

Traditional Dancesport: A process of physical innovation in the frame of aesthetic movement

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Abstract. This article aims to examine the various dance movements in Traditional Dancesport performances in West Java, one of which was pioneered by *Raja LAK Galuh Pakuan*, by taking a sample of Jawara Squad athletes representing West Java Province from Subang Regency at the XIV National Championship event. The innovation of working on aesthetic movements rooted in traditional dance in sports halls also becomes a potential bargaining power for the advancement of the Indonesian nation in economic, social and cultural aspects. This research uses a qualitative approach with a case study method intended to describe and explain the innovation process of creating dance moves to create performances by Jawara Squad athletes in the phenomenon of traditional dancesport competition numbers which experience a change from the function of aesthetic performance to a sporting function. Data was obtained through observation, interviews, documentation and literature study. The analysis technique uses triangulation. The results in this research include various sources of dance movements from several ethnicities presented by Jawara Squad, including Sundanese, Javanese, Kalimantan, Papuan and Balinese. Analysis of movement innovations carried out by coaches is integrated with gymnastics and acrobatic sports movements such as *back flips, front rolls, and lifting movements*. The periodization exercise process is implemented by selecting the short-term category. The transformation of functions in the dancesport phenomenon is divided into primary and secondary aspects that support cultural socialization.

1 Introduction

Dancesport is a type of sport that involves partner dance competitions, covering various Latin American dance styles such as Cha-Cha, Samba, Rumba, Paso Doble, Jive. Then Standard Ballroom, namely Slow Waltz, Tango, Viennese Waltz, Slow Foxtrot, Quickstep, as well as other separate categories Hip-hop and Showdance. Dancesport is starting to spread its popularity to several parts of the world, including Indonesia. Under the auspices of the Indonesian Dance Sports Association (IODI), the Dancesport label gives a new color by presenting traditional competition numbers as a characteristic and

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potential new category for the younger generation as well as an effort to increase the preservation of traditional dance from the rich cultural diversity in Indonesia.

Traditional Dancesport is currently a phenomenal competition number that is starting to gain interest and has become a new adaptation for artists and sportspeople because of its unique combination of elements of traditional dance arts and interesting competitive sports elements. In essence, traditional dance art is used as an official sport at major events such as *PORDA*, *PORPROV*, *KEJURNAS* and *PON*, of course with the aim of creating wider opportunities for this art and allowing more people to enjoy it in various aspects. Emphasizing aspects of health and fitness by involving match competitions as achievements to open the door to greater career development is IODI's definite mission in strengthening identity amidst the nation's progress through culture integrated with sports. *Raja LAK Galuh Pakuan*, as one of the pioneer figures who initiated the emergence of traditional competition numbers in West Java, said "traditional bases can be expensive in the eyes of the world, especially catching up with the potential of sports based on traditional arts" (in interview 31 August 2023).

In some contexts, traditional dance certainly has various functions, of which it is divided into three, namely; 1) Dance as a ritual ceremony or religious and customary means, 2) Dance as entertainment or social, 3) Dance as a spectacle or performance [1]. Meanwhile, the function of traditional dance in the Dancesport phenomenon experiences an intersection related to the function in sports which in general is always associated with physical activity carried out for purposes that are recreational, educational, or optimizing one's potential for achievement [2]. The change in function and innovation process for working on dance movements in the traditional dancesport presentation is allegedly due to opportunities for achievement amidst the growth and development of the modernization era which is closely related to social and economic facilities.

Research related to the problem of integrating arts and sports has been carried out quite a lot by previous researchers, of course there are differences in the focus of the problem. The first previous researcher [3] regarding the exploration of the relationship between sport and art with the questions whether art is sport?, is aesthetics implicit in sport?. Research regarding the relationship between art and sport in detail still needs to be studied, because according to the results of the analysis in this research it is more about sport and art as metaphors from the ontological point of view of philosophers in their respective fields. Furthermore [4] This research is a bibliographic review of medical and science research in dancesport eight data bases were searched, with 34 articles found on topics including participation motives, psychology, exercise physiology, fitness training, injury and injury prevention, biomechanics, menstrual dysfunction, and substance use. The results of this bibliographic study indicate that researchers inconsistently record and report anthropometric and dance sport data; for example, 31 studies separated participants by gender, 21 included competition classifications of dancers, 19 reported the style of dancesport participants competed in, and 13 described participants as dance partners.

There is research regarding the relationship between traditional arts. with the sport under study [5] in his research, the traditional *Angguk* dance, Kulon Pogo Regency, which was intended as a medium for Islamic religious poetry, then underwent changes, initially being danced by men and then being performed by women. Apart from that, the

change that became a phenomenon in this research was traditional dance which was transformed into a form of recreational exercise. This change aims to strengthen the Angguk dance as a typical icon of Kulon Progo Regency which can now be performed by anyone as an age-friendly means of exercise. Then [6] highlighting traditional dance as inspiration for the movement elements of aerobic exercise which is useful as a test of endurance during the Covid-19 pandemic. The results in this research can increase body resistance and immunity. Other research [7] which integrates art with sport in the *Muaythai* sport by combining Indonesian dance with basic *Muaythai* martial arts movements which become a form of Muay-aerobics in performance events.

Based on the previous research described above, it is certain that researchers have different focus points. Novelty research aims to analyze the case of traditional dancesport competition numbers in the IODI label by taking a sample of one of the West Java athletes in terms of innovation in various dance movements as a presentation, training periods as an athlete's physical endurance and function transformation amidst the dance sports phenomenon in the realm. achievements that are different from aerobics in a competitive context.

2 Methods

This research uses a qualitative approach with a case study method, which is intended to focus on describing and explaining innovative dance movements created from the Traditional Dancesport phenomenon. Qualitative research is research conducted based on research procedures that produce descriptive data in the form of written or spoken words from people and observable behavior and circumstances [8]. In line with this explanation, [9] views case studies as a form of qualitative research, an exploration of a system that is bound up over time through in-depth data collection and involving various sources of rich information in a context. Case studies are used in this research to study, explain and interpret a case or phenomenon naturally in the research object, namely the choreography produced and presented in Traditional Dancesport competitions. The location of the research was in Subang Regency, located at *Sanggar Way Talatah* on Jl. Otto Iskandardinata, Karanganyar Village, Subang District. Data collection techniques in this research used observation, interview and documentation techniques. The triangulation data analysis technique is used in organizing data, interviews, documentation and other materials that are useful for increasing research understanding of the research subject and making it possible to convey the findings to others as data validation.

3 Results and discussion

Based on the research results, the researchers obtained several findings regarding the innovation process for presenting dance movements, training periods, and transformation of functions in traditional dancesport competition numbers with a sample of *Jawara Squad* athletes.

3.1 Innovation process for presenting traditional dance movements dancesport

In the form of presentation that combines dance elements from several Indonesian ethnicities as the basic idea in traditional dancesport rules, the process for the *Jawara Squad* athlete trainers is of course inseparable from the process of exploration, improvisation, evaluation and composition which is supported by literary sources. In the exploration stage as the first step in looking for various forms of movement by paying attention to dance concepts, namely space, energy, time and elements in dancesport which prioritize the essence of energy, endurance and flexibility, the *Jawara Squad* trainers carry out independent exploration in exploring movements and developing what has been analyzed from various sources of movement that become references for ideas for innovation. Exploration includes thinking, imagining, feeling and responding, therefore the exploration process can be very useful in the first dance experience [10].

At the improvisation and evaluation stage, the coach tries to develop each variety of movement that has been explored by considering aspects of energy, space and time that are adapted to the needs of a dancesport competition. A dance creator must know the method of arranging or arranging the elements of movement to form a complete dance [11]. The choreography evaluation is carried out to assess whether each movement is in accordance with the predetermined concept or whether improvements are needed, whether thickening or thinning the forms of movement being worked on. Next, the composition stage is the process of composing the choreography as a whole and in its entirety, which ethnic parts the trainer wants to reveal first as a movement stylist, which includes patterns, arrangement of elements, and techniques as presentation skills. The composition arranges the parts in such a way that they can relate to each other and become a unified whole [12].

The development and variety of actions and efforts to use space in a duet can be presented as an interesting orchestration of both the content of the movement in time and space [13]. Sundanese ethnicity is a form that is presented in interpreting the face of West Java by taking several forms from the various dance movements of the works of folk dance maestro Gugum Gumbira and his creations, there is also a form of *monggawa* movement which is appreciated from the basic movement of the dashing son as well as several forms of mask dance movements. , apart from that, the forms of movement explored from other ethnicities also took on Javanese, Kalimantan, Papuan and Balinese ethnicities. (interview with Sigit Febrianto, *Jawara Squad* coach).

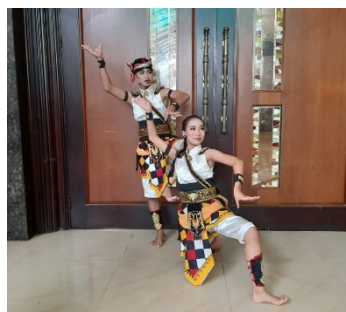


Fig. 1. Traditional Dancesport *Jawara squad* athletes.

Researchers analyzed based on video content during the XIV National Championship (14th National Championship) in 2022, the Jawara Squad athlete as a representative of West Java Province from Subang Regency was ranked 6th or second best. The presentation is a duos performance with a duration of 3 minutes with a music range occupying an allegro tempo of 120 to 130 Bpm, starting with a touch of ambient music (instrumental) and a respectful attitude that continues with the depiction of the Sundanese ethnic group itself, taking mask dance movements such as *Adeg Capangan*, taking *Rawis* and *Teplok*, the source of flowers. and there are also forms of folk movement, *Jaipong* and *Pencak* such as *Rieug*, *Pasang Tungkup*, *Rogok*, *Besotan*, *Mincidan* and *Pasang Namprak*. Next, entering the picture of Javanese ethnicity, the trainer choreographed the basic movements of the men's dashing dance, including *Jojo Tekuk*, *Kambeng* (hand position), *Tanjek* (foot position) and there is also the *Cakilan* movement form. The next is a touch of Kalimantan ethnicity which comes from the patterns of hand and foot movements in the hornbill dance such as the *Nganjat* and *Ngasai* movements. Then there is also a slight touch of Papuan ethnicity, both in the musical instruments and the movements, which are more about processing the movements of the feet, hands and spears. In the final presentation sequence, the depiction of Balinese ethnicity is a variety of movements that are the source, including the various *Baris* dance movements such as *Ngangsel* or *Ngungcab*, *Ngelier*, *Ulap-Ulap*, *Ngangget*, there are also various basic women's dance movements including, *Agem*, *Ngesel*, *Angsel*, *Ngiseh*.

The various sources of dance movements from several ethnicities were then innovated into creative movement forms in accordance with the trainer's interpretation, some were even technically simplified but did not eliminate the roots or basic movements in traditional dance as standards. In terms of composition, the traditional dancesport performance Jawara Squad interprets simultaneous, alternate and contrasting performances. Apart from that, the movement flow design created is supported by several touches of acrobatic movements as sports elements such as *back flips*, *front rolls*, as well as *lifting movements which are usually used in dance*, *hip lift turns*, *back arch leg extensions lifts*, *shoulder sit one direction*, *point arch lifts*. As a result, the dance expression not only establishes distance, but creates a flow space that can be visualized by the audience's retrospection, determined by movement on the floor and in the air (above) [13].

In terms of organization, the traditional form of dancesport, when analyzed, is included in the Rondo form. The development can be used initially in sharing methods without changing the core, this form of convention can be satisfying to see because it has quite an attraction with the A.B.A.C.A.B.A pattern and so on as a support for the dance stylist [13]. Traditional dancesport, which has a duration of 3 minutes, contains at least 3 typical Indonesian regional dances in one cohesive and dynamic series, contextually realized by repeating the main theme of the integration of dance and sport, interspersed or framed by sections that highlight the characteristics of dances from various regions. The following is the distribution of time in the traditional *Jawara Squad* dancesport presentation:

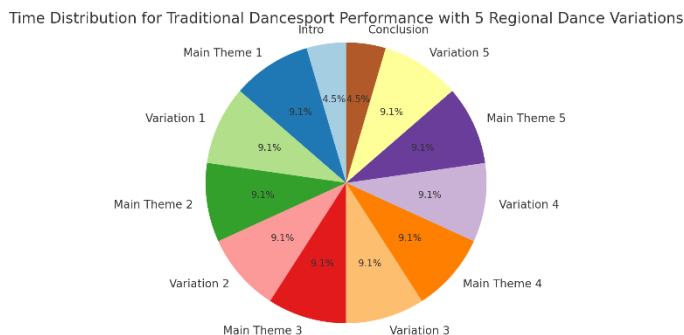


Fig. 2. Distribution of TDS *Jawara* squad serving times at KEJURNAS 2022.

3.2 Ideal training periods in traditional dancesport

At the stage of the process of innovating various dance movements in the traditional dancesport competition numbers, each athlete should ideally use training periods as an approach used in planning physical training with the aim of optimizing training results and avoiding excessive decline in body performance. In training programs there are three types of training programs, long term (8-12 years), medium term (2-7 years) and short term or annual [14]. The short periods implemented for *Jawara* Squad athletes are the spearhead of the overall training program which is divided into preparatory, competition and transition periods.

The analysis of the researcher's observations of the training period of *Jawara* Squad athletes can be quite appreciated, because it approaches the criteria generally required for an athlete who is not just a dancer. In the general preparation stage, the training content tends to be on basic techniques and improving techniques in part for existing technical weaknesses. Like getting champion athletes used to running 400 meters or the equivalent of the area of a ceremonial field for 15 minutes to measure endurance. Then there are things that need to be paid attention to, namely in the physical development process which leads to general physical formation through building muscles throughout the body and muscular and cardiovascular endurance, where the content of the training begins to lead to muscle development specifically adapted to the sport and energy system. The domain, as is the case for dance athletes, is bone strength, muscles, especially in the hands and feet, acrobatic techniques of back flips, front rolls, and types of lifting innovations. Physical requirements through the maximum entertime test to measure the extent to which the dance athlete has endurance, with several plyometrics training movements including those used according to the researchers' analysis, namely the Harvard test, jumps stairs, high knee lunges, cross jumps, straight legs, mixed skipping and various flexibility.

Next, at the competition stage, the volume of training carried out ideally decreases, but the intensity of the training increases. This means that the training is oriented towards the competition that the athlete will face in the pre-competition phase by carrying out many trials, one of which is to see *Speed, Agility and Quicness (SAQ)* by carrying out the Illinois agility run test by getting the athlete used to walking through the *zig-zag* terrain in the arena. 10 x 10 meters square with a time benchmark to train

speed, agility and responsiveness. If an athlete can achieve 15 seconds of the test, it is marked as excellent capacity. A gain of 18-19 seconds is standard, and 20 seconds or more means the athlete needs special training. Then, one of the power drills is processed through lifting weights using barbells with varying weights as arm muscle training. This series of exercises is divided into two repetitions, in the first stage the scale is 8 x 3, with provisions for 8 lifting loads, 1 minute rest, after passing the first phase in the next phase the load is reduced but the repetitions are increased. Based on the phase used, it is explained that the phase is an introduction to the main competition where all of the athlete's physical, technical, mental and tactical abilities are optimally displayed in the main competition [15].

Lastly is the transition period where the content of the training is active rest by doing enjoyable movement activities that are not a sport. In this period, the Champion Squad athletes, in the 1 month before the competition, carried out swimming activities, which, according to researchers analyzing the selection of these activities, further trained the athletes' breathing before facing the competition. The following is a line of training volume and intensity in the periodization that has been implemented by *Jawara Squad* athletes with the double pyramid type.

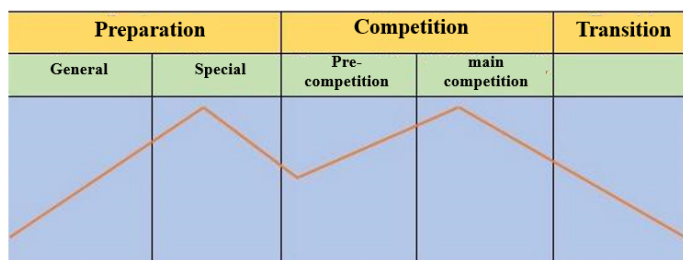


Fig. 3. Exercise periodization volume line.

3.3 Transformation of functions in traditional dancesport phenomenon

We certainly know the main function of traditional dance in society and culture as a ritual medium, entertainment medium and aesthetic performance medium as a human connection with deep cultural roots and heritage. However, as time goes by and socio-economic factors in culture also strengthen and support the functions of traditional dance so that it is richer and able to become a potential competitive advantage, one of which is the integration of functions with the field of sports. The main function of sport as a means of recreation, education and achievement is a comprehensive function to meet various physical, mental, social and cultural needs. Aspects of competition, art, education and gender interaction have increasingly developed rapidly through the development of dance sports organizations which are slowly evolving to a global level [16].

The phenomenon of traditional dancesport competitions has become a new color that has the potential to produce more complex functions between the fields of art and sports. The implementation of developments in science and technology in the current era must encourage the young generation to reach the level of creating in the cognitive domain, being honest and responsible in the affective domain and having a physically strong body as well as being strong in the psychomotor domain [17]. In the traditional context of

dancesport the main emphasis is on the sporting aspects which include physical technique, competition rules, scoring and intense competition. Then opportunities in terms of broader performance functions in the eyes of the world by integrating traditional dance movements in sports can open up the potential to gain recognition and participate in sports competitions for dancers so they are able to compete at the global level. Dancesport based on traditional dance can attract diverse interests, interests and inspiration and expand the fan base, especially the younger generation, as well as help in preserving cultural heritage by adapting it to a more relevant context.

The function for the world of education in the context of dancesport is also what researchers are trying to design, especially in the researchers' follow-up research, that traditional dancesport involves learning dance techniques and choreography more specifically in the direction of physical education, so that students can express ideas, creativity without limits as seen from the way training athletes' periodicity. In addition, traditional dancesport as an aspect of socialization helps develop positive social, emotional and interpersonal skills. Collaboration in realizing success towards empowerment is clearly one of them in the economic field [18]. As for the economic aspect, dancesport can have an impact on supporting training programs and talent development in dance, as well as contributing to local and national economic growth, one of which is through competition activities as cultural promotion, strengthening the tourism and hospitality sectors which host dancesport events, production industries such as music, costumes, special props are becoming more open to employment opportunities tailored to the needs of dancesport.

It can be concluded that the transformation of the function from aesthetic performing arts to a sporting function in the traditional dancesport phenomenon has as its primary aspect the preservation, preservation and maintenance of traditional dance through the development of understanding by constructing traditional Indonesian dance as an Indonesian identity. Meanwhile, the secondary aspect of traditional dancesport is about competing in dance innovations at the local, national or international level. In this competition, dancers as athletes will perform their traditional dances according to strict rules and assessments. These two primary and secondary aspects, when properly integrated, can create a healthy balance between preserving crocodile heritage as a tribute to tradition, as well as providing an opportunity to display and appreciate traditional dance through competition.

4 Conclusion

In the innovation of working on traditional dance movements, dancesport is a new color in the world of performing arts which also doubles as a sub-sport competition. The rules of the game involving several ethnic elements are included in one concept of working on dance movements that are integrated with sports forms, which is a new phenomenon that has the potential to be an added value for the development of creativity. Jawara Squad athletes as one of the proud generations of West Java who in their presentation at KEJURNAS 2022 mapped the selection of Sundanese ethnic movements as sources of folk dance movements, Jaipong, Mask and Pencak, Javanese ethnic sources come from various basic movements of the dashing son dance and Cakilan, Kalimantan ethnic originating

from the Hornbill dance movements, the Papuan ethnic group is more concerned with processing the foot, hand and spear movements of the Balinese ethnic group, originating from a variety of Baris dance movements. Some touches of acrobatic movements as sports elements such as back flips, front rolls, as well as lifting movements commonly used in dance, hip lift turns, back arch leg extensions lifts, shoulder sit one direction, point arch lifts. The training process used by Jawara Squad athletes is a short category with 6 months of preparation with periodized training. Apart from its presentation, the art of dance in traditional dancesport also experiences a transformation in function, not only the socialization and economic network aspects that are benefited but specifically the primary aspect of maintaining, preserving and maintaining traditional dance as a cultural identity as well as the secondary aspect of competing in the performance of innovative dance movements at the regional level. , national or international as well as supporting the improvement of other aspects such as education and training.

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