

Dance in the Karo Society: Important to Learning and Practicing

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ABSTRACT

Karo is one of several tribes living in North Sumatra, Indonesia. In the Karo society, dance is part of customs, beliefs and entertainment. Dance is very important in everyday life. It is undeniable that dance in this society is a non-verbal communication in the sense that it has a meaning that cannot be expressed by verbal speech. In the context of entertainment, dance symbolizes feelings of love. But in the context of the traditional dance symbolizes social norms that must be presented in the traditional ceremonies. This can be seen in the marriage ceremonies, in the funeral ceremonies and in the entering a new home. In that case, dance is a symbol of the highest respect. There is deep belief in the thought that the dance can transform a deep sense of humanity to the relatives in social relationships. Furthermore, in the context of the belief ceremonies, the dance also functions as a means of communication with those who have supernatural powers. In the context of the ritual ceremony, dance symbolizes the highest respect. Therefore, dance in the Karo community must always be studied and practiced directly. Dance in the Karo society cannot be separated from the development of music. One of the musical developments that greatly influenced dance was the gradual inclusion of the keyboard as a part of the Karo musical culture. This fact greatly affects the dance of the Karo society from various aspects, such as in performing arts, in traditional ceremonies, in religious ceremonies. This requires that the Karo society need to pay attention so that the Karo dance continues to describe the Karo life philosophy

Keywords: dance, Karo society, important, learning, practicing

1. Introduction

In living the daily life of the Karo society, they are still based on a custom called *adat enggeluh* (rules of living life). The *adat enggeluh* is the basis of every activity of the Karo society from birth until to death. There are things that must be completed, there are things that must be done and there are things that must be followed based on the customs that are carried out. The *adat enggeluh* is a guideline in carrying out an activity at any time. The Karo society feel very humiliated when they are not doing the *adat enggeluh*. There are customs in every activity such as customs in marriage ceremonies, funeral customs, customs in every belief ceremony, and customs in the performing arts.

There has been a significant development in Karo customs since the introduction of the keyboard instruments into traditional Karo music.

Actually, the change is mainly in the musical culture. But it has a very big influence to the traditional activities of the Karo society. All the traditional activities are considered less than perfect for society whose do it without the presence of music. Therefore, all of the social activities always use the music, which is called *gendang kibot*. With a *gendang kibot*, there must be singing and dancing.

On the other hand, although dance is very important in the Karo tradition, not many society have paid attention, both from the ethnomusicologists and anthropologists. In terms of research in that direction, it is part of the Decade for Cultural Development initiated by UNESCO, as noted by Revel (2013: ix) “The term ‘literature of voice’ had then been chosen by the Encyclopaedia Universalis to refer to the oral tradition of the world”

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2. Literature Review

In the Encyclopedia Britanica (2007) dance, the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself. Dance is a powerful impulse, but the art of dance is that impulse channeled with skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves. These two concepts of the art of dance—dance as a powerful impulse and dance as a skillfully choreographed art practiced largely by a professional few—are the two most important connecting ideas running through any consideration of the subject. In dance, the connection between the two concepts is stronger than in some other arts, and neither can exist without the other.

Although the above broad definition covers all forms of the art, philosophers and critics throughout history have suggested different definitions of dance that have amounted to little more than descriptions of the kind of dance with which each writer was most familiar. Thus, Aristotle's statement in the Poetics that dance is rhythmic movement whose purpose is "to represent men's characters as well as what they do and suffer" refers to the central role that dance played in classical Greek theatre, where the chorus through its movements reenacted the themes of the drama during lyric interludes

According to Manalu (2017) dance is a rhythmic body movement at a certain time and place for social purposes, expressing feelings, intentions, and thoughts. Ewidiani (2012) dance is a human body movement that is based on motion in the activities of daily human life. Human movement based on its function can be divided into three parts, namely playing, working, and art. Dwi Restika, Ahmad Syai, Nurlaili (2016) dance is one of the media statements of human activity in realizing values and the whole through motion. Dance is an expression of human feelings through body movements. So the basic essence of dance is movement.

According to Tengku Lah Husni (1995) argued that taxonomically, dance in the Malay community of North Sumatra can be classified into three concepts of motion, namely: 1) dance, which is a movement performed by the arms and fingers; 2) *tandak*, namely

movements performed by the face, neck, arms, fingers, and toes; and (3) *lenggang*, namely in the form of swaying or contortion of the waist and body accompanied by swings of the hands and fingers.

Goldsworthy (1979) further explained that dance in Malay is based on customs, and is limited by traditional taboos. The female dancers are advised to maintain their honor and dignity. They are not allowed to raise their hands above their shoulders, and they are not allowed to show their teeth while dancing. They are not allowed to wiggle their hips, except in dance performances. The female dancers mostly prioritize politeness, not challenging the views of their male dancer partners. The female dancer expresses a very polite attitude as if her movements avoid the male dancer

3. Methodology

Merriam (1964) the field research consists of the field techniques and the field methods. The field technique means collecting detailed data in the field. The field method has a wider scope, covering the theoretical foundations that serve as a reference for the field research techniques. The field techniques show the problem solving of day-to-day data collection, while the methods include techniques as well as various of problem solving as a framework in the field research

In the research there are qualitative and quantitative method. The qualitative research essentially aims to find the meaning contained in certain activities or artifacts. Furthermore, the quantitative research usually aims to measure existing phenomena based on certain ranges of numbers. In our opinion, the study of art, including dance, is mostly done with the qualitative research. But there are times when the quantitative research is also needed in studying art. However, in dance research opportunities, we use the qualitative research

Denzin and Lincoln (1995) the qualitative [sic.] research has a long and distinguished history in human disciplines. In sociology the work of the "Chicago school" in the 1920s and 1930s established the importance of the qualitative research for the study of human group life. In the anthropology, during the same period, ... charted the outlines of the field work method, where in the observer went to a foreign setting to study customs and habits of another society and culture. ...Qualitative research is a field of inquiry in its own right. It

crosscuts disciplines, fields, and subject matter. A complex, interconnected, family of terms, concepts, and assumptions surround the term qualitative research

Nelson and Grossberg (1992) the qualitative research is an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field. It crosscuts the humanities and the social and physical sciences. Qualitative research is many things at the same time. It is multiparadigmatic in focus. Its practitioners are sensitive to the value of the multi-method approach. They are committed to the naturalistic perspective, and to the interpretive understanding of human experience. At the same time, the field is inherently political and shaped by multiple ethical and political positions.

Nasution (1982) that every qualitative and quantitative research should be planned. This requires a research design. The Research design is a plan on how to collect and analyze data so that it can be carried out economically and in accordance with the research objectives. In the design, among other things must be considered: a) the target population, b) sampling method, c) sampling size, d) data collection procedures, e) ways to analyze data after it is collected, f) whether or not to use statistics, and g) how to draw conclusions.

Furthermore, Edi Sedyawati (1984) revealed the need for stages in researching the art of dance. We can also divide the dance research into three types or stages, namely: (1) collection; (2) classification; and (3) analysis and writing. Especially for the dance, there is one more thing that we can call stage number four, namely processing in performances

4. Result and Discussion

4.1 The Meaning of the Dance

The dance in the Karo society is *landek* which means the movement of the knees up and down in accordance with the rhythm of the *gendang* (music) and the motion of swinging hands to meet certain needs. In this sense there are three important aspects as the basis for the meaning of the *landek*. The three aspects are, 1) *endek* (dance movement) 2) *gendang* or dance accompaniment music, and 3) work or performance purpose. In a real sense *endek* means the movement of the knee up and down. But in a broader sense, *endek* is the body movement to the rhythm of music to following the rhythm of two gongs, namely the *gung* (a

big gong) and the *penganak* (a small gong). In addition to the movement up and down the knee, the important movement is the hands and the body movements. In general, the hand movement is called *jemah jemole*, and the body movement is called *pengodak pengole*.

Gendang or music in the dance performances are very important, without music there is no dance. The music that accompanies the dances in Karo society is called the *gendang*. *Gendang* is a musical ensemble whose musical composition consists of a melody, a drum rhythm, and the rhythm of two gung (gongs) which are colotomies. The dance movements are always associated with the two rhythms of the gong. The relationship between dance and music is very close, which in terms of "*uga gendangna bage endekna*" which means how the rhythm of the music is that's the rhythm of the dance" not "*uga endekna bage gendangna*" which means how the dance moves so the rhythm of the music. Thus, it must be clearly understood that the dance in the Karo society is following to the music.

The third aspect that is very important is *kerja* or activities that require to the dance performances. Without work or activity as a context for the dance performances, the dance is considered non-existent. Even if it is held, it is considered only a movement like a dance.

4.2 History of the Dance in the Karo Society

Tracing the history of the dance in the Karo community cannot be separated from the legend of the first death in humans. In the legend it is believed that the first humans died during the human period amounted to 48 society. In order for those who died to continue their fate, the accompaniment of *gendang* (music) was made at the funeral. But there was no music, so the funeral was only accompanied by sobs. When they cry in burying the dead, some of them are possessed by a spirit called *umang*. When someone is in the trance he explains that the music made in the burial ceremony should imitate some animal sounds. The sound of the animal consisted of the sound of earthworms, the sound of a frog, the sound of a stout bird, and the sound of a flying beetle. Thus, the *sarune* musical instrument was made to imitate the sound of earthworms. Made a drum musical instrument to imitate the sound of frogs. Made *penganak* or small gongs musical instruments to imitate the sound of stout bird.

Made *gung* or a big gong is to imitate the sound of flying beetles.

The *gendang* is considered the most powerful that can communicate with the supernatural. The traditional music composition to be played was the *perang empat kali*, that is musical compositions in homage to all supernatural powers. This tradition music compositions are dedicated to honor all the supernatural who are believed to have power. After that, several traditional music compositions for humans are presented. To respond to the tradition music composition presented to humans there is a dance. The situation in the responding to every composition of the traditional music there must be a dance which is considered by the Karo society as a very good activity.

This fact is considered by the Karo society as a life habit of the Karo which becomes their customs. The same thing is in mind with *guru sibaso* or shamans in the religious ceremonies. The basic motion of the dance is the movement of the knees down and up which must follow the rhythm of the music. The rhythm of the music that must be considered is the blows on two gongs, that is, *gung* or the big gong and the small gong. The movement of the lower knee on the sound of the *penganak* and while the movement of the upper knee on the sound of a *gung*. That way there is also a dance in the every ritual ceremony if there is a musical ensemble to accompany the ceremony. That way, all ceremonies carried out in a big way must have music accompaniment which in Karo culture is called *erkata gendang* which means there is a music accompaniment.

4.3 The Contextual of the Dance Performance

The dance performance in question is a unified structure of a complete relationship by processing and arranging dance so that it can presenting dance. This is explain how the dance is presented by all supporters of the traditional ceremony. In the Karo tradition, there are four contextual dance performances, namely 1) dance performances in a traditional context, 2) dance performances in a religious context, 3) performances in a mix of traditional and religious contexts, and 4) dance performances in the context of entertainment.

4.3.1 Dance Performances in the Traditional Ceremonies

In the traditional ceremony, *sukut* or the people who hold traditional ceremonies always invite relatives consisting of three groups. The three groups consist of *senina* (the same grandfather), *kalimbubu* (the family who gives the woman/wife) and *anak beru* (the recipient of the woman or wife).

In the dance performance event in a traditional ceremony, the *sukut* always dances with relatives and the village government. The order of the dances in the ceremony are, first, the *sukut* dance with their *senina*, second, the *sukut* dance with the village government, third, the *sukut* dance with their *kalimbubu*, and fourth *sukut* dance with their *anak beru*.

Body movements in general when the *sukut* dance with their *senina* in an ordinary position, the sign depicts mutual respect. It shows their love for each other because their position in everyday life is considered equal. This fact also happened when the *sukut* danced with the village government. This means that the village government really respects its society and its society respect their government.

The body movements are slightly different when dancing the *sukut* with their *kalimbubu*. It can be seen that the *sukut* bows more, a sign that they respect to the *kalimbubu*, while the *kalimbubu* likes the *sukut* by extending their hands.

Body movements when the *sukut* dance with their *anak beru*, it is seen that the *sukut* dance by opening their hands. That is a bit wide as a feeling of affection for *anak beru*, while *anak beru's* body movements dance by bowing as a sign of respect for *sukut* as their *kalimbubu*.

There are five types of traditional ceremonies that require performing dances, namely a) marriage ceremonies or *erdemu bayu*, b) funeral ceremonies or *kerja nurun*, c) new house entrance ceremonies or *mengket rumah*, d) sticks giving ceremonies, and e) ancestral bone removal ceremonies.

a. The dance performances in the marriage ceremonies or *erdemu bayu*

The dance performance in the marriage ceremony can be divided into three parts. First, the reception dance four times, the bridal dance once, and the traditional dance seven times. Like in the table Tabel 1.

Table 1 The dance performance in the marriage ceremony or *erdemu bayu*

No	Name of the dance	The societys whose dancing
1	The welcome dance or <i>gendang pengalo-ngalo</i>	The groom's family and the groom whose are greeted by their <i>anak beru</i>
		The <i>kalimbubus</i> from the groom's family whose are greeted by the groom's family
		The bride's family and the bride who was greeted by their <i>anak beru</i>
		The <i>kalimbubus</i> from bride's family greeted by the bride's family
2	The bridal dance or <i>Adu pengantin</i>	The two bridal
3	The dance in the traditional events or <i>Landek adat</i>	The groom's family with their <i>senina</i>
		The bride's family with their <i>senina</i>
		The groom's family and bride's family with the village government
		The groom's family with their <i>kalimbubu</i>
		The bride's family with their <i>kalimbubu</i>
		The bride's family with their <i>anak beru</i>
		The groom's family with their <i>anak beru</i>

Parts that are considered too important from dance performances at marriage ceremonies at traditional events. Parts that are considered too important from dance performances at wedding ceremonies

at the traditional events. One example of a dance performance at a marriage ceremony is the groom's family dance with their *senina*, as in Figure 1.

Figure 1. The dance performance between groom's family with their *senina*

b. The dance performance in the funeral ceremony or *kerja nurun*

The funeral ceremony is a very important ceremony in the Karo culture. This ceremony is considered very important because

it has to pay the customary debts to all of the relatives. Therefore there must be a great ceremony and in the ceremony there is a dances. Although there are several types according to the circumstances of the person who died, the dance performances are the same.

There are eight dance performances in funeral ceremonies or *kerja nurun*. The eight of

the performances must be done sequentially as in Table. 2

Table 2 The dance performance in the funeral ceremony or *kerja nurun*

No	Name of dance	The societys whose dancing
1	The dance for notification or <i>Landek pengalo-ngalo</i>	The grieving family with their <i>anak beru</i>
2	The dance of the <i>senina</i> or <i>Landek senina</i>	The grieving family with their <i>senina</i>
3	The dance of village government or <i>Landek perangkat desa</i>	The grieving family with village government
4	The dance of all the <i>kalimbubu</i> or <i>Landek serayan kalimbubu</i>	The grieving family with their all of the <i>kalimbubu</i>
5	The dance of the <i>kalimbubu</i> whose gave birth or <i>Landek kalimbubu dareh</i>	The grieving family with their <i>kalimbubu</i> whose gave birth
6	The dance of the <i>puang kalimbubu</i> (the <i>kalimbubu</i> of the <i>kalimbubu</i> or <i>Landek puang kalimbubu</i>	The grieving family with their <i>puang kalimbubu</i> or the <i>kalimbubu</i> of the <i>kalimbubu</i>
7	The dance of <i>kalimbubu</i> whose brings the traditional clothes or <i>Landek kalimbubu simaba Ose</i>	The grieving family with their <i>kalimbubu</i> whose brings the traditional clothes
8	The dance of the <i>anak beru</i> or <i>Landek anak beru</i>	The grieving family with their <i>anak beru</i>

One example of a dance performance in the funeral ceremony is grieving families with their *kalimbubu*, as in Figure 2.

Figure 2. The dance performance between the grieving families with their *kalimbubu*



c. The dance performance in the entering a new house or *mengket rumah*

There are still some of the Karo society today who still carry out the traditional ceremonies when they enter a new house. There are six dance performances in a certain order in the ceremony as shown in table 3.

Table 3 The dance performance in the entering a new house or *mengket rumah*

No	Name of dance	The societys whose dancing
1	The welcome dance or <i>Landek pengalo-ngalo</i>	The family perform the ceremony with their <i>anak beru</i>
2	The dance of the <i>senina</i> or <i>Landek senina</i>	The family perform the ceremony with their <i>senina</i>
3	The dance of the <i>kalimbubu</i> from the mother's side or <i>Landek kalimbubu si erkimbang</i>	The family perform the ceremony with their <i>kalimbubu</i> from the mother's side
4	The dance of the <i>kalimbubu</i> from the father's side <i>Landek kalimbubu si majek dalikan</i>	The family perform the ceremony with their <i>kalimbubu</i> from the father's side
5	The dance of the <i>puang kalimbubu</i> or <i>Landek puang kalimbubu</i>	The family perform the ceremony with their <i>puang kalimbubu</i> (the <i>kalimbubu</i> of <i>kalimbubu</i>)
6	The dance of the <i>anak beru</i> or <i>Landek anak beru</i>	The family perform the ceremony with their <i>anak beru</i>

d. The dance performance in the stick giving ceremony or *mereken ciken*

Long life is a gift, that is highly respected in the Karo culture. Especially since they have children and grandchildren who have succeeded in their lives. Then in some society

there is respect for the parents, especially from their children and grandchildren to make the stick giving ceremony or *mereken ciken* for the grandfather and *mereken toktok* for grandmother. There are six dance performances in sequence as shown in the Table 4.

Table 4 The dance performance in the stick giving ceremony or *mereken ciken*

No	Name of dance	The societys whose dancing
1	The welcome dance or <i>Landek pengalo-ngalo</i>	The families perform the ceremony with their <i>anak beru</i>
2	The dance of the <i>senina</i> or <i>Landek senina</i>	The with their <i>senina</i>
3	The dance of all the <i>kalimbubu</i> or <i>Landek serayan kalimbubu</i>	The families perform the ceremony with their all of the <i>kalimbubu</i>
4	The dance of the <i>puang kalimbubu</i> (the <i>kalimbubu</i> of the <i>kalimbubu</i> or <i>Landek puang kalimbubu</i>)	The families perform the ceremony with their <i>puang kalimbubu</i> or the <i>kalimbubu</i> of the <i>kalimbubu</i>
5	The dance of the <i>anak beru</i> or <i>Landek anak beru</i>	The families perform the ceremony with their <i>anak beru</i>

e. The dance performance in the lifting of the bones ceremony or *ngangkat tulan-tulan*

The highest respect for the ancestors in the Karo culture is perform the lifting of the bones ceremony or *ngangkat tulan-tulan*. In general, the Karo society who have an affluent life, however, have the desire to carry out the ceremony. Especially for society whose have great service to the general public such as the founder of a village, it is natural for his

Table 5. The dance performance in the bones ceremonies or *ngangkat tulan-tulan*

No	Name of dance	The societys whose dancing
1	The welcome dance or <i>Landek pengalo-ngalo</i>	The families perform the ceremony with their <i>anak beru</i>
2	The dance of the <i>senina</i> or <i>Landek senina</i>	The families perform the ceremony with their <i>senina</i>
3	The dance of the village government or <i>Landek perangkat desa</i>	The families perform the ceremony with the village government
4	The dance of all the <i>kalimbubu</i> or <i>Landek serayan kalimbubu</i>	The families perform the ceremony with their all of the <i>kalimbubu</i>
5	The dance of the <i>kalimbubu</i> whose gave birth or <i>Landek kalimbubu dareh</i>	The families perform the ceremony with their <i>kalimbubu</i> whose gave birth
6	The dance of the <i>puang kalimbubu</i> (the <i>kalimbubu</i> of the <i>kalimbubu</i> or <i>Landek puang kalimbubu</i>	The families perform the ceremony with their <i>puang kalimbubu</i> or the <i>kalimbubu</i> of the <i>kalimbubu</i>
7	The dance of the <i>kalimbubu</i> from the sons's side or <i>Landek kalimbubu i perdemui anak</i>	The families perform the ceremony with their <i>kalimbubu</i> from the sons's side
8	The dance of <i>kalimbubu</i> from the gransons's side or <i>Landek kalimbubu i perdemui kempu</i>	The families perform the ceremony with their <i>kalimbubu</i> from the gransons's side
9	The dance of the <i>anak beru</i> or <i>Landek anak beru</i>	The families perform the ceremony with their <i>anak beru</i>

descendants to carry out the lifting of the bones ceremony.

In carrying out this ceremony, first is to dig the grave to find the bones, then the bones are cleaned, wrapped in white cloth, and then a ceremony is held. Then the casting is placed in a special building or *geriten* for the bones of the ancestors. In this ceremony there are nine the dance performances as shown in table 5.

4.3.2 The dance performance in religious ceremonies

In religious ceremonies who act as dancers are *guru* or shamans and some of their followers. In religious ceremonies, the shaman dances using *dagangen* or white cloth and *belo cawir* or betel leaves covered with whiting and a good areca nut. Shaman dances for communication with the supernatural powers. The shaman dance begins in slow motion and gradually speeds up. At certain times the shaman and the society who follow him may be in a trance. In a state of trance, a shaman or a person who dances according to the will of the spirit that enters the person's body.

There are times when it enters the body of a shaman or person who dances like an animal spirit. This causes the movement of the possessed person to match the nature of the animal itself, such as snakes, tigers, and monkeys. Dances in religious ceremonies are very personal, but the basic dance movements remain the same, namely *endek* or knee movement up and down to the rhythm of two gongs

There are three kinds of religious ceremonies that require dance in Karo culture, namely a) a purification ceremony or *erpangir ku lau*, b) a summoning ceremony for humans

or *raleng tendi*, and c) a purification ceremony for a village from evil spirits or *ngarkari*,

a. The dance performance in the self purification ceremony or *erpangir ku lau*

The self-purification ceremony is one way of the treating in the Karo tradition. The treatment is related to the shaman's view that the patient has a disease because there are certain impurities in the patient's body.

Therefore it needs to be cleaned. Generally, the materials used for this ceremony are various types of oranges, various types of leaves, various jebis flowers and also require water immersion in precious metals such as silver or gold.

There are three dance presentations in the purification ceremony, as written in the Table 6.

Table 6. The dance performance in the self purification ceremony or *erpangir ku lau*

No	Name of dance	The societys whose dancing
1	The dance for ask permission <i>Landek persentabin</i>	Shamans and their followers or society who need treatment
2	The dance for trance or <i>Landek peselokken</i>	Shamans and their followers or society who need treatment
3	The dance for to wake aware or <i>Landek penangtang sabe</i>	Shamans

b. The dance performance in the summon the human spirit ceremony or *raleng tendi*

The summoning the human spirit ceremony is one way of treatment in the Karo tradition. This treatment is very closely related to the shaman's view that the presence of disease in the patient is caused by the separation between the spirit or *tendi* with the *kula* or body.

Various materials needed in this ceremony are completeness for eating betel, such as betel, whiting nut, *gambir* sap, tobacco, areca nut. Other ingredients are rice, chicken eggs, silver bracelets, mats, white cloth and eleven kinds of leaves. Only two types of dance performances in this ceremony as written in Table 7.

Table 7. The dance performance in the summon the human spirit or *raleng tendi*

No	Name of dance	The societys whose dancing
1	The dance of the ask permission or <i>Landek persentabin</i>	Shaman
2	The dance to summon the human spirit or <i>Landek baka</i>	Shaman

c. The dance performance in the village purification ceremony atau *ngarkari*

Actually cannot be determined with certainty, but there are times in one village many society are sick. According to the shaman's view, in such a case it is necessary to carry out a village purification ceremony. The society who perform this ceremony are all the shamans with the village community.

In this ceremony the shaman makes *lau penguras* or holy water, which the ingredients consist are clean water, given the juice of kaffir lime and coriander, garlic, and turmeric which is ground until smooth. There two the performance dance in the village purification ceremony, like in the Table 8'

Table 8. The dance performance in the village purification ceremony or *ngarkari*

No	Name of dance	The societys whose dancing
1	The dance for ask permission or <i>Landek persentabin</i>	Shamans and villagers
2	The dance for trance or <i>Landek peselokken</i>	Shamans and villagers
3	The dance to purify the village or <i>Landek ngarkari</i>	Shamans and villagers
4	The dance for to wake aware or <i>Landek penangtang sabe</i>	Shamans and villagers

4.3.3 The dance performance in the mixing customs and beliefs ceremonies

There are two kinds of ceremonies mixing customs and beliefs that require dancing, namely, a) the surprising ceremonies or *nengget*, and b) the thanksgiving ceremonies or *ngari-ngari*.

a. The surprising ceremonies atau *nengget*

The surprising ceremony carried out by relatives to a family who has no children even

though they have been married for several years. However, the implementation plan of this ceremony is completely unknown to a family who does not have children. That is why this ceremony is generally held in the afternoon after the society have returned home from their daily work. The implementation was also suddenly at the house of the family who did not have children. There are four dance performances in this ceremony as written in the Table 9

Table 9. The dance performance in the surprise ceremony or *nengget*

No	Name of dance	The societys whose dancing
1	The dance for the surprise or <i>landek negget</i>	The family perform the ceremony with all of their closest relatives
2	The dance of the <i>senina</i> or <i>Landek senina</i>	The family perform the ceremony with their <i>senina</i>
3	The dance of the <i>kalimbubu</i> or <i>Landek kalimbubu</i>	The family perform the ceremony with their <i>kalimbubu</i>
4	The dance of the <i>anak beru</i> or <i>Landek anak beru</i>	The family perform the ceremony with their <i>anak beru</i>

b. The thanksgiving ceremony or *ngari-ngari*

The thanksgiving ceremonies to the Karo society are held on several occasions, but individually the implementation is always related to healing from a dangerous disease. In

the context of being carried out individually, it is called *ngari-ngari*. In this ceremony there are four dances following the order of Karo's relatives as written in Table 10.

Table 10. dance The performance in the thanksgiving ceremony or *ngari-ngari*

No	Name of dance	The societys whose dancing
1	The welcome dance or <i>Landek pengalo-ngalo</i>	Keluarga sukut dengan <i>anak beru</i>
2	The dance of the <i>senina</i> or <i>Landek Senina</i>	The family perform the ceremony with their <i>senina</i>

3	The dance of the <i>kalimbubu</i> or <i>Landek Kalimbubu</i>	The family perform the ceremony with their <i>kalimbubu</i>
4	<i>Landek Tegun anak beru</i>	The family perform the ceremony with their <i>anak beru</i>

4.3.4 The dance performance in the entertainment

The dances performance in the entertainment of the Karo society are found in three types of activities, namely 1) *gendang guro-guro aron* (dance and music performances by Karo community), 2) certain public and individual celebrations, and 3) festivals.

There are several parts to dance in entertainment, but the most important is the dance in the *guro-guro aron* (dance and music performances by Karo community). The performance is organized by the village community. The purpose is only for entertainment for the community. But there is still something to do with it. with *adat* or norms. We can find that a pair of young men and a girl cannot dance if they are of the same clan. In the view of the Karo *adat*, one clan is considered

brothers. Therefore, the dance in this performance can be called a symbol of love. The dance in this performance pairs with certain movement patterns.

In the *guro-guro aron* show, there is a dance sequence arranged by the committee based on the customs in one village. Usually starting from the order of the founding clans of the village, it is continued to other clans. Because those who participated in the show were young society and parents the first order for youth was then parents. Therefore in one clan there are two performances, as in the Table 11. At night this show can last as long as eight hours. which starts at 20.00 until 04.00, but during the day it can last about seven hours, starting at 10.00 WIB until 17.00 in the afternoon.

Table 12. The dance performance in the performing arts or *guro-guro aron*

No	Name of dance	The societys whose dancing
1	The dance of committee or <i>Landek panitia</i>	All of the performing arts organizing committee
2	The dance of the village government or <i>Landek perangkat desa</i>	All of the village government
3	The dance of youth whose their clan number one or <i>Landek aron merga siperlebe</i>	The young men with young women whose are not same the clan
4	The dance of parents whose clan is number one or <i>Landek bapa merga sierlebe</i>	The parents whose clan is number one with their wives
5	The dance of youth whose their clan number two or <i>Landek aron merga nomor peduaken</i>	The young men with young women whose are not same the clan
6	The dance of parents whose clan is number two or <i>Landek bapa merga sipeduaken</i>	The parents whose clan is number two with their wives
7	The dance of youth whose their clan number three or <i>Landek aron merga peteluken</i>	The young men with young women whose are not same the clan
8	The dance of parents whose clan is number three or <i>Landek bapa merga sipeteluken</i>	The parents whose clan is number three with their wives
9	The dance of youth whose their clan number four <i>Landek</i>	The young men with young women whose are not same the clan

	<i>aron merga peempatken</i>	
10	The dance of parents whose clan is number four or <i>Landek bapa merga sipeempatken</i>	The parents whose clan is number four with their wives
11	The dance of youth whose their clan number five or <i>Landek aron merga pelimaken</i>	The young men with young women whose are not same the clan
12	The dance of parents whose clan is number five or <i>Landek bapa merga sierlebe Landek bapa merga sipelimaken</i>	The parents whose clan is number five with their wives

5. Learning and Practicing

Based on the description of the context of dance performances in the vast Karo culture, dance is very important in two parts, first, in the context of norms, especially in wedding and funeral ceremonies. second, in the context of dance performances in performing arts, *guro-guro aron*. We say that because in the three contexts all of the Karo society must be involved.

Therefore, learning and practicing about the Karo dance is very important. First, however, every community activity uses dance as a means of communication between humans and nature. Second, dance in the Karo community is very important as a cultural preservation. Third, by observing the dance, the Karo society's view of their world can be understood. Fourth, dance in the Karo community shows one's ability as a member of the community. Fifth, with this existence, the Karo society still exist and the sixth is dance as one of the arts which is local wisdom.

On the other hand, the development of the dance in the Karo community cannot be separated from the development of the *gendang* (music). The most significant development of the *gendang* took place since the end of 1991. Its development was started by Jasa Tarigan, a Karo musician. He uses the PSR 500 keyboard as a drum enhancer. Due to the addition of drum sounds, the dancers more and more tirelessly. Although there are those who do not agree, but more society like it, so musicians continue to use it.

Five years later (circa 1996) musicians used the keyboard type KN 2000 Tecnics. By using this instrument its not only produces drum sounds. This keyboard can imitate all the sounds of Karo musical instruments, such as the sound of *sarune* (such as oboe), *gendang*

(drum), *kulcapi* (double-stringed long neck lute) and both types of *gung* (gong) both large and small.

Around mid-1998, every marriage uses a *gendang kibot* (the Karo musical ensemble uses a keyboard instrument). Using the keyboard as a part of the the Karo musical cuture makes dancing easier and more passionate. As a result of this development at every wedding there is a *gendang la radat* (presenting music that is not directly related to custom). The *gendang* performance *la radat*, is intended to provide an opportunity for relatives to dance with their partners. In general, the development of Karo dance is now much freer by creating movements from other tribal dances

Since the keyboard has become part of traditional Karo music with the term *gendang kibot*, the influence of the dance is very significant. The musical atmosphere produced from the keyboard gives a very lively feeling of dancing. One result is the feeling that dance practice is not to be taken seriously. In fact for more than twenty years there has been no dance training. That way the person dancing makes his own style without paying attention to uniformity. As if dancing only to fulfill traditional needs. In dance there is no sense of beauty either in the context of custom or in entertainment. It turns out that after a long time about twenty years later there is a very bad effect on the Karo dance

Therefore, it is very necessary to learn and practice in order to improve the aesthetic taste of dance. Thus any effort to produce a beautiful dance. Efforts to learn and practice by improving the aesthetic taste are carried out on everyone. However, everyone will definitely be involved with traditional activities.

There are six aspects that greatly affect to the aesthetics of the Karo dance, namely 1)

embagas endek (deep knee movement), 2) lempir tan (flexing all fingers), 3) jemah tan (hand position so that the right), 4) jemole tan (moving the hands gently) 5) *pengodak pengole* (gentle body movements to the rhythm of the music) 6) *jaga pengen* (adjusting the gaze).

All aspects that affect the beauty of dance from the Karo society have been taught with classroom practices to students, such as Figure 3.

Figure 3. Learning dance with practice on students.



6. Conclusion

The Karo dance develops based on the needs of the supporting community. The dances can be divided based on several criteria. First, based on the context of the presentation, such as traditional dances, belief dances and entertainment dances. Second, based on the person who performs the dance, such as those who perform and support traditional ceremonies, shamans, young society and the general public. Third, based on creations, such as traditional dances and new dance creations.

Global developments greatly affect culture, including dance. However, in the dance there are various philosophies of human life in accordance with the concept of a society that supports the dance. Therefore, there needs to be continuous learning and practicing so that the dance can still be preserved as the identity of the Karo society as part of the nation in the world.

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