



Creation of the Iqra Colossal Dance at the Opening Ceremony of the National MTQ in Banjarbaru City

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Abstract

This research aims to explain the creation process, the history of the colossal dance "Iqra" in Banjarbaru City, South Kalimantan, and the function when creating the colossal dance. The method used in this research is qualitative. These methods focus on the location of Banjarbaru from early March to mid-June. Primary data are from direct interviews with choreographers, dancers, and head of education services. The analysis results show that this dance has a historical background in religion that can increase faith in God Almighty and has functions that range from art to Islamic. The dance creation process starts from the exploration stage, namely the stage of searching for forms of various movements. The second is improvisation, the stage of practicing the various obtained movements. In addition, the next stage is composition, the entire series carried out by the choreographers in creating the dance work "Iqra".

INTRODUCTION

Creation is the process of making until a form is formed. Therefore, dance creation is the process of making something that does not yet exist into something that exists through a real form of art (Prastya et al., 2017). Something that does not yet exist until it can be created is a new and original form. According to (Hera, 2018) artistic creation produces something, produces a new product, produces a creative art form. The results of the creation that is created by someone are able to appreciate many people, in this case humans as users of the art product. Creation should have aesthetic and harmonious values. In addition, it can produce aesthetic experiences. The results of creation are forms that can be trusted (Haria et al., 2022). Therefore, creation based on science, especially in the field of education, will be easy to justify theoretically and written scientifically. It can make the created artwork have valuable value. The most important thing is that a creation is real even though creation is from a strong human imagination as a human being full of imagination (Heryanto, 2020).

The creation of artwork is the result of the work of the human body from nothing to being, that is the limit. Although the existence of a work of art that is created will later disappear and no longer survive in society, its existence remains the root of the works value of art that are created in the future (Indriyani, 2022). Being to returning to being non-existent is the creation of human beings by their God. At the same time, it shows the imperfection of human creation, which is not yet complete, only several parts (Salsabilla et al., 2022). It is the meaning in the perfection of artistic life, the answer to why humans create (Hera, 2018).

The creation of dance works that will be taught first through a number of processes. This process is known as the production stage which begins with the stage of the idea introduction of creation, preparation of the concept, determination of the creation method, and writing a

description of the creation (Hartanti et al., 2018). Choreographers who will express their aesthetic ideas choose and work on several mediums, especially movement, to create a form of dance arrangement as a container for ideas according to technical expertise and taste (A. Tasman, 2008)

Dance art can be said to be part of the culture that exists in every country or region including Indonesia. There are so many dance arts in Indonesia and every dance movement is a creation of the Indonesian people where each dance movement has its own philosophy. One of them is the art of dance in South Kalimantan Province, Banjarbaru City.

Banjarbaru City, which previously had the status of an Administrative City, was once predicated as the oldest administrative city in Indonesia. The attraction in this city is known as the Dream City where many people are interested in seeing its famous tourist attractions, namely natural tourism or religious tourism. This has an impact on the culture that has developed around the Banjarbaru City area. The rapid teaching of Islam in this area has resulted in many cultures that are Islamic. One of them is the Sinoman Hadrah art. This art is widely preserved by various youth groups or studios in Banjarbaru City.

The dance adapted from the Sinoman Hadrah dance is the Iqra dance. This Iqra dance is a new colossal dance that depicts the greatness of Allah, starting from the revelation of the first verse "Iqra" to becoming the Al-Quran. It is described in the form of choreography that has the characteristics of agile and dynamic movements with religious nuances (Sari, 2023).

Based on the traditional Banjar dance movements collaborated with the Rudat Dance which originates from the South Kalimantan region, especially in Banjar Regency. Hadrah Dance is a dance that is closely related to Islamic and Middle Eastern nuances which are the origins of this dance. This dance was developed as a combination of Islamic culture, especially in East Java and Central Java (Yuliza et al., 2022). In

addition, Sufi Dance comes from Turkey. The three dances are combined in the Iqra dance with a dance composition and ethnic orchestral music accompaniment.

The event of National MTQ was held at the Murjani Banjarbaru Field in July 21, 2023. This event was attended by 1,000 participants from various regions in South Kalimantan. At this event, a colossal dance was also performed during the opening ceremony. This dance is called the Iqra colossal dance which was attended by 100 dancers from various backgrounds of students from elementary schools, junior high schools, vocational high schools, colleges, dance studios, and some of the general public around Banjarbaru City.

The Colossal Iqra dance work has a unique composition. The choreographer created a composition in sequence, namely from the composition of the Iqra text, the MTQ text and also other compositions that collaborate between modern compositions and hadrah traditions or Sufi dances with religious music and Islamic songs.

RESEARCH METHOD

The research method used in this study is descriptive qualitative, which aims to describe the object of research objectively through systematic analysis. This study focuses on the choreography and background of the creation of the Iqra Colossal Dance at the opening ceremony of the National MTQ of South Kalimantan Province. This method was chosen because it allows researchers to reveal symptoms that are in accordance with the context in depth through qualitative data collection in the form of interviews, observations, and documentation.

The study was conducted at the Department of Culture, Youth and Sports, and Tourism of Banjarbaru City, South Kalimantan, from February to the end of June. The main instrument in this study was the researcher himself, supported by tools such as observation guides, interviews, documentation, and recording devices. Data sources consist of the

primary data in the form of interviews with choreographers, dancers, and related officials. In addition, the secondary data from relevant documents and recordings.

Data collection techniques include passive observation, in-depth interviews, and documentation to complete the data needed. The collected data were analyzed through three stages: data reduction, data presentation, and drawing conclusions to thoroughly understand the creation and process of the Iqra Colossal Dance.

RESULTS AND DISCUSSION

History of the Iqra Colossal Dance at the Opening of National MTQ in Banjarbaru City

The Iqra colossal dance for the opening of National MTQ 2023 in Banjarbaru City comes from the tradition of colossal dance at the opening of the previous National MTQ which aims to symbolize the greatness of Allah SWT. Banjarbaru was chosen as the host because of its strategic position and adequate infrastructure.



Figure 1. Opening of the National MTQ in Banjarbaru City (Source: Muhammad Ropiq, 2023)

The Department of Culture, Youth, and Sports, and Tourism in Banjarbaru collaborates with the Ministry of Religion, created the "Iqra" dance with a religious theme to invite the younger generation to read and practice the Qur'an. This dance was choreographed by Suroto and Rizal Asmiansyah, and combined traditional dance movements with jazz and traditional music, involving around 100 dancers from different backgrounds, depicting the diversity and religious values of the people of South Kalimantan.

Form of Colossal Dance Performance "Iqra" at the Opening of National MTQ in Banjarbaru City

The Iqra Colossal Dance in the opening of MTQN in Banjarbaru City carries the theme of "Islamic religion" which means "read". This performance aims to remind the importance of reading the Qur'an, reflecting the first revelation received by the Prophet Muhammad SAW. Through this dance, it is hoped that it can explore the noble values of Islam and show the greatness of Allah SWT.

The variety of dances in "Iqra" combines elements of rudat dance, Sufi dance, and traditional Banjar dance, which are arranged with simple but meaningful movements. The performance involves around 100 dancers from various backgrounds, using properties such as flags and jellyfish umbrellas. Happy expressions are highlighted in the movements to honor the Qur'an and provide a religious nuance in the performance. One of the important movements is the crossed hand movement where the dancer stands half-sitting with both hands open upwards, which adds a majestic and solemn impression to the overall performance.



Figure 2. Cross Hand Movement (Source: Reseachers)

Dancers play an important role in dance works. In the Iqra colossal dance performance, the selection of dancers is done selectively by the choreographer so that the performance is in accordance with expectations. This selection considers the diverse body postures of the dancers, reflecting religious themes and gratitude to Allah SWT. Various body postures depict Allah's perfect and beautiful creations, and strengthen friendship in diversity. Choreographer, Arizal Asmiansyah,

selected around 100 dancers from various backgrounds, with the aim of showing the greatness of Allah and emphasizing that every creation is good and perfect.



Figure 3. Tambourine (Source: Brusheila Devi Proboyasti, 2024)

Music is the main supporting element in a dance performance. In the Iqra colossal dance, the music arranger combines traditional and modern music to create a spectacular nuance that is in harmony with the performance. The musical instruments used, such as tambourines, flutes, terbang, darbuka, and gambus, were chosen to provide a deep Islamic feel. According to the music arranger, Yusda Permana, the use of traditional musical instruments combined with modern arrangements creates luxurious and evocative music. Gambus and tarbang, which originate from Middle Eastern traditions, are presented as part of the music that reflects the religious and cultural context, reinforcing the religious theme in the performance.

The makeup used in this colossal dance performance emphasizes a natural and graceful impression. The makeup chosen by Rizal SIB, the makeup artist, reflects the character of the dancers, most of whom are students. Natural makeup is considered more efficient and appropriate for the age of the dancers' teenagers, where the use of foundation, eyebrow pencils, eyeshadow, blush on, and lipstick is adjusted to the characteristics of the dancer's face. This also reflects the values in Islamic culture that emphasize simplicity.



Figure 4. Dancer's makeup (Source: Brusheila Devi Proboyasti, 2023)

The dance costumes worn by the dancers in "Iqra" function as symbols of the meaning they want to convey. By wearing creative Banjar *japin* dance costumes that cover the genitals (the *aurat*), the dancers show elegance as well as sacredness. The choice of yellow and green colors in the costumes not only emphasizes authority but also expresses peace, in line with the religious theme being raised.

The open stage chosen for the performance provides flexibility for dancers to interact with the audience and to show the beauty of the natural background. The creative and flexible stage design allows for the use of attractive decorative elements and providing easy access for VIP guests and the general public.

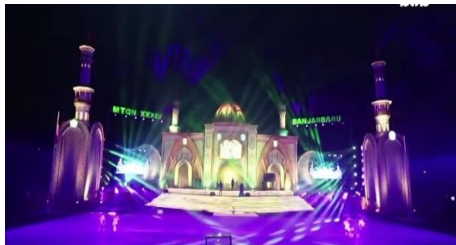


Figure 5. Stage for the Iqra Colossal Dance Performance (Source: Brusheila Devi Proboyasti, 2024)

The use of PAR lights in the lighting arrangement ensures that every movement of the dancer is clearly visible and prominent, while creating an atmosphere that supports the theme of the performance. These lights can adapt to various weather conditions, making them ideal for open stages.



Figure 6. Stage Lighting (Source: Brusheila Devi Proboyasti, 2024)

The use of properties, such as hadrah umbrellas and color guard flags, serves to add an aesthetic and religious impression to the dance. These elements strengthen the message to be conveyed and support the theme of the performance that promotes Islamic values.



Figure 7. Properties (Source: Brusheila Devi Proboyasti, 2024)

The function of the Iqra Colossal Dance in National MTQ includes:

This dance not only displays the richness of local culture that creates a sense of pride and identity among the community, but also functions as a medium for promoting tourism by displaying the beauty of art and culture that has the potential to attract tourists to visit South Kalimantan. In addition, the collaboration between dancers from various backgrounds shows the spirit of unity and togetherness in diversity. This performance also serves as a means of education and inspiration, providing knowledge about cultural heritage and moral values to the audience, especially the younger generation. In addition, this dance enlivens the event with stunning entertainment, creating a festive atmosphere and enthusiasm for participants and audiences. With recognition on the national stage, this performance encourages the community to preserve their traditions and culture, building deeper local pride.

The Creation Process of the Iqra Colossal Dance

The creation process of the Iqra colossal dance involves significant stages, from exploration to composition. As a religious dance, "Iqra" requires dancers to be trained to move compactly and in harmony. According to Arizal Asmiansyah (2024), the concept of movement in this dance began with a request from the head of the service, who wanted a symbol of the writing "Iqra" in Arabic letters and rudat movements. In the creation process, the author refers to Alma M. Hawkins' theory which states that dance experiences can be classified into three main parts: exploration, improvisation, and composition.

The exploration stage is a crucial phase where the choreographer looks for the right ideas and inspiration for the work to be presented, including adjusting the theme and movements to be used. In the improvisation stage, the ideas that have been found are further developed, with the dancers and choreographer trying to create harmony of movement. Finally, the composition stage is when all movements are arranged into a structured whole, creating a harmonious flow in the dance performance. This process emphasizes the importance of collaboration between the choreographer and the music arranger to ensure that the dance movements are in harmony with the music in order to create a performance that is not only beautiful but also able to convey a strong message to the audience.

CONCLUSION

Research on the Creation of the Iqra Colossal Dance at the Opening Ceremony of the National MTQ in Banjarbaru City, South Kalimantan, shows that the success of this performance is the result of a long process and inter-city relationships. This performance meets the dance criteria set by experts, and presents the majesty and luxury of Allah SWT. In addition to its religious function, the Iqra colossal dance also has many other functions, including strengthening cultural identity, becoming a medium for promoting tourism, strengthening unity,

and increasing artistic creativity. Through stages of exploration, improvisation, and composition, choreographers, music arrangers, and dancers work together to produce the best performance.

The Iqra colossal dance in Banjarbaru is the official opening of the National MTQ event, which is routinely held every year. This performance combines various movements, such as Sufi dance, Rudat, and Banjar traditional dance, accompanied by traditional and modern music. There are 100 dancers involved in this performance with clothing which covers the *aurat* and in accordance with local culture. In addition, this study provides suggestions for future colossal dance performances, including the importance of structured training and increasing awareness between individuals in the team. With these suggestions, it is hoped that the National MTQ performance in South Kalimantan can be even more magnificent and spectacular and support the development of religious arts in the area.

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