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AESTHETICS OF THE SANDUR RONGGO BUDOYO TUBAN DANCE AT THE EARTH ALMS EVENT BY STUDENTS SMP NEGERI 3 TUBAN

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Abstract:

This study discusses the aesthetics of the Sandur Ronggo Budoyo Tuban Dance in the performance of the earth alms event by students of SMPN 3 Tuban. The Sandur dance is one of the traditional dances of the intangible cultural heritage of Tuban regency which has aesthetic value, beauty of movement, and symbolic meaning. This research aims to analyze the aesthetic elements contained in the dance, including aspects of movement, accompanying music, costumes, and expression abilities that represent cultural identity by the santur dancers, providing added value in maintaining and introducing local culture to the younger generation. This study uses a qualitative method with direct observation and interviews with art actors, dance coaches, dancers and performance documentation. The performance of SMPN 3 Tuban students succeeded in displaying the beauty and uniqueness of the Sandur Ronggo Budoyo Dance. The values contained include the values of ethics, please help and tolerance.

Keywords: Aesthetics, Ronggo Budoyo sandur dance, earth alms, SMPN 3 Tuban, Tuban culture.

1. INTRODUCTION

Dance art is a form of cultural expression that not only displays the beauty of movement, but also contains traditional values, history, and philosophy that have been passed down from generation to generation. In Indonesia, the wealth of traditional dance art is spread in various regions, one of which is the Sandur Ronggo Budoyo Dance from Tuban – East Java. This dance has its own unique characteristics, because its spread is found in certain areas in the Tuban regency area and uniquely its complex form consists of elements of theater, humor, dance and using simple musical accompaniment. As a cultural heritage, the Sandur Ronggo Budoyo Dance requires special attention so that it is not eroded by the current of modernization.

In the context of education, dance has an important role as a medium for learning art and culture, especially for the younger generation. One of the efforts to preserve traditional dance art is through performances and art festivals at the school level. SMPN 3 Tuban is one of the schools that actively involves students in cultural arts activities, including the performance of the Sandur Ronggo Budoyo Dance in earth alms activities. This activity not only aims to improve students' art skills, but also introduce and preserve local cultural arts.

This article aims to examine the aesthetics of the Sandur Ronggo Budoyo Dance in the performance of the earth alms event by SMPN 3 Tuban students, focusing on aesthetic elements that include



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movement, music, costumes, and dancer expressions. This study is expected to contribute to strengthening public understanding of traditional dance arts and encouraging efforts to preserve it through the world of education.

Art education has a very important role in the formation of the nation's character and identity. Art is not only concerned with aesthetic expression, but also a means of instilling moral, social, and cultural values. One of the art forms that is rich in aesthetic and cultural value is traditional dance. In Indonesia, traditional dances such as the Sandur Ronggo Budoyo Dance not only function as an entertainment medium, but also as a tool to teach the noble values contained in the culture of the community, including the values of Pancasila as the basis of the state.

The formulation of the problem that I raised in this aesthetic study is how is the aesthetic of the Sandur Ronggo Budoyo Dance in the performance at the earth alms event by SMPN 3 Tuban students? What are the elements and aesthetic principles of the Sandur Ronggo Budoyo Dance in the performance? What are the obstacles faced in the performance?

The purpose of this research is none other than to analyze the aesthetics of the Sandur Ronggo Budoyo Dance in the performance of the earth alms event by students of SMPN 3 Tuban, Identifying the elements and principles of the aesthetics of the Sandur Ronggo Budoyo Dance. Meanwhile, the benefit of this research is to increase understanding of the aesthetics of Sandur Ronggo Budoyo which includes elements and principles and helps preserve traditional arts and culture in Tuban – East Java. Contributing to the development of dance arts in Tuban. Especially for students where this aesthetic study also makes a significant contribution to the superior dance arts in Tuban.

2. METHOD

The research method used is qualitative research with direct observation and interviews. Data sources from art actors, art observers, dancers, and the community as well as related documents. This study uses a qualitative approach with an analytical descriptive method to examine the aesthetics of the Sandur Ronggo Budoyo Dance in the performance of the earth alms event by SMPN 3 Tuban students. Data were obtained through observation, interviews, and documentation as the main data collection techniques. Observation was carried out by directly observing the performance of the Sandur Ronggo Budoyo Dance by SMPN 3 Tuban students at the earth alms event. The focus of observation included dance movements, costumes, accompanying music, dancer expressions, and audience responses to the performance. Both interviews were conducted in depth with trainers, art observers, art actors, the community and cultural arts teachers at SMPN 3 Tuban. This interview aims to explore information about the training process, interpretation of dance movements, and views on the aesthetics of the Sandur Ronggo Budoyo Dance. Documentation in the form of photos, performance videos, and notes of the earth alms program was used as supporting data to corroborate the results of observations and interviews. The data collected on the aesthetics of the Sandur Ronggo Budoyo Dance, such as the harmony of movements, the beauty of the costumes, the peculiarities of the

accompanying music, and the symbolic meaning of the dance. The validity of the data is maintained through triangulation of sources and methods, namely by comparing the results of observations, interviews, and documentation to obtain an accurate and comprehensive picture.

Aesthetic Analysis is analyzing the beauty, harmony, and harmony of dance. Structural analysis is analyzing dance structures, movements, and costumes. Semiotic analysis is analyzing the symbols and meanings behind movements and costumes. Cultural Analysis: Analyzing the cultural and historical context of the Sandur Ronggo Budoyo Dance. Analysis tools are in the form of observation guidelines, namely a list of questions to observe the performance, for interviews with dancers, art actors, art observers and the public.

Recording performances and using software to analyze data in the context of art aesthetic theory, art can be understood as a form of human expression that not only prioritizes visual or auditory beauty, but also contains deep meanings that can shape perceptions, attitudes, and life values. The aesthetics of art, in the view of scholars such as Immanuel Kant and G.W.F. Hegel, emphasize the importance of the relationship between the beauty of art and the understanding of truth and morality. Aesthetic works of art not only invite a person to enjoy the beauty of their exterior, but also touch the spiritual and moral dimensions that shape human character. Thus, the Sandur Ronggo Budoyo Dance can be understood as a manifestation of aesthetics that includes more than just visual or performative elements, but also as an educational medium that contains noble values.

3. RESULTS AND DISCUSSION

3.1 Results

Sandur art is a traditional performing art in the form of traditional theater. Sandur performing arts can be said to be a distinctive and unique type of folk performance, because its spread is found in certain areas in the Tuban regency area and its unique complex form consists of elements of theater, humor, dance and using simple musical accompaniment. The form of theater in Sandur art performances is a drama presentation that combines elements of dance, drama, fine arts and music. The art of Sandur that developed in the Tuban Regency area is a folk art in the form of folk theater that is simple, spontaneous, and integrated with people's lives. The term Sandur to refer to the performance, according to the local people there are several language terms with different meanings that can interpret it, namely the first one comes from beksa ngedhur. The word beksa (Javanese) means to dance, and ngedhur is to refer to the span of time that is carried out overnight suntuk. Second, the term Sandur comes from the word San (Javanese) which means finished (isan), and the word Dur which means tandur, when combined has a terminology, namely isane tandur which means in Indonesian after planting. While the third, derived from beksane mundur, this word is based on dance movements presented by certain figures from several scenes in the

performance which are carried out while walking backwards. Presumably, the second word, *beksane mundur*, is preferred because it is considered relevant to the messages conveyed in the performance itself. Sandur art in the Tuban Regency area grew as folk art as a visualization of the symbolic meaning of human life. The birth of Sandur art began from the game of shepherd children who were herding their livestock in the fields or rice fields, in between herding their cattle the shepherd children played (toys) and danced while waiting for their livestock to find their own food. In their play, each child plays a character character, namely playing the character of a rich man and a character poor people. The scenes that the shepherd children play in the game (toys) depict the daily life of farmers, human nature and behavior in daily life.

Supporting Elements of Sandur Art

As one of the performing arts, Sandur art also requires supporting facilities and infrastructure in performance. The following are the elements contained in the equipment for presenting Sandur art, including: (1) Sandur players consisting of Kandhut, Oncor Craftsman, Key Keepers, Hide and Seekers, Sajensmen, Pidens, Hore Climbers and Sandur Dancers, consisting of Balong, Pethak, Cawik and Tangsil. (2) Sandur Music, A type of musical accompaniment in Sandur art performances using two pieces, namely Kendang and Gong Bumbung. Kendang and Gong Bumbung are instruments that must be used, because Kendang and Gong Bumbung are the main musical instruments that accompany the performance of Sandur's art. (3) Bandhulan, is two poles made of bamboo sticks approximately fifteen meters high, which are inserted in the middle of the west side and the east side. (4) Gagah mayang, is a decorative decoration that creates a festive and attractive impression because of its colorful color.

(5) Makeup and clothing, used to give the impression that depicts the character of each Sandur dancer to express the character of each character. (6) The performance arena (circle) is used as a place to display Sandur art attractions played by Sandur dancers to the audience. Along with the times, globally it continues to change and affect the culture of a nation. The openness of scientific insights encourages people to live more rationally and democratically.

3.2 Discussion

The development of the rapidly growing era of globalization affects Indonesia's indigenous traditional culture. These changes have an impact on changes in customs that develop in Indonesian society. This also affects the Sandur art tradition in 2000-2024 there have begun to be quite significant changes. One of them is that the development

of Sandur's art is declining, due to modernization and globalization of foreign culture. At this time, Sandur's art is less in demand by the public because it is eroded by the development of the increasingly advanced times, so it is rare for the Sandur Ronggo Budoyo art group to be invited/responded to a celebration to perform. Sandur's artistic life has become very concerning, it can even be said that Sandur's art is increasingly rare. This is evidenced by almost never again anyone who accepts or invites the art of Sandur Ronggo Budoyo. Even the performance carried out independently by the Sandur Ronggo Budoyo group on weeknights has never been done again due to unsupportive economic factors. However, this Sandur art group was still able to perform when it received an invitation from the Tuban Regency Tourism Office. The art of Sandur Ronggo Budoyo in the period of 2000-2024 experienced a crisis in holding performances.

This time, Sandur Ronggo Budoyo only relies on an invitation from the Tuban Regency Tourism Office to hold a Sandur art performance. In the period of 2000-2024 there was a change in the clothes used by the Sandur Ronggo Budoyo players, including the four Sandur dancers (Balong, Pethak, Cawik and Tangsil) who no longer used simple clothes and makeup as they were. In this period, the performance has developed even better than the previous period. The makeup and clothes are packaged and styled to be more attractive because the makeup already uses more complete and more modern makeup tools. The clothes and makeup used by the dancers of Sandur Ronggo Budoyo, namely Balong, Pethak, Cawik and Tangsil have used clothes made of long cloth with patterns, knee-length pants, along with accessories such as oto, belt, handkerchief, shoulder sash, sash, jamang and suping. Each dancer's costume and makeup are different to suit the character of each Sandur dancer. The clothes used by the panjak hore in this period were wearing a black long-sleeved uniform, black trousers like a farmer's style, and wearing a headband or udeng. Makeup tools that function to apply makeup to Sandur Ronggo Budoyo dancers have also undergone development. Cosmetic tools such as eyebrow pencils, loose powder, solid powder, blush, eye shadow and lipstick are a means of shaping the facial character of each Sandur dancer according to their respective dispositions and characters. The length of time the Sandur Ronggo Budoyo performance was initially staged for rituals after the harvest season and the celebration took one night from 20.00 - 04.00 WIB in the early morning. In this period, the time allocation was shortened to 1-3 hours only, without changing the authenticity of the performance art form of Sandur Ronggo Budoyo itself. The time needed by Sandur Ronggo Budoyo in this period during the staging adjusts the event, at least the time allocation is one hour of performance. The time cut aims to prevent the audience from being bored while participating in the performance of Sandur Ronggo Budoyo. At this time, Sandur Ronggo Budoyo is not only a traditional art or entertainment. The art of Sandur Ronggo Budoyo often participates in cultural contests or cultural art exhibitions representing Tuban Regency, so the allocation of performance time that was initially overnight is now shortened. The staging arena is also experiencing development. In the period of 2000-2024, the Sandur Ronggo Budoyo art performance arena underwent changes that were initially only carried out in the field, currently the Sandur Ronggo Budoyo art can hold performances on stage. The art of Sandur Ronggo Budoyo at this time is sinking and deteriorating due

to the current of globalization. The lack of attention from related parties is due to the factors of the economic background of the villagers who are mediocre. In addition, it is also due to the geographical factors of the region which are quite concerning. Sandur's art is also influenced by outside, but the ability of local culture to maintain its cultural existence is still ongoing by the supporting community. Like Sandur Ronggo Budoyo who still maintains the authenticity of Sandur art from the past until now as an identity and characteristic of the group to be maintained and preserved.

Initial training is given in stages of one variety of movements every week. Before entering the Sandur Ronggo Budoyo Dance material, students are always given warm-ups, body exercises, and stretching for 3-5 minutes. One variety was given in two meetings for one week, then a series of Sandur Ronggo Budoyo Dance was danced in full by all students at the last week's meeting. Movement improvement is carried out when students have memorized each movement. This activity is carried out continuously so that students are fluent and the skills that are perfected become permanent (Budiyanto, 2017, p. 154).

Four meetings in one month during cultural arts learning are not enough to provide details, so extracurricular activities are carried out at night with the consent of all students and teachers. This is quite effective for motivating students. The lack of property made it impossible for students to use the property every meeting, but the property was used interchangeably so that students could feel dancing using the property and how to use it correctly.

Deepening of the sense can be done by approaching the properties used, such as interacting like a human being, and each exercise is required to carry properties and is always worn at the time of the exercise. Refers to the perspective of art aesthetic theory. Thus, this study is expected to provide an understanding that the performance of the Sandur Ronggo Budoyo Dance by SMPN 3 Tuban students in the staging of the earth alms event highlights several aesthetic elements that are characteristic of the traditional Tuban dance in the figures of Balong, Pethak, Cawik and Tangsil As for the results of the analysis of aesthetic elements, namely the movements in the Sandur Ronggo Budoyo Dance have simple and easy to imitate characteristics, diverse, symbolic, depicting everyday life, and following the storyline. The Sandur Ronggo Budoyo dance movement is simple but rich in meaning making the Sandur Ronggo Budoyo dance a unique and interesting art form that can be interpreted as universal values that are also reflected in the Sandur Ronggo Budoyo Dance even though it comes from different cultures.

These three concepts can be explained in the context of the Sandur Ronggo Budoyo Dance movement as follows: Sawiji (Self-Center). In the movement of the Sandur Ronggo Budoyo Dance, the concept of sawiji is reflected in the focus and concentration of the dancers in harmonizing the movement with the rhythm of the accompanying music. The core of the Sandur musical accompaniment is gamelan. The gamelan used is usually a simple gamelan with a limited number of instruments. Dancers must unite their minds, feelings, and bodies so that the dances presented appear harmonious and full of power and speed. In addition, it also refers to the awareness of dancers to present the essence of Tuban culture in every movement performed. Second is Greget (Spirit and Energy). The

greget in the Sandur Ronggo Budoyo Dance is seen in dynamic, strong, and passionate movements, reflecting the typical energy of Tuban culture.

The third is Ora Mingkuh (Not Giving Up Easily). Ora mingkuh can be interpreted as an attitude of never giving up in maintaining the continuity of dance movements, not easily despairing like the nature of the Tuban people despite facing challenges, such as physical fatigue or persevering in enduring life's trials. Deep training and performance of the Sandur Ronggo Budoyo Dance, this concept teaches dancers to remain consistent and not lose enthusiasm, both in practice and when performing in front of the audience. These three values are sawiji, greget, and ora mingkuh reflect a deep philosophy in dance that can be applied to the Sandur Ronggo Budoyo Dance. By understanding and applying these values, dancers not only perform aesthetic movements, but are also able to convey deep philosophical and cultural meanings to the audience.

The dance performed by the students was quite good, although there were still some aspects that needed to be improved, such as the cohesiveness of group movements and individual flexibility. The intensive training provided by cultural arts teachers contributes greatly to shaping the quality of the movement. The accompanying music using gamelan music consists of the ciblon kendhang musical instrument used as an accompaniment to the dances of the sandur figures and the roof gong is used as a kempul in the song which is sung with a distinctive and simple rhythm pattern. This musical accompaniment not only supports the dynamics of the dance but also as a builder to make the performance unique and interesting. The selection of traditional musical instruments emphasizes cultural identity and gives an authentic impression to the performance.

The costumes, accessories and props worn by the dancers consist of jarik, kemben, shirt, kace, pols deker, masks, blangkon, weapons (keris, spears or arrows), musical instruments (kendang or gong), and symbolic properties (flowers, fruits or other objects) which are dominated by black and white colors which symbolize black as strength and valor, while white symbolizes purity. The costumes, accessories and props in the Sandur Ronggo Budoyo Tuban Dance not only serve as a sweetener for the appearance, but also as a means to convey the message and meaning contained in the story. The combination of colors and costume designs adds visual appeal and exudes the beauty of traditional aesthetics.

The facial expression of the dancer Sandur Ronggo Budoyo Tuban is one of the important elements that help to perfect a performance. Although some of the students still looked nervous, the overall expression was able to convey the symbolic message of the dance to the audience. The audience gave a very positive response to this performance. Appreciation can be seen from their cheerful applause and enthusiasm while watching the performance. This shows that the Sandur Ronggo Budoyo Tuban Dance is able to attract the attention of the younger generation and the wider community. The Sandur Ronggo Budoyo Tuban dance is a representation of Tuban culture that is rich in aesthetic and philosophical values. In this performance, the aesthetics of the dance are reflected through the harmony between the dancers' movements, music, costumes, and expressions. The training process at SMPN 3 Tuban is the main factor that supports the success of students in performing this dance,

although improvements are needed in certain technical aspects. The Earth alms event is an effective platform to introduce and preserve traditional arts to the younger generation. This performance also has a positive impact on cultural arts education, namely as a medium to instill a sense of love for local culture while developing students' art skills. This research emphasizes the importance of collaboration between schools, dance coaches, and the community in maintaining the preservation of the Tuban Sandur Ronggo Budoyo Dance. With sustainable preservation, this dance can continue to be inherited as part of Tuban's cultural identity. If studied on the 10 principles of aesthetics, the presentation and performance of students in dancing the Sandur Ronggo Budoyo Tuban Dance has Unity, namely the harmony between movements, music, costumes, and expressions creates aesthetic unity.

All elements in the Sandur Ronggo Budoyo Tuban Dance support the theme and cultural values that are to be conveyed. Having balance is reflected in the division of roles between dancers, position on stage, and the alignment of right and left movements, creating visual harmony. Emphasis, namely the main focus lies in the use of the cloth opening and closing the veil with distinctive expressions and certain movements that stand out to attract the attention of the audience as a sign of the beginning and end of the performance, then the *kalongking* movement, which is a circular movement, symbolizes a life cycle that continues to repeat.

Rhythm is reflected in the movement pattern that follows the music, traditional Tuban, which is the dominant *kendang* musical instrument in every movement, especially during transitions or shorts. This combination creates dynamic and harmonious dance movements. Next is Proportion: Adjustment of the size of movements, costumes, between dancers and stage space gives a balanced and not excessive impression, so that the aesthetics of the dance are maintained. Variety, which is a combination of diverse dance movements using contrast and *staccato* in each movement, the direction facing the dancer with the use of different floor patterns, and changes in musical dynamics provide variations that attract the attention of the audience.

Transition A creative and dynamic movement of floor patterns so that it does not cause the impression of collision in dancers who are using fabric, so that the dance looks flowing without pause and looks stiff. Clarity The movements, expressions, and meanings of the dance are conveyed clearly so that the message that shows the character of the Tuban people can be understood by the audience. Simplicity Despite having complex details, the Sandur Ronggo Budoyo Tuban Dance still maintains simplicity in elements of movement and costume that reflect the identity of local culture and folk dance, one of the characteristics of which is simple. Contrast Contrast is seen in the difference between soft and firm movements, slow and fast tempo, and striking costume color combinations provide an interesting aesthetic effect. In the Sandur Ronggo Budoyo Tuban Dance, the application of aesthetic principles, including transitions, makes the performance look professional and aesthetic.

Scenes in Sandur Ronggo Budoyo's art include:

a. Lid Lid

In the veil closing scene, the dancers of Sandur Ronggo Budoyo, namely *Balong*, *Pethak*, *Cawik* and *Tangsil* entered the circle with their

faces covered with cloth. This scene is a symbol of a human being when it is still in the womb or womb of a mother.



Figure 1. The Veil Cover Scene

b. Uncover

The unveiling scene was carried out after the closing scene, when the dancers of Sandur Ronggo Budoyo consisting of Balong, Pethak, Cawik and Tangsil began to open the cloth that covered their faces by the panjak hore. The unveiling scene has the meaning that humans have been born into the world from a mother's womb.



Figure 2. Unveiling Scene

c. Searching for Anger

Telling the story of Pethak traveling to go to look for a job. Finally got a job as a farm worker to help work on the Balong rice fields. In the scene of golek ngengeran as a symbol that humans need each other in a harmonious, peaceful, safe and peaceful society.

d. Egg Banks

Egg bancik is a scene of standing on egg. A round egg is a symbol of the world or the earth. The egg banquet scene contains the meaning of the ruler of the world, the natural environment or worldly. Living things appear on earth through three ways, namely born (baby), hammer (growing) and from eggs (hatching).

e. Squirt Squirt

The scene is standing on a kendhi. Kendhi is a drinking water place that contains clear water made of clay. Bancik kendhi contains the meaning of seeking a clear or clear heart to get the meaning of life or spiritual life.

f. Knee Straps

Bancik dengkul is standing on the knee which means that the position is higher than before so that you can see further and wider from above. This scene is a symbol of man leaving the world and worldly things and getting closer to God.

g. Shoulder Straps

The shoulder banquet scene is a Sandur Ronggo Budoyo dancer standing on the shoulders of a hore. This scene has the meaning of being the highest spiritual achievement or depicting human life after death will get an even higher place.

The Values of the Art of Seduction

1. The value of beauty can be seen in the skill in the variety of scenes performed by the Sandur dancers (*Balong, Pethak, Cawik and Tangsil*) and the variation of *gambuhan* performed by *the panjak hore* from the beginning of the performance to the end of the performance.
2. The value of trust, seen after holding the Sandur art tradition, there is a belief that the upcoming harvest season will experience success. This belief permeates some of the people of Randu Pokak Hamlet, Pruploadan Kulon Village, so that the Sandur art tradition used to be staged every time the harvest season ended.
3. The value of togetherness was seen when the performance lasted until the end of the performance of Sandur Ronggo Budoyo's art. During the performance of Sandur Ronggo Budoyo's art, there is a value of togetherness and mutual cooperation because the Sandur Ronggo Budoyo art players have a sense of unity, togetherness and mutual help from the beginning to the end of the performance with the aim of mutual success in holding the performance.
4. Religious values, seen in the recitation of prayers or mantras which is done by *the Horn Builder* at the beginning of each performance. The prayer is in accordance with the community's beliefs in accordance with the fact that it is addressed to God as the creator and all its contents as well as respect for the spirits of the ancestors. The purpose of prayers and mantras is to always be given protection and safety to avoid all unwanted forms during the Sandur Ronggo Budoyo art performance. The offerings prepared at the beginning of the performance and accompanied by prayers are to represent respect for religious values that are animism.
5. Moral values, in the art of Sandur Ronggo Budoyo contain a lot of moral values to live life. The moral values conveyed through the art of Sandur Ronggo Budoyo include:

No.	Scene	Moral Values
1	<i>Gagar Mayang</i> who is in the <i>circle</i> (arena).	The life that exists in this world has a center that is the goal of humans in going through life, namely the Supreme Creator who owns the universe (God Almighty).

2	Salvation	Man must be grateful for all the blessings and gifts that have been given by God Who Maha Esa.
3	Gambuhan	Humans if they are going to do all activities must ask for pleasure from God Great Single in order to given security and Facilities in do everything.

Moral Values Contained in Sandur Ethics

Yes	Scene	Moral Values
1	Searching for Serendipity	Humans living in this world were created as social creatures, humans need each other between humans and humans.
2	Bancik-bancik'an	Human to Achieving success must go through processes and stages starting from the smallest thing until big. To achieve Success has to be fought for level by level and higher and higher The level increasingly tall also The level of difficulty.
3	Studies/Chinese Essays	Humans living in this world should not have a greedy nature towards others
4	Directions	Man if he becomes a leader, must become Trustworthy, honest and fair leaders.
5	Character Squirt	A woman must Can maintain family shame, personality soft and Not much to say.
6	Character Pond	Humans must help each other with fellow humans in need. Don't be arrogant if you already feel can.

7	Character Pethak	Human must work hard to suffice life at present and present he future period.
8	Character Tangsil	Humans must carry out all the responsibilities that have become the responsibility of Answer.
9	Betel (Suroh)	Nek kehurah mundak ora eroh, the meaning is that if humans like to be in a hurry, then they don't will know nothing.
10	Cigarette	And if you want to know if someone is going to ask you a question, you have to ask a question. Humans must be able to socialize, greet each other with humans Other.

Moral Values Contained

No	Scene	Moral Values
1	The Awakening Minister	We as humans must protect nature, not destroy the forest and it is mandatory for us to participate in preserving the forest.
2	Taking a Stand for Self-Respect	Humans are obliged to preserve and develop the culture that our ancestors have inherited to us.
3	Nyetri Sandur	Humans must protect each other's cultural traditions and preserve relics of high artistic value.

4. CONCLUSION

The aesthetic aspect of the Sandur Ronggo Budoyo Dance Performance by SMPN 3 Tuban students shows high aesthetics, with a balance between movement, music, and costumes. This dance succeeded in describing the characters of Balong, Pethak, Cawik and Tangsil.

In addition, the performances that were carried out showed the balance and harmony between movements, music, floor patterns and costumes. Strong and dynamic facial expressions and hand gestures.

Costumes and accessories that reflect the culture of Tuban. Rhythmic and harmonious accompanying music where the quality of movement (kinesthetic), visual quality (aesthetic) of expression of balance and harmony are very attached to the dancers of SMPN 3 Tuban so that they can show their best in the earth alms event. Furthermore, by searching and collecting more complete sources.

The author hopes that the results of writing this article will be able to be a motivation for readers and students who will conduct research on the art of the Sandur Ronggo Budoyo Dance in Tuban Regency. Through the writing of this thesis, it is hoped that the government will pay more attention to the art of the Sandur Ronggo Budoyo Dance and the artists of the Sandur Ronggo Budoyo Dance so that there are those who protect it and can be more developed and preserved. Preserving the art of the Sandur Ronggo Budoyo Dance so that it does not become extinct by the times, and making the art of the Sandur Ronggo Budoyo Dance even more interesting so that there are many enthusiasts to watch it or enthusiasts who want to learn to become artists of the art of the Sandur Ronggo Budoyo Dance. Finally, I hope that the writing of this article is useful for readers.

AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

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