The Origin of Indang Tagak dance in Sampu Area North of Lubuk Gadang District

IndangTagak dance is a traditional dance that grows and develops in the Minangkabau community. The area in Minangkabau which is popular with the Indang dance is the Indang dance in the Pariaman area. Pariaman area has many Indang dance forms that grow and develop in the community. Apart from that, the Indang dance in JorongSampu, NagariLubukGadang Utara, South Solok Regency, also has an Indang dance called IndangTagak dance.

Looking at the beginning of the emergence of the IndangTagak dance in JorongSampu, NagariLubukGadang Utara, Rustam Can (interview, August 9, 2018) explained that the origin of this dance began with the arrival of a person named Bustami (SyehSampu) from 1970 from Aceh came to the Nagari with the aim of migrating. One of the goals for North NagariLubukGadang is to spread Islam and expand the Isalm religion. One of the activities was carried out in the form of art, which was in the form of a dance called the Indang Dance. Because the Indang dance is used as a medium of propaganda in the spread of Islam.Rustam Can and Syahrul also completed the Indang dance form which was taught similar to Saman dance in Aceh, but the name of dance that developed in the LubukGadang Utara nagari was called Indang dance. Along with the development of the era of Indang dance, the name of the dance changed as the IndangTagak dance until now.

The IndangTagak dance was initially attended by several people in JorongSampu. One of the first students to join this dance and is still alive today is called Maksa (72 yrs). Maksa is currently not participating anymore due to age, so the Indang dance is inherited and continued by Syahrul (Son of Maksa, 39 years). Initially the IndangTagak Dance was displayed at the commemoration of Islamic holidays such as Eid al-Fitr, Eid al-Adha, MaulidNabi, and the turn of the Islamic New Year. The presentation is by arranging dancers in rows in the form of 2 syaf facing each other with a position of kneeling (sitting on top to two heels). In the performance of the dance is done by sitting and standing.

In the presentation of the IndangTagak Dance, this dance does not only consist of movements but also has verses sung by dancers while moving. Maksa and Rustam Can (interview, August 9, 2018) stated that the IndangTagak dance danced consisted of 7 articles which were carried out sequentially and in each article there were several movements, and the movements were carried out while singing and beating. Songs or poems spoken by dancers have related meanings about the fundamentals of the teachings that are in Islam.

3.Indang Tagak Tradition Dance in North Lubuk Gadang District, South Solok Regency : Aesthetic Study.

Form and Composition of Main Elements (motion) Indang Tagak Dance

IndangTagak dance is a traditional dance that grows and develops in JorongSampuNagariLubukGadang Utara has its own characteristics, namely the form of the performance of the dance is performed in the form of sitting one and two syaf or two berbanjar facing each other and also the elements of oral literature performed. The form of IndangTagak dance performance is seen from the aspect of the combination of motion, music, floor patterns, dancers, property, clothing, place and time of the show.

Motion is the most important aspect in a dance, because motion as a communication medium to convey ideas and values contained in a dance to observers of dance. On the other hand, the dance of physical experience is the most important in human life, therefore it can be said that motion itself is an important symptom used in the IndangTagak show.

In the IndangTagak Dance performance, this dance does not only consist of movements but also has poems sung by dancers while moving and also while hitting rapa'i and playing shawls. The IndangTagak dance show consists of 7 articles and each article has several types of motion. Article 1 consists of 3 types of motion, article 2 consists of 2 types of motion, article 3 consists of 2 types of motion, while in article 4 there are 3 types of motion, article 5 consists of 2 types of motion, chapter 6 there are 3 kinds motion, and in article 7 consists of 2 kinds of motion. Every article of dance movement always starts with respect, then continues with a core motion in each article. Article 7 is called the closing chapter or the closing part of the dance. In article 7 besides using rapa'i property, the shawl property also plays an important role in the closing of the IndangTagak dance. The following is the IndangTagak dance form.

The Form of Notion in Article 1.



a

b

c

The Form of Motion in Article 2.



a

b

The form of motion in article 3



a

b

The Form of Motion in article 4



a

b

The Form of Motion in Article 5



a

b

c

The Form of Motion in Article 6



a

b

c

d

The Form of Motion in Article 7



a

b

c

d

The movements carried out in the traditional IndangTagak show, the forms of motion are in the form of simultaneous rampak, filling each other simultaneously, and there are also sequential effects, and the number of motives of the movement is very large. Motion in the sense of motion that is said to be dance, besides that there is a movement to play tambourine, which is a property. But Rapa'i can also be said as a tool that is moved and sounded as forming a spirit or emotional harmonious dance in the show, so that the show looks more energetic and looks neatly observed. Furthermore, there is a movement that plays the shawl cloth in blue and orange, the shawl cloth also includes property in the IndangTagak dance, the shawl cloth which is moved is an emotional form of dance contained in the movements of dance that plays a scarf, and forms peace, tranquility and harmony in show.

The IndangTagak dance movement, according to Rustam (interview, August 19, 2018) adds to the aesthetics and attractiveness of a show. While the movement is arranged in the form of group composition by sitting and standing in one syaf with one direction facing, and two bersyaf facing each other. The form of motion in article 7 is done by sitting one syaf, and the shape of the motion is alternating those patterns and simultaneous filling and simultaneous effects using two properties namely rapa'i and shawl.

The forms of motion carried out by dancers are full of appreciation and enthusiasm while hitting Rapa'i and singing together. The dance motion in article 1 is done by sitting two with each other facing each other. In this section it is the beginning of dance that begins with reading Bismillah with an atmosphere of calm and peace, this illustrates that if humans do something in life always remember Allah SWT and to the Prophet of Allah, so that what is done by humans gets the mercy of the Almighty.

Dance movements in Article 2, Article 3, Article 4, Article 5, and Article 6 are the core of IndangTagak dance. The article is done by sitting and standing and facing each other with an atmosphere of joy and enthusiasm. In this diagram, it portrays the spirit of the community in conveying the teachings of Islam as values or rules that are conveyed to the community as a guide to living life in the world and the hereafter. Then in chapter 7 is the closing part of dance. In this section it is carried out in an atmosphere of peace and tranquility which illustrates that the community accepts the teachings of Islam with a sincere heart and a clean and good mind.

According to Rustam and Syahrul (interview August 20, 2018) explained that in the IndangTagak dance show the arrangement of motion must be in accordance with the order of the articles in the IndangTagak dance, because the content of each article is to offer learning from the Islamic religion. The composition of IndangTagak dance moves is an embodiment of the contents of the lyrics that seem expressive. Every article that is danced always begins with reading Bismillah, then continues with the next move. Another case in chapter seven, in this article is called the closing chapter, because this concluding chapter addresses that Islamic teachings address the interrelationship between the contents of article 1 to article 6.

Supporting Elements

a. Music

Accompaniment music contained in the IndangTagak dance show uses the Rapa'i tool and chants verses. According to Syahrul (interview, August 2018) that the IndangTagak dance is accompanied by poetry that is sung with the rhythm of the tradition of the North LubukGadang region and plays rapa'i or hits rapa'i with various sounds. Verses in the form of oral literature, where oral literature from da'wah is transferred in the form of poetic poems. The poem in the form of the pantun plays an important role in IndangTagak dance music in JorongSampuNagariLubukGadang Utara. Because the contents of the poem are conveying the contents of the indictment. While drum rapa'i which is played and moved by dancers serves as a regulator of the tempo, forms the atmosphere in dance, supports the movement of dance and fosters emotional qualities (dramatic dance designs) that create enthusiasm and encourage dancers to do expressive movements. Apart from that, Rapa'i also functions as a property in the IndangTagak dance performance. The following is an explanation of accompaniment music used in the IndangTagak dance performance.

1) Syair

*Dengan Bismillah kami Mulai... Allah
Mambaco Jazamnyo karano ini ... 2x
Manyatoka sagalo Nabi... Allah*

(we started it by saying.....Allah
caused by reading jazam Prophet
stated all about Prophet.....Allah

<i>Sagalo yang wajib kito imani... 2x</i>	Everything that they taught us, we believe)
<i>Duo puluh limo rasul pilihan... Allah Namo tasabuih dalam Qur'an... 2x Martabatnyo tinggi dilabiahkan Tuhan... Allah Handak Jazamnyo di anggun-anggun... 2x</i>	(twenty five prophet chosen by Allah these names stated at Al-Quran the position was in high by Allah thejazamshould be gaceful)
<i>Sutan Bagindo Rajo rubun Itu Rajo nan Kiramaik Abu Bakar malompek turun Tadanga Nabi abie ka wafat</i>	(The Great King Of Rubun It is the sacred king Abu Bakar jumped down heard the prophet will die)
<i>La-ila Nabi Tuanku Diateh Nabi barapo salam Nabi kito sangek pamalu Sakik Tawaju Siang dan Malam</i>	(La-ila, the prophet, my master for prophet for many greetinga our prophet is very shy ill and lies day and night)
<i>Kalawik samo kalawik Kalawik mamaciang Ikan Kalau tibo Malaikat mawuik Nyawo kamano dilarian</i>	(to the ocean , together go to ocean , fishing if the angel of death come can not run away)
<i>Ali-ali buruanng Saali Ali di dalam buruang saala Jangan takuik hiduik kamati Nyawo jo badan karena Allah</i>	(in the name of bird, Ali Ali di dalam burung Saala dont be afraid life will end life and body belongs Allah)

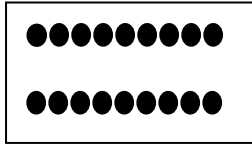
2).Bentu pukulan Rapa'i

PASAL 1 MAULAI

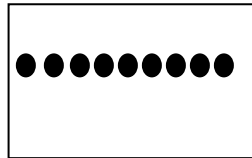
The musical score consists of three systems of notation. Each system includes a 'Dendang' staff (melodic line in treble clef) and an 'Indang' staff (percussion line in a specific clef). The tempo is indicated as quarter note = 110. The first system begins at measure 1, the second at measure 6, and the third at measure 10. The notation uses various rhythmic values and rests to represent the complex interplay between the vocal melody and the gong accompaniment.

b. Floor Design

In general, the main elements in the floor pattern consist of two lines, namely straight lines and curved lines. The floor pattern found in dance is generally the development of straight lines and curved lines. In connection with that, the shape of the floor pattern seen in the IndangTagak dance is the development of straight lines, namely two lines and one horizontal line. Two horizontal lines are lines formed from the arrangement of seated dancers from a straight line towards the side, as shown below



Horizontal lines are lines formed by dancers moving and sitting, as shown below.



The shape of the floor pattern in the Indang Tagak dance consists of two straight lines, namely the two and one horizontal lines that draw simplicity, togetherness, and can be interpreted as honest and uplifting according to the purpose of Indang Tagak dance as a media to convey Islamic teachings . Then it is also a routine activity for the people of Jorong Sampu as Muslims are obliged to carry out five times of worship at the Surau or in the Mosque in congregation with their blessings.

c. Penari

Talking about dancers is certainly related to the actors of dance as a media that embodies the contents of dance through the act of dancing, which is to move. The IndangTagak dance dancer consists of even numbered dancers, with a minimum of 10 dancers and a maximum of 24 people. Of the number of dancers there are, among the dancers there is 1 person who acts as a singer. Kulipah is the person who leads or commands to determine the movement of dance to the next form of motion. The movement of the dance movement was marked by the song making changes to the song and the punch "I, then followed by other dancers. Sit in the middle of the other dancers.

The sex of dancers is male, aged 38-60 years. Dancers consist of male dancers who are married and there are male teen dancers. In general, these dance dancers are dancers who are married, because the message delivered through IndangTagak dancers is the teachings of Islam, because people who are already married and certainly to convey the teachings of Islamic people who have been established in possessing the teachings of Islamic and established also to greet Islamic teachings to the community. On the other hand people who are married or parents are believed that the teachings conveyed to the public are more acceptable to the community. Then those who prepare the indictment at Surau or in the Mosque are men as well as priests in carrying out prayers in congregation.

d. Costume

Clothing in dance performances is a supporting element or equipment and needs used by dancers or performers. Regarding the clothing worn in the IndangTagak dance show, it does not use special clothing, but wears simple clothing in everyday fashion but is polite. At first the IndangTagak dance costume was adapted to the clothing outfit when the Koran was surau. Because the IndangTagak dance was performed at Surau, at first the dance grew and developed in JorongSampuNagariLubukGadang Utara. According to Rustam (interview, September 8, 2018) the selection of IndangTagak dance costumes had no specific rules, indeed from the beginning when the scholars who came from Aceh wore coco clothes, black trousers and black caps. Then Rustam and his members agreed that the costumes for the IndangTagak dance were still wearing green short-sleeved koko clothes and black trousers. The form of clothing that is used is a form of clothing when going to the mosque in carrying out worship namely prayer and recitation. The following is the form of IndangTagak dance clothing.



Picture: Costume of Indang Tagak Dance
Documented by: Desfiarni 2018

e. Property

Property is equipment that does not include costumes, and does not include stage equipment, but is a piece of equipment that is danced by dancers called property. As Syauhrul revealed (interview September 8, 2018) revealed that Rapa'i is a property that is the main feature in traditional Indang Tagak dance performances, as well as equipment that functions as an artistic and aesthetic wealth, besides that the rapa'i property in the dance becomes the name of the Indang dance. The composition of the sound of the rapa'i punch with the strains of the drum syair which were sung together by the dancer, then it became a dance unit called Indang.

The property becomes one with the dancer's body, in addition to that the property is theatically advantageous in dance performances. Property in the Indang Tagak dance show is rapa'i which becomes a unity in dance performances, because the rapa'i is part of every move played. In line with Syahrul's statement (interview September 8, 2018) that the rapa'i property is very important in the Indang Tagak dance, because the life of the dance is in Indang's punch and the spirit of dance is alive because of the rapa'i's play and punch. The punch of Rapa'i is done by the palms of the hands, elbows, and fingers. Blow rapa'i together and accompanied by the verses that are sung. The shawl property is a tool that functions as artistic in traditional Indang Tagak dance performances. The following is the form of property in the Indang Tagak dance



Picture: The Property Indang Tagak Dance
Documented by: Desfiarni 2018

d. Place and Show Time

The form of traditional dance performances is called arena. IndangTagak dance performances are carried out in the form of the arena. The shape of the arena for example in the field, on the home page, and also in the room. The form of the arena is a stage that has no separation between players and spectators so that communication between players and visitors runs smoothly. In line with Syahrul and Rustam (interview September 8, 2018), the IndangTagak dance performance was held in a mosque, because the dance was bisiiisi about Allah and the Prophet.

Rustam and Syahrul (interview, September 20, 2018) stated that the IndangTagak dance performance was held at night after completion of the Isha Prayer. Because the dance performance is quite long and can be until the early hours or before Fajr time. In line with Maksa and Rustam (interview

September 20, 2018) that the IndangTagakdance performance could not be performed at once, and a break took several minutes to show. Then continued the IndangTagak dance performance. The inability of dancers to appear at once, because the IndangTagak dance consists of 7 articles, and each article has many forms of motion. Many forms of motion are in accordance with the verses sung, the contents of the poem tell the nature of Allah and the Prophet of Allah.

f. The Structure of IndangTagak Performance

Keraf (1995: 57) explains that structure is a set of procedures for relations between regular parts, which form a larger unit. In line with Syahrul's expression (interview, September 20, 2018), the structure of the IndangTagak dance performed, in the IndangTagak dance movement there are regular arranged forms of motion, but the movements of the dance are formed because of the accompanying poetry, so motion is arranged sequentially. IndangTagak dance moves are carried out repeatedly in accordance with the verses that are written in each chapter. In turn, this repetition in the arable structure shown is a weak point of the aesthetic value of IndangTagak dance performances for the community. The form of motion in IndangTagak dance is like; in article 1 there are 3 types of motion, chapter 2 there are two kinds of motion forms, chapter 3 there are 2 kinds of motion forms, chapter 4 there are 2 kinds of motion forms, article 5 four kinds of motion forms, article 6 there are 4 kinds of motion forms, and in Article 7 There are 4 types of motion. Based on the form of motion that exists in each article, but the dramatic design of the show does not have an initial part, the core part of dance and completion, so that it is difficult to distinguish between the middle and the protruding parts. Therefore, the IndangTagak dance performance is less attractive to be an entertainment industry commodity.

The researcher observed that in the traditional dance structure of IndangTagak that was performed, there was no clarity in the form of each article from the performance structure. Each article seems almost the same strength, so the dramatic design of the dance is not clear. Dramatic design should be arranged to provide motivation for the audience to be able to understand the contents of the traditional IndangTagak dance. In addition, the structure of the IndangTagak dance performance cannot be exchanged, because the dance articles have verses containing the stages of Islamic teachings, and each article is interrelated or interconnected. Thus the interrelationships are linkages between article 1 to article 2, from article 2 to article 3, article 3 to article 4, article 4 to article 5, article 5 to article 6, article 6 to article 7, forms of relations like this called a syntagmatic relationship which is a structure that cannot be reversed, Putra (1997: 7). In addition, the supporting elements of music have a significant relationship in the IndangTagak dance performance, because the poem determines the changes in the next form of motion performed by the dancer. Whereas rapai'i makes dance become passionate. The floor pattern of the relationship with dance moves is shown to be very interrelated, because the two-line vorimations are bersyaf and one syaf conveys the value of togetherness, unity, mutual cooperation that exists in IndangTagak dance.

The aspect of form is indeed less varied in IndangTagak traditional dance performances in LubukGadang Utara, improvements are only limited to costumes, while techniques appear, movements, rithem motifs, rhythms and melodies as well as costume ornaments have not been developed at this time. This has an impact on the weak interest of the entertainment industry consumers to make IndangTagak dance as an industrial commodity in the North LubukGadang in South Solok Regency.

CONCLUSION

Based on the above study, it can be concluded that the aesthetic aspects of the traditional IndangTagak dance in JorongSampu, NagariLubukGadang Utara, Solok Selatan Regency consist of dance, and structural elements. The form of the elements of IndangTagak dance movements in a text and contextual manner has an aesthetic value that is based on beauty that is related to the cultural values of the JorongSampu community or the surrounding NagariLubukGadang community. So that the repertoire of motion reflects the life patterns of the people of NagariLubukGadang Utara, how the pattern of a man's social life in his daily life. The pattern of social life contains natural therapeutic values from local context. Supporting elements in the IndangTagak dance reflect the aesthetic value that is inseparable from the local cultural repertoire, so IndangTagak dance can be said to be aesthetically pleasing by the JorongSampuNagariLubukGadang Utara community, because the elements of the local culture are familiar, with art instincts and people's philosophy of life. By relating the IndangTagak dance with the time space of the JorongSampu culture, this dance can be enjoyed from aesthetic elements by the supporting community.

Concerning the issue of the structure and form of the IndangTagak show is where the structure is arranged regularly between chapters 1 to 7, but each article begins with the motion of greetings and recitation of Bismillah. In terms of the dramatic design of the dance (emotional dance) that the IndangTagak dance does not have a dramatic dance design, because the movements that exist in the dance are the manifestations

of poems as being accused of matching Islamic teachings. So that part of the climax structure of the dance seems weaker than the initial part, also often there is a repetition of motion, motion that is less varied, monotonous rhythm of music, costume colors that have not been arranged, costume ornaments are still incomplete, dynamics and drama have not been explored, thus making the audience bored. Jemu audience had the most impact on the IndangTagak dance from the entertainment industry, because the IndangTagak dance was seen as not yet able to meet the entertainment industry standards.

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