



Creative Process of Creating Muli Butapis Dance by Maria Reni Wulandari at the Children's Choreography Test II in 2022 at Yogyakarta State University

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Abstract

This study aims to describe the Creative Process of Creation of Muli Butapis Dance by Maria Reni Wulandari through the stages of exploration, improvisation, evaluation, and composition. The research approach used is a qualitative approach that is descriptive. The object of this study is Muli Butapis dance which is studied from the creative process which includes elements of dance composition such as theme, movement, makeup, fashion, accompaniment, floor pattern, stage layout. While the subjects in this study were choreographers and dancers. The source of this research data was obtained by observation, interview, and documentation techniques through Maria Reni Wulandari as the choreographer or creator of Muli Butapis dance. The data obtained are analyzed using data reduction analysis techniques, data presentation, and conclusions. Data validity tests are carried out by triangulation techniques. The results of this study can be concluded as follows. 1) Muli Butapis Dance was created by Maria Reni Wulandari in 2022 to fulfill the assignment of the Children's Choreography II course at Yogyakarta State University. 2) The creative process carried out by Maria Reni Wulandari in working on Muli Butapis dance includes the exploration stage, namely exploration, understanding, contemplation about one of the habits of Lampung girls who wear tapis, the improvisation stage by looking for movements spontaneously, the evaluation stage by selecting and selecting movements that are in accordance with the theme, and the composition stage which is arranging various kinds of movements that have been obtained. 3) The factors influencing the creative process of Muli Butapis dance consist of environment, means, skills, identity, originality, and appreciation.

Keywords: *Creative Process; Dance Creation; Muli Butapis Dance*

Introduction

Dance is one of the places where the question of creativity has attracted considerable research interest because creativity is an important aspect of all artistic activities (Sumardiyanto, 2019: 44). Dance is a combination of various elements, namely body, rhythm, and taste.

The form of dance presentation is a form of explanation and observation in the process of presenting a performance from beginning to end that is in harmony with supporting elements such as movement, accompaniment music, props, themes, makeup, performance venues, fashion design, top

design, bottom design and group composition. Based on the process of presenting a dance performance, dance supporting elements can be arranged according to dance needs. Dance is an expression of the human soul through beautiful rhythmic movements (Soedarsono, 1972: 4).

This Children's Choreography II course aims to provide students with mastery of dance creation skills in the form of single dance. The lecture material emphasizes the stages in the creation of dance. This course is a practical course where students are expected to be creative from observing, stringing movements, making costume designs and accompaniment to become a single dance. In this stage, students are required to be able to present and be able to express dance both for elementary, junior high, and high school children according to their age level. Evaluation is carried out through processes, structured tasks, and presentations of the Single Dance of his creation. The duration is 5 to 7 minutes. While the accompaniment uses recording or editing.

Muli Butapis dance work was created by Maria Reni Wulandari to fulfill the assignment of the Children's Choreography II course in 2022 at Yogyakarta State University. Maria Reni is a dance student from Lampung province. In the creation of *Muli Butapis* dance, Maria Reni was inspired by one of the habits of Lampung girls who wear tapis. Choreographers are oriented towards several types of motion, namely *sambar melayang*, *sembah*, *ayun*, *ngetir*, *lipato*, dan *ngembang bias*.

Creative Process

The process in this case is referred to as the creative process or the process of creating dance works. It is stated by Irving Taylor quoted in Hawkins (Hadi, 1990: 13) and other psychologists, that the creative process consists of four basic levels that can be identified as levels of openness, incubation (maturation), illumination (illumination), and implementation. Jenkins is quoted in Hawkins (Hadi, 1990:13) a philosopher who noticed these phases of creative action, as stages of understanding, appreciating, refining and expressing and forming. According to Hawkins (Hadi, 1990: 13), the creative process includes a capture of sensory data, a sense of something that is felt, exploration of observations and feelings, an imaginative relationship of present experience with stored experiences, finally the formation of a new product. The new work in question is a dance artwork. The creative process of a choreographer in realizing his work (choreography) according to Alma M. Hawkins (translation Sumandiyo Hadi 1990: 26) has three creative domains, namely exploration, improvisation, and composition or forming. According to Jazuli (1994: 110) a person's creative power can be known through the end result of the creative process. The end result is strongly influenced by various internal and external factors, such as environment, means and facilities, skills, identity, originality, and appreciation.

Muli Butapis Dance

Muli Butapis Dance was created by Maria Reni Wulandari to fulfill the assignment of the Children's Choreography II course in 2022 at Yogyakarta State University. Maria Reni is a dance student from Lampung province. Muli which means girl and Butapis which means clothed with tapis. In the creation of this *Muli Butapis* dance work, Maria Reni was inspired by one of the habits of Lampung girls who wear tapis. Choreographers are oriented towards several types of motion, namely *sambar melayang*, *sembah*, *ayun*, *ngetir*, *lipato*, dan *ngembang bias*.

Children's Choreography Test

This Children's Choreography II course aims to provide students with mastery of dance creation skills in the form of single dance. The lecture material emphasizes the stages in the creation of dance. This course is a practical course where students are expected to be creative from observing, stringing movements, making costume designs and accompaniment to become a single dance. In this stage, students are required to be able to present and be able to express dance both for elementary, junior high, and high school children according to their age level. Evaluation is carried out through processes,

structured tasks, and presentations of the Single Dance of his creation. The duration of time is 5 to 7 minutes. While the accompaniment uses recording or editing.

Method

a. Research Approach

This research uses a qualitative approach, which is an approach by seeing the object of study as a system, in other words the object of study is seen as a unit consisting of interrelated elements. The research method used in this study is the descriptive method. The descriptive method can be interpreted as a problem-solving procedure that is investigated by describing the state of the subject or object in the study can be people, institutions, society and others who at the present moment are based on facts that appear or are what they are. In the research that the researcher conducted, intended to obtain data and descriptions of various things contained in the *Muli Butapis* dance by Maria Reni Wulandari at the Second Children's Choreography Test at Yogyakarta State University.

b. Object of Research

The material object of this study is the *Muli Butapis* dance which is studied from the creative process of creation, which includes the form of presentation of Muli Butapis dance, the creative process of *Muli Butapis* dance creation, and the Tapis symbol presented in dance.

c. Subject of Research

The subjects of this study consisted of informants who were used as research resource persons. The informants consisted of choreographers, accompaniment artists, and dancers.

d. Research Instruments

Research instruments or tools are researchers themselves, and to collect data from information sources (informants), researchers as the main instrument of research need assistance instruments. There are two types of assistance instruments that are commonly used, namely 1) guides or in-depth interview guidelines. This is a short piece of writing that lists the information that needs to be collected. Questions are usually general in nature that require long answers, not yes or no answers; 2) recording tools. Researchers used recording tools such as cell phones, photo cameras, and video cameras to record interviews.

e. Place and Time of Research

The place of research is carried out in a predetermined place, such as the Karawitan Laboratory campus, Faculty of Language and Arts, Yogyakarta State University, with the time for this research is:

November 16, 2022 (presentation)

November 24, 2022 (exercise)

November 26, 2022 (presentation of Child Choreography Test II)

f. Data Collection Techniques

The techniques used in collecting this research data are as follows: 1) observation, observation is used to see and observe directly the object of research, so that researchers are able to record and collect the data needed to reveal the research conducted. Some observations that can be done such as participating in the rehearsal process, presentations to watching the presentation of the *Muli Butapis* dance by Maria Reni Wulandari. 2) Interview, the in-depth interview process carried out by the researcher

is using a structured method, meaning that the researcher has prepared guidelines containing lists of information needed. 3) Documentation, researchers collect data from the presentation of *Muli Butapis* dance directly to complement the data obtained through interviews. 4) Literature study, through this technique research data can be completed through references and library sources such as: books, theses, articles and other media sources that discuss the creative process of *Muli Butapis* dance creation by Maria Reni Wulandari at the 2022 Child Choreography Test II at Yogyakarta State University.

g. Data Analysis Techniques

This research uses data analysis in the form of data reduction or categorization, data presentation, and conclusions. All three are performed in order.

Results and Discussion

1. Creative Process of Creating *Muli Butapis* Dance

The creative process of a choreographer in realizing his work (choreography) according to Alma M. Hawkins (translation Sumandiyo Hadi 1990: 26) has three creative domains, namely exploration, improvisation, and composition or forming. According to Jazuli (1994: 110) a person's creative power can be known through the end result of the creative process. The end result is strongly influenced by various internal and external factors, such as environment, means and facilities, skills, identity, originality, and appreciation.

The creative process or creation process is a series of activities of a dance director or choreographer in creating and giving birth to his dance works as an expression of his ideas and desires. In the creation of dance works, the first step taken is to make a dance script. This dance script is a design that contains the basics of creating dance works. The dance script contains several things that need to be prepared to make a dance, including the title of the dance, the theme of the dance, and the concept of the work consisting of movements, accompaniment, and equipment used. The dance script is made in the form of a dance work proposal. The proposal is made as clearly as possible so that it is easy to understand. The proposal was submitted to the lecturer of the Children's Choreography II course as a first step before making dance works. The following is Maria Reni's process in creating or working on her dance work.

a) Eksplorasi

The exploration stage is also called the exploration stage, where a choreographer begins to think and imagine from an object that will be raised into a dance. In this Choreography II process, Maria explores the movements of several varieties of Bedana dance and Melinting dance movements and develops these movements so that they look beautiful, interesting, and more varied. The initial stimuli obtained by the choreographer at this stage of exploration include visual stimuli and kinesthetic stimuli. Visual stimulation is obtained through seeing what the people of Lampung do when wearing distinctive fabrics. The orientation of *Muli Butapis* dance is based on Malay dance.

b) Improvisasi

The improvisation process is carried out by making a variety of new movements that are appropriate and of high quality. The movements used are simple movements from the development of existing motion. Exploration and improvisation are stimulated from the accompaniment that has been created before, then develop and become a dance that can be enjoyed. At the improvisation stage in *Muli Butapis* dance, it is not just free improvisation, but improvisation that is arranged with the inspiration of Malay dance movements, especially the movements of the Lampung dance tradition, in other words, more dabbling with movements that arise spontaneously.

c) Evaluation

This evaluation process is to assess and select the variety of motion that has been produced. In the evaluation process, the dance director combines the movements obtained into a whole series of movements. The result of improvisation and evaluation is to produce finished motion motifs which are then assembled according to needs, so that they become a form of dance. Maria Reni has made a complete series of dance movements then Maria Reni looks back at the whole movement, if it feels not right with the accompaniment or not right with the tempo, the transfer of one movement to the next is uncomfortable to move then Maria Reni selects by changing, adding, or reducing the movement.

d) Composition

Composition is the last stage of the choreography process. Composition is the process of composing motion that has resulted from the process of exploration, improvisation, and evaluation. After performing the previous stages, the choreographer begins to shape the movement into a dance. Then from all the dance movements that have been created, the choreographer assembles and combines these movements with other dance elements, namely accompaniment music. The combination of these various elements continues to be trained until it finds harmony from motion, music, floor patterns, composition of facing directions, and levels of motion. So that it becomes a complete form in accordance with the predetermined dance theme.

2. *Muli Butapis* Dance Elements

Research on the creative process of *Muli Butapis* dance creation only focuses on 7 elements, namely: theme, motion, accompaniment, makeup, fashion, props, and floor patterns.

The theme of dance in this work is tradition, where the choreographer is inspired by one of the customs of the Lampung people who often wear filter cloth as their daily life. The variety of movements that exist in Bedana dance and Melinting dance, namely the variety of movements *kheseq gantung*, *kheseq injing*, *tahtim*, *gelek*, and *injak lado*. Choreographers use a variety of selected movements to illustrate the meaning of people's habits by showing happiness and comfort wearing them. The facing direction used in the *Muli Butapis* dance is angled, front-facing, and back-facing. While the levels used in *Muli Butapis* dance are high, medium and low levels. The theme of her makeup is the beautiful makeup of young women. By using foundation, blush, eyeshadow along with the tools and when applying makeup takes about 1.5 hours. The concept of fashion design is conceptualized and implemented based on the creativity of the choreographer. The costume used in *Muli Butapis* dance is a costume with Lampung nuances, with the characteristic of using yellow with red and black patterns like actual filter cloth. The music used in the *Muli Butapis* dance uses Malay Lampung instruments and musical instruments used Malay accordion, tambourine, gambus guitar, cetik (gamelan).

The presentation of *Muli Butapis* dance work is as follows;

Choreographer	: Maria Reni Wulandari
Dancer	: Emely Hoyi Hapsari
Accompaniment Arranger	: Matheas P. Yudianto
Makeup Artist	: Alamanda Juanita
Fashion Stylist	: Brother Stefanus Eko Prasetya
Synopsis	:

Muli Butapis

Muli Butapis is a Lampung language which means girl with a filter. Tells the story of a girl dressed in tapis. Tapis is a local wealth from Lampung which in this dance is conveyed through the use of

typical Lampung filter cloth. This dance is delivered by *Muli* or girl who begins by playing a fan with the meaning of coolness which symbolizes the elegance of a girl and introduces fabric to how to use it. The choreographer is oriented towards several types of movements, namely the variety of movements *sambar melayang*, *sembah*, *ayun*, *ngetir*, *lipato*, and *ngembang bias* which was later developed in collaboration with the dancers' exploratory movements.



Figure 1 : Hoyi dancers performing dance moves
(Photo : Maria, 2022)

3. Factors Influencing the Creative Process of Muli Butapis Dance Creation

Factors that influence the creative process include internal factors and external factors, such as environmental factors, means, skills, identity, originality, and appreciation.

The environment has a great influence on the birth or absence of a work of art. Environmental factors consist of the inner environment and the external environment. The inner environment is defined as the abilities and talents possessed by the choreographer, while external factors are defined as factors that come from outside one's personal self that affect the creative process. The inner environment in the creative process of creating *Muli Butapis* dance is adjusted to the abilities and talents and skills possessed by Maria Reni as a choreographer. Internal or internal environmental factors are skills or abilities possessed by Maria. External or external environmental factors are influences that come from outside a person's person that affect the creative process. *Muli Butapis* dance there are several external environmental factors that are felt to influence such as advice or advice from lecturers, friends, and others that make Maria Reni as a choreographer feel helped and always improve her work.

Facilities or facilities also have a great influence to support a process of creating works of art utilizing facilities and facilities from campus, for example Tejkusuma Hall. She also went to the Seminary area ahead of the performance and used the glass room in the Dance Laboratory to see and equalize the dancers' movements.

Students majoring in Dance Education as prospective art teachers must have competencies that support all fields, including the creation of dance. In lectures, students are required to be able to skill, express, appreciate, and create art. Maria's skill here is her skill to make dance works with a variety of dance movements such as Sumatran Malay.

Identity is a characteristic symbolization that contains differentiation and represents the image of the organization. The dance choreography that has been produced by Maria uses a lot of Sumatran Malay style, especially the Lampung area. This is because Maria is very strong in mastering the technique. This is what can make the identity of Maria's work with Lampung Malay nuances when it was staged at the 2022 Child Choreography Test II at Yogyakarta State University.

Originality is an original creation made directly by someone without imitation. Maria Reni as the choreographer in the creation of *Muli Butapis* dance worked on a dance work inspired by fabrics that are often used by the people of Lampung, especially women. Thus, the *Muli Butapis* dance that was raised is an original dance, because the dance is directly related to the customs in Lampung Province and no one else has worked on this dance.

Appreciation is a process of seeing, hearing, living, judging, animating and comparing or appreciating a work. In the process of creating the *Muli Butapis* dance choreography, Maria Reni as the choreographer received high appreciation for the results of her work, both from lecturers who teach Choreography courses, dance students, and the people of Lampung. It can be seen that many spectators come to see this *Muli Butapis* dance.

Conclusion

The creation of dance is the process of making something that does not yet exist into existence, through the form of real, new, and original works of art. The result of creation is a trustworthy form and form. The process of creating a dance work cannot be separated from creativity. *Muli Butapis* Dance is a new dance creation created by Maria Reni Wulandari to fulfill the assignment of the Children's Choreography II course in 2022 at Yogyakarta State University. This dance is inspired by one of the habits of the people of Lampung who often wear filter cloth as their daily activities.

The stages carried out by Maria Reni in the creative process include the exploration stage, namely exploring and understanding of Begawi traditional ceremonies from the start of preparation where Maria Reni develops movements that describe the meaning of anti-young women by wearing Tapis Lampung, the improvisation stage, which is the search for movements related to movements that have an atmosphere of happiness, the evaluation stage, namely selecting and evaluating movements and adjusted to the theme, And the composition stage is the process of arranging movements that have been obtained from the process of exploration, improvisation and evaluation into a complete dance. In the creative process of creating this *Muli Butapis* dance focuses on 7 elements of dance composition, namely: theme, movement, accompaniment, makeup, fashion, property, and floor pattern. In addition to the stages and elements of dance composition carried out above, there are several factors that influence the creative process of Muli Butapis dance creation, namely environmental factors, means, skills, identity, originality, and appreciation.

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