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**CREATIVE DANCE FORM OF OLAN-OLANG FOR LEARNING DANCE AT****SMP N 1 DAYUN SIAK DISTRICT RIAU PROVINCE WAHYUNING TIYAS<sup>1</sup>**[wahyuningtiyas@untirta.ac.id](mailto:wahyuningtiyas@untirta.ac.id)Department of Performing Arts Education, Faculty of Teaching and Education,  
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**ABSTRACT**

Olang-olang dance is a traditional Malay dance Riau who comes from one of the deepest tribes, the Sakai tribe in Riau Province, precisely in Minas District, Siak Regency. As the name suggests, Olang means Eagle in the Malay dialect. Olang-olang dance used to be used by the Sakai tribe in treatment rituals, when one of the Sakai tribe members was sick, this ritual was held in addition to the existing traditional treatment. The Olang-olang dance depicts the Eagle bird that can fly high into the sky, as a symbol of an intermediary or prayer leader to God. This research describes the creation of olang-olang dance movements used for learning dance art in Junior High School. The method used is qualitative ethnochoreology which refers to the forms of ollang-olang dance movements. Olang-olang dance creations can be used for cultural art teaching materials, especially dance art. The movements in this Olang-Olang dance creation have been standardized to make it easier for students to memorize dance moves. the costume worn on the olang-olang creation is a gold and black nuanced costume that symbolizes luxury, grandeur, and courage.

**Keywords:** Creation, Olang-Olang Dance, Form of Movement

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**INTRODUCTION**

Indonesia is a country with a variety of tribes and cultures. Each region has its own uniqueness and characteristics, both from traditional music and regional dance. Dancing is a recreational activity where dancing can improve mood and improve one's mood both in terms of practice and just by looking at it (Maraz, 2015:9). There are two types of traditional dances in Indonesia, namely dances that function as entertainment and dances that have magical elements in certain rituals, one of the dances that has magical elements is *the Olang-Olang*. This dance was originally intended as an accompaniment to the treatment ritual of the Sakai tribe. When a *Sakai* suffers from illness, they will hold a treatment ritual where this treatment system is considered better than other beliefs (Layali et al, 2014:5). The Sakai tribe is one of the

tribes in the interior of Minas District, Siak Regency, Riau Province.

The art of dance in its development is divided into traditional dance and creative dance. Traditional dance is further classified into two, namely the traditional dance of the people and the traditional dance of the kingdom (Keraton). Wibisono (2011:30) suggests that creative dance is a form of new arrangement of dance works that is expressed freely and is not bound by existing arrangements. Another opinion according to Hidajat (2005:15) is that creative dance is a movement that wants to build a new statement and have full freedom in expression. The existence of this understanding can be concluded that creative dance is a dance movement that is free from

existing rules or regulations so that the creation of creative dance depends on the desire of the creator or depends on the choreographer.

Dance *Olang-olang* is a traditional Malay dance of Riau that comes from one of the deepest tribes in Riau Province, precisely in Minas District, Siak Regency. As the name suggests, *olang-olang* dance is a reflection of the movements of eagles that can fly high into the sky. used *Olang-olang dance* to be part of the treatment ritual of the Sakai tribe where not everyone can pull it off (Layali et al, 2014:177). *olang -olang dance* is known as a reflection of the identity of the inland community of the *Sakai tribe*.

School is not separated from learning and teaching activities. Learning can be done without learning, but the process is easier if there is learning. There are many meanings of the word learning presented by experts such as James O. Whittaker who said that learning is a process where behavior is created or changed through training or experience. HC Witherington also thinks that learning is a change in personality that expresses itself as a new pattern of reaction in the form of skills, attitudes, habits, personality or an understanding. In a general and simple sense, learning is often interpreted as an activity to acquire knowledge (Aunurrahman, 2014:37-38). Another meaning of learning is the process of transforming knowledge in order to acquire competence, skills and attitudes to bring about better changes. While learning activities are a system and process of interaction between students and Educators and learning resources in a learning environment (Rahyubi, 2014:3).

Learning in the previous decade was heavily emphasized on memorizing the material given by the teacher and there was a lack of encouragement to develop students' creative abilities. Subjects do not lead to develop their

thinking and communication skills. Learning itself has the meaning of changing input in the form of uneducated students, becoming educated students, students who do not yet have knowledge, becoming students who have knowledge (Aunurrahman, 2014:37-38). Studying and learning are interrelated with each other, it can be said that learning occurs when there is a learning process in students.

In the last few years, learning has been directed to form creative and innovative people. Sanjaya in the book *Learning Strategies* (2006, 2) Law No. 20 of 2003 about the National education system that education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, as well as the skills needed by himself, the community, the nation, and the country.

The learning process is a communication process. The communication process involves three components, namely the teacher as the sender of the message, the student as the receiver of the message, and the learning material. In the learning process it is not always perfect, sometimes the material delivered is not optimal or the student cannot absorb all the material given so it has an impact on the value which is not optimal as well. For that, it is necessary to divert concentration so that the material delivered and absorbed can be maximized. The art of dance teaches students how to move by uniting all five senses, so that students can focus and concentrate on one point, namely body movements.

Cultural Art Learning is culturally based art learning, so cultural aspects are integrated with art and are not discussed separately. Like the United States, Indonesia is a country with diverse cultures. The United States itself is a multicultural country that embraces diverse nationalities and ethnicities, for that the formal institutions in America are very upholding the diversity that

grows in it. Through the art of dance, students can explore, appreciate, and present a work as a form of expression (McCarthy, 2014:128). Visual arts, musical arts, theater arts and dance arts have their own special characteristics and different sciences. Cone & Cone (2013:31) revealed that every student can understand one or more dances presented in the dance program with the right selection of music, lyrics and dance topics can encourage students to express themselves.

One of the benefits of learning art is to increase appreciation for the culture of the archipelago and abroad, not to turn students into professionals who are required to be able to do everything. In particular, the field of dance art that has basic guidelines as an element of dance art evaluation, each dance movement has its own meaning as a form of expression released and the human body has an orientation in moving in various parts of the body (Hankin, 2013:23). The character of every human being is always different, just like the body when dancing has special characteristics that cannot be equated but can be trained. Like Jazuli's opinion (1994:119) that the art of dance is always bound by *wiraga*, *wirama*, and *wirasa*, then used as a way to evaluate the quality of dancers and become a categorization system that is commonly used as a benchmark in dance.

## METHODS

The use of research methods is growing over time. Until now, there are three research methods used, namely quantitative methods, qualitative methods, and mixed methods. Purwanto (2015:238), research is an effort to answer a question in a systematic way that has been established so that the results can be held accountable. In this research, the method

used is the ethnochoreological method. Each dance has a character that distinguishes one ethnic group from another. dance *Olang-olang* is one of the dances that has its own

special characteristics reflecting the identity of the Sakai tribe. with this ethnochoreological method, the *Olang Olang* dance is analyzed both textually and contextually. Ethnochoreology comes from Greek which means ethnicity, *choros* which means dance, and *logos* which means science (Narwati, 2009:16). The target of ethnochoreology refers to the research of regional dance (traditional Indonesian dance). It can be concluded that ethnochoreology is a science, theory, concept, discipline, approach used to analyze a specific regional or ethnic dance work both textually and contextually until it finds certain characteristics. The data collection technique used uses triangulation, namely observation, interview, and documentation.

## RESULTS

*Olang*, which means eagle in the Malay dialect, the *olang-olang* dance is a traditional Riau Malay dance that originates from one of the tribes in Riau Province, precisely in Minas District, Siak Regency. As the name suggests, *Olang-Olang* is a representation of an eagle that can fly high into the sky as a symbol of prayer to God. used *Olang-olang* dance to be part of the treatment ritual of the Sakai tribe where not everyone can pull it off (Layali et al, 2014:177). *olang-olang* is known as a reflection of the identity of the inland community of the *Sakai* tribe where the *Sakai* tribe is an isolated tribe that is still bound by a very strong tradition. Considered as an inland tribe because it has a very modest standard of well-being.

The treatment ritual of the *Sakai* is held when one of the people is sick. Ritual treatment is done by worshiping the spirits of

the ancestors, this treatment is part of their belief and faith which is considered better than other beliefs that touch them (Layali et al, 2014:177). The ritual performed is another way of traditional treatment with spices, this ritual as an intermediary is performed with the hope that the ancestors will inform about the correct treatment. All methods are done both with medical science and with nonsensical methods for the sake of healing. For that reason, *the Olang-Olang* tribe community *Sakai* which also still maintains the tradition to this day.

*The dancing* this treatment ritual is close to the *supernatural*. For that reason, not everyone can pull off this dance, let alone beginner dancers. Beginner dancers will usually be accompanied by *bomo* (shaman) to prevent unwanted things from happening. Layali (2014:183) also explained that *the olang-olang* is a symbolization of the spirit that plays a role in the treatment process performed by the shaman, likened to an eagle that will convey a message to the ruler for the healing request of a sick person.

The musical instrument used to accompany the Olang-Olang dance is called *bebano* which consists of *Gong*, *Talempong*, and also *Drums*. The musical instrument is the dominant musical instrument used to accompany *the olang-olang*. *drum* serves to give an accent to the movement *Olang-Olang*, while *Gong* to regulate the tempo of the dance. Another aspect as a supporter of the dance is the costume, *waltzing* with long-sleeved shirts and also long pants with a scarf which is a symbol of the eagle. Layali et al (2014:180) explained that the Olang-Olang dance costume is dominated by the color black which means it is sensitive. The other

colors are red which means bravery or challenge, yellow which means a symbol of majesty, power and success, and green which means Islam where the majority of the *Sakai* is Muslim. From the beginning, the Olang-Olang dance costume has its own meaning that can be applied in everyday life. Evadilla (2013:74-75) elaborates on the meaning of the Olang-Olang dance costume, which is the color black used to symbolize the authority of a leader, the color red means courage or power, the color yellow means power that is only used by kings, and green means fertility and prosperity. The difference in meaning that occurs can be complementary to the meaning of *the Olang-Olang* itself.

Above is the olang-olang creative dance clothing dominated by black and gold colors that symbolize authority and luxury. *dance of the olang-olang* tends to sway to the rhythm of the music with a movement that symbolizes a flying eagle. *Olang-olang dance* an art that teaches togetherness and helping fellow human beings. Supported by the meanings of the *Olang-Olang* can be a lesson to be applied in everyday life.

Authoritative, brave, helping each other, loving and caring for the environment are characters that can be developed from an early age so that in the future they can provide benefits to others. Through a dance, character education can be applied as in the opinion of Hidajat (2019:22) many people feel humble and are not confident in their abilities so that their potential does not develop.

## DISCUSSION

creative *Olang-olang* dance in dance learning is *olang-olang* that has been created

by still being based on *olang-olang* .dance *The creative* made with a standard movement structure to make it easier for students to memorize and also does not have magical elements like dance inhealing rituals. The move has been adapted to the ability of the school level, namely Junior High School. Here is *the dance screept* dance *olang-olang* :

Opening dance.

Picture 2. *Olang-olang* dance. (Photo: Tiyas, 2021)*gait* is a small running movement with the knees slightly bent and the soles of the feet planted (both hands form a butterfly in front of the face). Running *foot* often used in transition or movement movement.

- a) *Sembahan* is the opening movement of the dance which is symbolized as a tribute during the show. The prayer position rests on both knees (both hands extended to the right and left followed by the head)
- b) *Soaring* is a movement that symbolizes an eagle flying in circles with both hands outstretched
- c) Transitional movement is a movement that coordinates hands and feet. Cross your legs forward and *move* followed by both hands stretching out the *ukel* , followed by flapping like wings 2x.

## 2) Dance 1

- a) *Malompat* is a movement that uses a lot of legs and hand coordination. *Limpa telu* is repeated 2x and the 2nd rotates fully (both hands stretch up and down) repeated 4x
- b) *Crossing* is the movement of crossing the legs and hands alternately to the right and left done 2x*Injit* is a tiptoe and stomp movement (both hands are stretched with both wrists up and down followed by

head bowing and upright) done4xTransitional movements that are movements that coordinate hands and feet. Cross your legs forward and *move* followed by both hands stretching out the *ukel* , followed by flapping like wings 2x.

- c) *Bentang* which is the movement of the feet jumping to the right and left followed by the hands that stretch out following the direction of the feet, repeated 4x
- d) *Bedoa*, which is a movement of prayer like praying to God, symbolized by sitting leaning on both knees both hands on the shoulders and stretched followed by the head performed 2x
- e) *Bentang* , which is the movement of the feet jumping to the right and left followed by the hand that stretches following the direction of the feet, repeated 2x
- f) Transitional movement, which is the movement that coordinates the hands and feet. Cross your legs forward and *move* followed by both hands stretching out the *ukel* , followed by flapping like wings 2x.

## 3) Dance 3

- a) *Berpasan* which is the movement of the two legs crossed forward followed by the movement of the straight hands at an upward angle in accordance with the direction of the feet, performed 4 times *Malenggang* which is the movement with both legs, the movement of the two arms is flapping like wings bird 4x
- b) Transitional movements are movements that coordinate hands and feet. Cross your legs forward and *move* followed by

both hands stretching out the *ukel* , followed by flapping like wings 2x.

#### 4) Closing Dance

- a) *Staring* resting on both ends of the legs bent down and both hands bent around the body
- d) motion
- e) Tiyaslike a bird

Dance , *the waddling* is not just done by moving or pulling it. However, the meaning of each movement and also the purpose of *the Olang-olang creative* itself can be applied in everyday life. creation dance *Olang-olang* easy to understand, interesting, and easy to remember, I am happy to be able to learn olang-olang creation dance especially when practicing with friends (Mahfaza SY interview, 2021). dance *olang-olang* is one form of care in preserving the art and culture of its main community in Siak Regency.

#### CONCLUSION

dance *Olang-olang* is a sacred dance and is a dance originating from the Sakai tribe located in Siak Regency, Riau Province. *Olang-olan* used to be used in healing rituals by the Sakai tribe. The ritual is believed to be an intermediary prayer to the Almighty to ask for help or treatment guidance. creation *Olang-olang* dance is a creation dance that is used for learning dance art in junior high school until the movements in *olang* have been adapted and have a standard movement structure so that they can be followed easily. The response of the students to the existence of *this dance* is a new experience that they have never had before. The movements and techniques of *Olang-Olang creative* amount of regional culture that

can provide students with an artistic experience.

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