

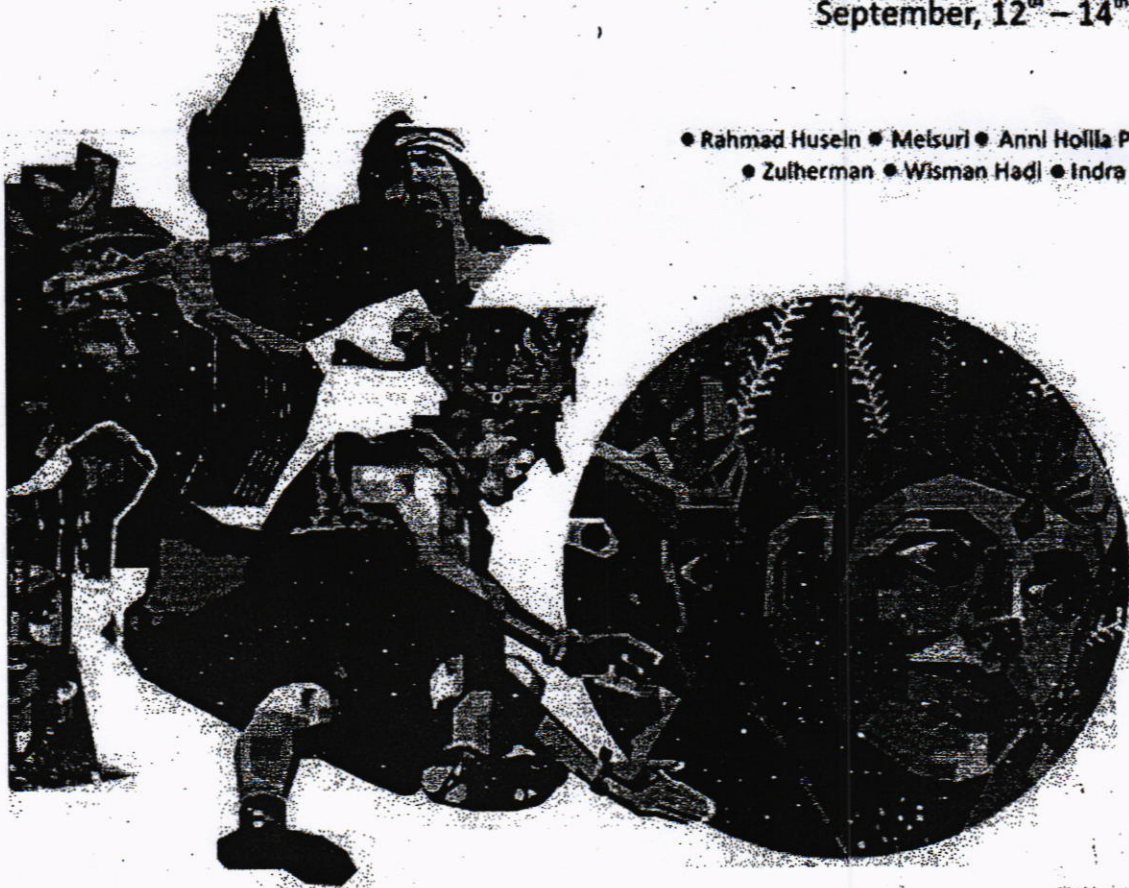


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Foreword

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**"The Implementation of Language,
Literature, Art and Cultural Studies
in Strengthening the Nation's Civilization"**



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**THE IMPLEMENTATION OF LANGUAGE, LITERATURE, ART
AND CULTURAL STUDIES IN STRENGTHENING
THE NATION'S CIVILIZATION**

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| | |
|--|-----|
| ATURE AND POPULAR ARTICLES: A MODEL OF REVITALIZATION AND PUBLICATION OF VALUES OF LITERATURE, ART AND CULTURE TRADITION <i>Idy Pahar Harahap</i> | 261 |
| EXISTENCE OF NAGARI LIBRARY IN BUILDING NATION CIVILIZATION <i>va Rahmah</i> | 268 |
| LANGUAGE AND CULTURE: KINSHIP SYSTEM OF BATAK TOBA <i>Prima Letari Hutabarat, Heppy Yersin Digita Purba, and Elkana Putra Tarigan</i> | 273 |
| INDONESIAN PERFORMANCE OF GOOD AND WELL MANNERED FOR OFFICERS TO ESTABLISH NATIONAL CIVILIZATION <i>manto</i> | 277 |
| INDOM TEACHING GUIDE AND NOBLE ADVICING IN TRADITIONAL MINANGKABAU EXPRESSION: SOCIAL FUNCTION OF INTANGIBLE CULTURAL HERITAGE SPEAK USING FIGURE 7 SPEECH <i>Isanuddin WS and Emidar</i> | 284 |
| PERSEMBAHAN MELAYU (MAKAN SIRIH) DANCE: THE STUDY OF ETHICAL AND AESTHETIC VALUES IN THREE DANCE STUDIOS AT NORTH SUMATRA CULTURAL PARK <i>Laria Anggita, Merry Damanik, and Sukriyah Batubara</i> | 291 |
| REINFORCEMENT OF KNOWLEDGE AND COMPETENCY FOR ART TEACHERS AND STUDENTS THROUGH APPRECIATION AND EXPERIMENTAL ACTIVITIES: WELCOMING AEC ERA <i>Arzam Indrayuda</i> | 299 |
| ETHNOLOGICAL VALUES OF ORAL TRADITION FOR SUSTAINABLE DEVELOPMENT <i>Airil Anwar</i> | 304 |
| DANCE STYLE OF PESISIR SELATAN: ANALYSIS OF THREE AREAS OF DEVELOPMENT RANTAK JUDO DANCE <i>rosti</i> | 309 |
| PACKAGING MEDIA AUDIO VISUAL DANCE OF GUBANG IN LEARNING TECHNIQUE OF MELAYU <i>ti Rahmah</i> | 316 |
| UNDERSTANDING CULTURAL EXPRESSION IN FILM AND NOVEL OF <i>PENGHIANATAN G 30 S/PKI</i> : AN APPRAISAL ANALYSIS <i>riyadi</i> | 328 |
| THE STUDY OF LOCAL CULTURE BATAK TOBA TRIBE AND SEEK THE SIMILARITIES TO NATIONAL CULTURAL VALUES <i>rida Alvina Simanjuntak</i> | 333 |
| REVITALIZATION MODEL ON VOCABULARIES OF TOBA BATAK'S CULTURE <i>eresia Fransiska Sidabutar</i> | 339 |
| CULTURAL HYBRID: DENSITY AS IDENTITY AND SUBMISSION OF DAKWAH IN THE MUSLIM COMMUNITY NIAS LAHEWA NIAS <i>ti Rahayu</i> | 343 |
| MODERNIZATION IN THE NAME OF ACEH TRADITIONAL FOODS <i>ni Elisdawati</i> | 348 |
| RESEARCH STUDIES ON INDONESIAN LANGUAGE, ART AND CULTURE IN THE DEVELOPMENT OF CIVILIZATION OF THE NATION <i>herman, Yessy Marini Seciora Nahampun, and Cia Asasi Zakata Asky</i> | 353 |

Dance Style of Pesisir Selatan: Analysis of Three Areas of Development Rantak Kudo Dance

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ABSTRACT

This article aims to analyze the style of Southern Coast dance in textual and contextual. The study focuses on the style of dance Rantak Kudo from Nagari Painan Timur, Laban, and Bayang. Textual analysis includes (a) Attitude of the body; (b) Transition type of motion; (c) the dimensions of motion; (d) Active moving parts of the body; And (e) Action and effort. Contextual analysis includes the geographical areas of dance, customs, and community life structures. Descriptive evaluative method by comparing the three areas of dance development, namely Rantak Kudo dance of Talaok (Bayang), Rantak Kudo dance of Painan Timur, and Rantak Kudo dance of Laban. The discovery found that Rantak Kudo dance of Talaok there is a tendency to make a humble movement to the earth, jerking feet rigidly to the ground closely related to the livelihood of the dominant community farming both fields and fields. Rantak Kudo dance of Painan Timur is more varied with patterned motion arrangement leads to artistic, expressing patterns of life and ways of thinking of a developing society. Rantak Kudo dance of Laban Bayang, with its close influence of the dance development area of the coast as well as the friendly and intimate style and attitudes of the people, is highly visible in the flexible or non-rigid motion style.

Keywords: *Rantak Kudo Dance, Pesisir Selatan, Style of Dance, Areas of Development Rantak Kudo Dance*

INTRODUCTION

This article is an excerpt from a study entitled "Model Development of Coastal Minangkabau Dance Improving the Economy of Traditional Artists in Mandeh Tourism Area" (2017). Pesisir Selatan which developing marine tourism, has many coastal art groups. Pesisir Selatan traditional dance since its former fame with its distinctive style. The motion is dynamic, energetic, agile and exhilarating, expressing high spirit : fighting spirit in their life as fisherman when catching fish in the sea. One of them is Kudo Rantak dance developed in District IV Jurai and Bayang. This review includes textual and contextual analysis compar cultural styles according to the type of motion, cultural area, cultural area as encountered in daily activities in three dance development areas.

Lomax (1978: 262-263) suggests two forms of dance interpretation of the observations in the cult traditions of the community, two forms of interpretation can be explained as follows:

(1) Identify each individual member of society, its understanding of the culture that was followed and individual communication system between individuals. (2) Observe the dynamics of the community, way they talk, dance, art, work, walk, love, and all the community activities including, customs / not religious, activity, livelihood, and geographic region.

The above theory is used to observe and analyze the style of dance Rantak Kudo mengkomparatifkan three dance styles of the three areas of development of dance will be able to find specifications archetype for each dance in relation to cultural patterns.

Rantak Kudo which is a traditional dance of community pride in the Pesisir Selatan, is always displa on any course of traditional ceremonies such as *Alek Nagari, Alek perkawinan, Alek turun mandi anak*, and *Batagak Penghulu*. The existence of this traditional dance ceremonies in every sense a strong competitive for each village so that it appears several versions Rantak Kudo in society, namely dance Rantak Kudo Pa Timur, Rantak Kudo Laban, and Rantak Kudo of Bayang Talaok version. Dance Rantak Kudo of Painan Ti version and Rantak Kudo Laban versions alike is in District IV Jurai, being Rantak Kudo Talaok version in District Bayang.

Although all three dance grow and develop in the South Coast but come from different villages. Painan is one of the ellipse in Kenagarian Painan, which is right in the center of South Pesisir district, Laban is one of the ellipse in Kenagarian Salido. Kenagarian Salido and Kenagarian Painan located in District IV Jurai. Seeing geographical area, Jorong East Painan just 2 KM, while Jorong Laban just 4 Km from the beach. While Talaok in Sub Bayang within 7 KM from the beach and from the center of the district is 17 KM.

Third Dance Rantak Kudo has the same range of motion, but in accordance with the area of development are different styles. Differences in style need to prove the relationship of dance to the patterns of culture then do the analysis style.

Based on the above, the problem restricted three dance styles Rantak Kudo growing in the South Coast. With three styles of dance Rantak mengkomparatifkan Kudo, namely: East Painan Rantak Kudo, Kudo Rantak Laban, and Rantak Kudo Talaok Bayang, then analyzed the body of dance through (a) posture; (b) a transition mode of motion; (c) The dimensions of motion; (d) The body parts are active; and (e) action and effort (effort/shape). Then interpret Rantak Kudo dance styles with patterns of culture that refers to the South Coast orng East Painan Kenagarian Painan, Jorong Laban Kanagarian Salido, and Nagari Talaok Bayang

METHOD

The research, designed for 3 years, chose the location of three sub-districts, namely District of IV Jurai, Bayang, and Koto XI Tarusan. These three sub-districts are a buffer zone of Mandeh tourist area. The method used is descriptive and evaluative method in the form of Research & Development (R & D) to produce a product and test the effectiveness of the product in accordance with the purpose of development. Research development procedures according to Borg and Gall (1979: 626) are:

"Research and information collecting, planning, develop preliminary form of product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation".

Despite the development research procedures of Borg and Gall, field testing was conducted repeatedly, but in this study the theory of Borg and Gall was modified in accordance with the objectives of the study. For the first year of giving motivation to artists to maintain the tradition with the force of Coastal force on every development of traditional dance choreography. Therefore, the data required are (1) to get information about the additional dance types found in the field, (2) the data is identified to be chosen as a model to be developed in terms of choreography. (3) Data were analyzed to determine the outcome of the Coastal dance style.

The approach used is built on a multidisciplinary foundation, which starts from the study of performing arts. Concepts of aesthetics, sociology and anthropology, as well as historical approaches (Hermien, 1998: 11) and sociopolitical. Accumulated to provide answers to the issues raised. Because of this research on the performing arts, the main thing is the aspects of performing arts as texts by connecting the context in which the dance develops. The textual and context relationships are very important in analyzing the dance style which is the problem in this research.

-Data were collected using observation, interview and recording methods. Then analyzed descriptively qualitative by describing and analyzing dance style to get model to be developed for second year.

Three areas development of Dance Rantak Kudo

Rantak Kudo as a traditional dance in Minangkabau including types of dance style target, because the elements of martial arts dominate the movements of this dance. Dance favored by supporting community initially only danced by two men only, then developed into a 4, 6, or more than 10 people with principles always in pairs. This dance is a part of people's lives because it is an expression of the artist of the people, then of course also an expression of life of their peoples. He is not merely personal expression, idioms used in the form of folk games are idioms close to known people. In traditional societies who live in rural awareness of shared life is far more important than the attitudes and individualistic nature. Folk artists when not playing or dancing, he perhaps as a farmer, craftsman or a fisherman, as public support for dance Rantak kudo residing in coastal areas bahagian abesar South Shore. Therefore, the concept of the owner or creator of the dance is not known yet, but is more perceived as a common property or property of villages, as described previously. Nevertheless every village that has a traditional art has two dance or martial arts teacher who simultaneously fostering traditional art around in their area. Encyclopedia of Music and Dance of West Sumatra to collect data about dance Rantak Kudo of several villages in the South Coast. About Rantak Kudo dance that developed in villages Talaok District of Bayang mentioned the name of its creator ie Pandeka Tanguak. Pandeka Tanguak it was a martial arts teacher who was given the title pandeka, because of his expertise martial.

Although Rantak Kudo dance is very popular in the South Coast but there is no agreement who the creator of the first dance. This is a tendency for people to tradition, each village maintains their area Choreographer of the dance tradition is not to mention yet mentioned is usually a senior coach who has been recognized as a dance teacher is tough. A dance teacher is a person who recognized expertise in swapping Similarly, Kudo Rantak dance of these three locations. Rantak Kudo growing in Eastern Painan known by the name of Tuo the dance is Tepan (Alm), Rantak Kudo in Laban dance tuo name is Mukhtar alias Kalieng Raji Kaciak Creator, being Rantak Kudo of Talaok known tuo dance is Tasar. The *tuo* dance is not just for a single dance, but are recognized for all the traditional dances are in the village.

Giving a name to a traditional dance often wear or imitate the name of nature, as well as movement About the origin or about the naming of a traditional dance is the same as the above phenomena, such as the creator of the hard track traditional dance. This is because it is conditioned by the oral stories that develop in society. Tradition information from mouth-to-mouth will cause various versions anyway.

Concerning the origin of Rantak Kudo derived from the name of an animal where kudo is a horse, it appears the various versions. Bayang a dance of Talaok tuo (interview Mei 6, 2017) says that the name derive from the name Rantak Kudo horse because its creators see horses used as *transfortasi* the *Bendi*. Meanwhile according to Tepan (Nerosti, 1988: 34), dance Rantak Kudo name taken from the name of a naughty child who always *menghorjak* there, *horjak* here. An egotist, like dating, like Raun there, Raun here. Giving someone the same name with the name of the animal could have happened, for example, there are the names of people who until now strange, like Baruak, Sanduak Dukuang, Sabun, Kapeh.

Continuation of origin Rantak Kudo East Painan version is explained also that Rantak Kudo has mother named Benten and his father named Adau-Adau, while Buai-Buai is Rantak brother and sister name Kudo-Nandi Nandi. The family lived as farmers in Batang Kapas Kuok Market. If you listened to this story extremely difficult to trace, especially Kuok market right now is a market, whenever that happened extremely difficult to track that Kuok Market is a farm where Benten family farming. In line with the folk legend that if traditional dance performed in this group and in Laban, always featuring dance Benten at the beginning of the show; after the Buai-Buai, and then Rantak Kudo. Meanwhile, in Nandi Nandi-dance just called in dance accompanist sang Benten, Buai-Buai, and Rantak Kudo. History Rantak kudo Laban Jorong version equal to Painan East, the performance was also preceded by Benten, Buai-Buai, and Rantak Kudo. From the opinion above that indicate the origin of the name of dance Rantak Kudo child arrogant, or imitating a horse, if observe in the motion-motion that is rentakan leg, nodding indeed imitate the movement of horses.

Geographic and People of Painan Timur

Based on statistical data, District IV Jurai in Figures 2003, has an area of 373, 80 km² or 6.50% of the South Coastal District. This village is not so far from the center of the district, only 1 KM from the central office. With spacious areas such as the above Jorong is limitless: the west with the Ocean Ocean, bounded by the Bul Barisan East, bounded by Salido North side, South side bounded by Batang Kapas.

This area is located on the edge of a small river where the water comes from mountain springs, known as Timbulun. Formerly this village was the center of cultivation which is filled with a vast expanse of paddy fields and plantations containing crops and vegetables. If we pay a visit to this village just along the path which is located in between the fields. Rice paddies and fields are a source of livelihood apart from mengarit timber and fishing. The area is located on the waterfront is the air feels a bit cool.

With the condition of the people now that have heterogeneous for their housing built by the State Savings Bank (BTN), then the people's livelihood has been the variety of all, 35% of fishermen, 10% as farmers, 15% traders, 10% as a handyman, and 30 % as civil servants. The work as fishermen still dominate, after that as public servant. danya new settlement whose residents generally are civil servants.

With the expansion of cities Painan, the township now has changed a lot. East Painan including rapidly developing area. Their new settlements are generally populated by civil servants. In the township which used to be very natural with perwasahan and young plantations have now been built many schools such as SMAN 2 which formerly came from the School of Teacher Education (SPG). SPG is already abolish deliberately moved to East Painan because the building is closer than the beach. Besides paddy has also been widely used for residential buildings. However not all is changed, until now, people still feel that the East Painan inhabited by natives still strong embrace traditional values. If we visit to houses, as poor as any life in society they still serve tea or hot coffee accompanied by snacks such as cakes. Despite being in the center of the district but they still live among the relatives, the tradition is maintained. One tradition that is maintained traditional that is still nurtured and developed in the middle of society. The traditional arts groups so possessed supporting community so that to this day when people need traditional art enough to just mention traditional East Painan course, no group name other than the name of village.

In the case of providing valid ceremonial traditions events, such as weddings valid towards the coffee drinking as a venue for funds. In the event the niniek-mamak and sumando and relatives get together and donate money. The event to raise funds for this party there was a call to basidoncek and some are calling it the nufakaik. Along with other traditions still prevail in this village, among other things how to do worship like lamadan, Taraweeh prayers number of prayers still amounted to 21 cycles. In the mosque or surau in East Painan break their habit together and tadarus until late at night is still valid today.

Geographic and Community Life Laban

Jorong Laban located in the interior, which is one part of the territory of the District IV Jurai Nagari Salido, consisting of 3 Hamlet, namely (1) Hamlet Batu Hampa, (2) the hamlet of Kampung Baru, (3) Air Beraliah Hamlet. But from 2002, including the Courant Nagari Laban Salido consists of 6 Jorong namely: Sago, Laban, Kampuang Lua, Balai Lamo, Koto, and Bungo Pasang. As Jorong located in Kanagarian Salido then this corner next to its western boundary with the Ocean Ocean, east, bounded by Lubuk Court, in the north bounded by New Market, and the southern boundary with Painan (South Coastal District Centre). In accordance with the geographical condition that is located on the waterfront, the main livelihood of the people Jorong Laban as fishermen. Besides, there are also as farmers, traders, artisans, and a small part of civil servants. According to statistical data contained in the District IV Jurai livelihood can be seen the percentage is as follows: 35% as fishermen, 10% as farmers, 15% as traders, 10% as a handyman, and 30% in the civil service. The people's livelihood is still dominated by work as a fisherman and in addition as a farmer. Results of fishing by fishermen in Jorong Laban is enough potential to meet the needs of daily life, and included to finance their children's school. Watering or irrigation system that irrigates the agricultural frontier community in Jorong Laban, still less productive, so that farming communities rely on rain-fed irrigation. Such conditions make agriculture is not efficient society. Therefore, to the needs of the rice in the area should be brought in from outside the still of the South Coastal District, as of Bayang, Kambang, Indrapura, Hall Tuesday, and Air Haji. This is because the irrigation system is not running smoothly, even this area is often hit by prolonged drought. Under these conditions people go to the field only once a year.

To overcome the situation of agriculture mentioned above, people also grow crops such as maize, cassava, peppers, green beans, and soybeans, and watermelon and vegetables that can be used by people in the environment of Jorong Laban. It seems that the results achieved from the farm is quite satisfactory. Also in the ownership is also a lot of old plants that are found around houses. The old plant, among others: rambutan, mango, durian, and other old plants.

Works as fishing is usually done in a tradition that is catching fish by placing a trawler (traditional fishing tool) out to sea along 300 meters, then pulled together to the beach. Trawl fishing tradition was usually carried out since early morning until noon or until the afternoon. For the people who are able, they have a chart or a boat to catch fish, this work is done at night. This job employment for the poor. So workers in Jorong Laban as fishermen there are two kinds of way: anyone using trawl and others went by boat to the middle of the sea, called the chart.

For people who do not go to sea in the evening usually go sit to stall after evening prayers. Warung is used to rest while drinking coffee. Warung is a place to communicate their fellow community members. When the bright moon, which usually fish on scattered in the sea, so at this point the fish are usually not captured by any means. With such conditions the fishermen do not go to the beach. At this time the leisure time for the fishermen, leisure time is used by people to play traditional arts.

Geographic and community life Talaok

Talaok is one Kanagarian contained in the District of Bayang South Coastal District. Kanagarian is located in the interior part of the District Bayang, with rice fields along perkampungannya. Village paddy fields is especially felt since entering this area from New Market intersection up to the very end the beheading Kanagarian thickness. In addition Talaok villages in the district of the shadow there are 8 other villages, and each village was once headed by a village trustee and his government called Kanagarian. Kanagarian written above only New Markets villages that are outside or along the highway Padang-Painan. Seven other villages leading inland to the hills that limit the shadow to Solok. For more details can be seen in the border region District of Bayang namely: the north bounded by Koto XI Tarusan districts, the southern boundary with the District IV Jurai, west bounded by the Indonesian Ocean, east boundary to Solok District. In some Kanagarian located in the hinterland there are attractions that have been recognized at the provincial level. In Kanagarian Pulut-Root Bridge and sticky contained in Koto Kanagarian Berapak are natural baths known as Sani shadow.

When the enactment of legislation rule number 5 1979 Village held with local regulations Tk. I Sumbar No. 7 in 1981, then Kanagarian Talaok broken down into four villages namely: Begalung Aur village, the village Talaok, Gentile Panji Village, and the village of Lubuk Jaya. But once the people who went to the village of

Talaok still call went to villages Talaok. With the return of Kanagarian by the government through the law N 22 of 1999 on Government and Provincial Regulation No. 09 West Sumatra in 2000, the village is located in the village turned into Jorong as part of the territory of the village and Talaok back into villages Talaok.

According to statistical data contained in the District Bayang Talaok people's livelihood can be seen as follows: 50% of rice farmers, 35% of farmers garden, 5% of traders, artisans 5%, and 5% of civil servants. Cultivate paddy is the livelihood of the dominant society. Rice farmers as much as 50% is indeed proven by extensive and terbentangnya rice fields along the township area Talaok. Even crops this area meet the needs of people outside his district such as for districts Koto XI Tarusan, Salido, and Painan. Therefore, what we are going in this area is always that we see is a vast expanse of paddy fields.

The success of this area in the rice yield is due to the life drains or irrigation that flows along the field Sawah in this area is the livelihood that can sustain the society. Even the rice quality rice equivalent Bayang Solok is famous for best quality. This opinion is true when viewed frontier area that is adjacent to the Solok shadow. Orally note also that the shadow is often called himself comes from Solok.

Although all three dance grow and develop in the South Coast, but all three villages have a different environment, namely East Painan central districts namely in Painan, Laban located in District IV Jurai is only kilometers from the district center. Both villages are each just 1 KM from the beach. While Talaok in District Bayang within 7 KM from the beach and from the center of the district is 17 KM.

Analysis of Rantak Kudo Dance Style

Dance Rantak Kudo East Painan more varied than the dance of Jorong Laban Rantak Kudo and Kudo Rantak dance of Kanagarian Talaok. The first test, posture indicates the basic attitude stand called tagak, where all the steps are more varied as titi rod motion activity dominant in footwork. Activities such as body motion foot rod taken from pursuing a catwalk or rice field, lenggang karaie famous with irregular paths in daily habit. Also the motion Rantak cupu much pounding can a cultural identity which is more dominant foot flat on the earth.

Overall it can be proven that the posture on the part of the foot is pitunggua or knees bent, on the dance Rantak Kudo Talaok dancer bends his knees to make the body more modest when compared with East Painan and Laban. With the lowering of the body of dancers then make forward-leaning posture. Forward-leaning posture is contained in the third dance, especially on the dance Rantak Kudo Talaok forward-leaning stance more visible than the other dance.

(a) Transition Type

While a transition complex with more varied forms as can be seen in Eastern Painan Rantak Kudo: p swing motion karaie and tapuak sikuteteh that shows how many changes the direction toward. Continuation of footwork to step right foot followed by the left foot open, then open the left foot right foot followed coupled with lower hand, then the direction toward rotates 180 degrees to the rear. Changes in the direction toward the body cross footwork is offset by leaning forward posture. Then there is repetition in footwork as written above, then proceed with the motion tapuak sikuteteh with attitude foot pitunggua tengah by gestures such as varied motion tapuak, hoyak Langan, Rambah kumbayang, and jinjieng slaughtered, which ended with a motion go violin. Motion puta lenggang karaie the variation of motion as if portraying rowing boat, it is a hallmark of dance Rantak Kudo not shared by other Kudo Rantak.

Type of transition is also seen on the motion of the rod titi dominated by the movement of the hands and feet which is the transfer of motion between dancers A and B. Similarly dancer in motion Rantak cupu, steps which is also a transition movement of dancers from first place to another place by a blend footwork, hand, body and head.

Transition mode also evident in dance Rantak Kudo Talaok similar to Kudo Painan Rantak East, but the action of the body is more active than the other Kudo Rantak. Transition mode also varies on Rantak Kudo Laban as the motion jinjieng bantai that when viewed as a whole as the bersilancar on the water. Change in motion quickly be seen in range of motion Rantak Kudo contained in Laban.

While changes in motion at Rantak Kudo Talaok not as fast as the other, but the robustness of his legs rooted to the earth so it is more difficult to be removed. Variations in motion also is as in Rantak Kudo, but the patterns of movement or switching places between dancers remain the same with the other Kudo Rantak. But the motion Rantak cupu more pounding the ground to dominate Rantak Talaok Kudo. However, changes in the direction toward drastically as in other Kudo Rantak not found in Rantak Kudo Talaok. Motion tapuak ampek just do tap repeatedly at pitunggua attitude. Not seen flurry of changes in motion. Motion stems just make a straight line. Cupu Rantak motion zigzag line on the move, while sikuteteh consists of swing, jinjieng slaughtered and gosoh violin.

(b) Dimensional Motion

Dimensional motion in these dancing, three-dimensional one is more prevalent on the motion in its simplest form, is only seen in one direction or front saja. hanya contained in the motion sambah contained in the third dance Rantak Kudo. Dimension two in motion start to vary, the dancer's body can be seen from two directions the front and side of the body, found in the motion sikuteteh, While the dimensions of three found in motion the process chamber is varied, for example in a rotating motion as puta swing karaie, moved like steps gap, motion Rantak cupu, titi rod and jinjieng slaughtered (Rantak Kudo Laban).

(c) Active Body Parts Moves

If the observed involvement of the legs, arms, body and head, then between footwork and hands are equally active. This can be seen in motion puta karaie swing, as well as in motion walk or move like titi rods, a step gap, Rantak cupu, and motion jinjieng slaughter. Only motion tapuak ampek and sikuteteh were dominated by hand gestures. In Rantak Kudo Laban whole body active, especially hoyak hoyak shoulder and body.

(d) Effort and shape

One thing to note is that all of the characteristics of motion occur in the development of all spheres of culture. Agility rotating motion on the motion *puta lenggang karaie* on the dance Rantak Kudo Painan Timur seen more variety, consisting of motifs Buai, swing, and puta. Similarly, the motion *tapuak sikuteteh*, which consists of *tapuak*, *ayun*, *Rambah kumbayang*, *jinjieng bantai* and gosoh biola. Step gap that existed at Rantak Kudo Painan Timur not contained in Kudo Rantak Laban and Talaok.

Although the motion varied widely, but the views from the attitude of the motion does not look complexity heavy because of the changes of motion in a short time and not long, seemed done with a power that is lighter and not as heavy as motion in the dance Rantak Kudo Talaok, which when analyzed on attitude motion seen more severe in their power usage. Especially with *pitunggua* more mendhak or more modestly to the ground, so hard to lift or foot to another form of motion.

CONCLUSIONS

From the analysis of body posture, transition type, dimension of motion, active body moving parts, and business acts, the style of Dance Rantak Kudo from three development areas are as follows:

- (a) Generally seen the use of excessive force on Rantak Kudo Bayang though not agile motion, the strength of which depends on the motion *pitunggua* very humble requires solid stamina. If we danced three dances will feel its weight to bring dance Rantak Kudo Bayang. Rantak Kudo dance from Talaok Bayang there is a tendency to make a modest motion to the earth and the motion of rigid foot jerking to the ground allegedly closely related to the communities dominant livelihood of farming
- (b) Average Rantak Kudo Laban and Painan Timur do feel lighter. Waivers motion on Rantak Kudo Laban and Painan Timur is on agility quick feet lifted upwards, movement of rapid change, the flexible and corrugated geographical influence area close to the beach with fishermen's life. Variations motion vary in Rantak Kudo Painan Timur allegedly due to advances Painan Timur region which is already a Painan City development area. This is different from Rantak Kudo Talaok who tends his feet rooted to the ground as if it were in the fields.
- (c) Dance Rantak Kudo in Laban, influenced by the proximity of the dance development area of the coast, is visible in a flexible, non-rigid motion style, as seen in Rantak Kudo Laban. Motion is varied and light upward is the same as Rantak Kudo Painan Timur where the motion is more agile when compared Rudak Kudo Bayang
- (d) The dominant style is the forward-looking, lean, flexible body that is more dynamic.

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