



THE FORM OF PRESENTATION OF THE NGUNDANG DANCE BY RADEN GUNAWAN IN BANYUASIN REGENCY

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Abstract:

Ngundang Dance is a creative dance created by Raden Gunawan in 2002, raised from hereditary traditions carried out by the people of Banyuasin Regency. *The Ngundang dance* tells about the habit of the Banyuasin people in gathering relatives and friends to attend and help with celebrations or alms. The purpose of this paper is to describe the form of presentation of *the Ngundang dance* by Raden Gunawan in Banyuasin Regency. The research method used is a qualitative descriptive method with data collection techniques in the form of observation, interviews, and documentation. The form of presentation can make the dance work presented well organized, so that it can be studied and analyzed as a whole or divided according to the elements needed. The results of the research are in the form of a description of the presentation form based on the theory of Y. Sumandiyo Hadi which consists of various elements such as dance movements, floor patterns, accompaniment, makeup, clothes, dancers, and performance venues.

Keywords: Form of Presentation, *Ngundang Dance*, Raden Gunawan

1. INTRODUCTION

Banyuasin is a district in South Sumatra Province. Banyuasin is an expansion of Musi Banyuasin Regency which was formed based on Law No. 6 of 2002. The name Banyuasin comes from the river that crosses the area of Banyuasin Regency and Musi Banyuasin Regency. Banyuasin Regency has a variety of traditional arts and creations that develop throughout the region, such as dance, music, and theater. The dance arts in Banyuasin consist of *Betangas dance*, *Sedulang Setudung Offerings dance*, *Munai Serapah dance*, *Ngundang dance*, *Pegi Mantang dance*, and so on. Musical arts such as Serambe Banyuasin and Tembang Batanghari 9. Banyuasin theater art is in the form of Traditional Films that tell stories about the original culture of Banyuasin.

The various arts and cultures in Banyuasin district are experiencing challenges to maintain their original form and values, along with the times. In the current era, there are a lot of dance creations that have emerged. Dance creations are developed from traditional patterns, while maintaining the values contained in them. Some of the dance creations depart from traditional movement patterns and some are separated from traditional movement patterns (Alfaruqi, Rochayati, & Siswanto, 2023, p. 123). The dance creation created by Raden Gunawan comes from a hereditary tradition carried out by the Banyuasin people, namely the *Ngundang tradition*. *Ngundang* as an art performance to celebrate almsgiving and togetherness at Bumi *Sedulang Setudung*. This tradition led to the



creation of the *Ngundang* dance which became a symbol of gratitude and togetherness in facing important events such as almsgiving.

The *Ngundang Dance* was created in 2002, inspired by the habits of the Banyuasin people every time they hold parties, events, and invitations from house to house. In the old days there was no paper, so people invited directly to the house. *Ngundang* women wear kebaya and veils, while men wear cloth above their knees. The *Ngundang* dance tells the custom of the Banyuasin people in gathering relatives to attend and help with celebrations or alms (Gunawan, 2017, p. 11). Raden Gunawan has a vision to celebrate the values of togetherness, unity, and gratitude through a beautiful dance movement. The *Ngundang* dance has its own uniqueness in the *Ngundang movement* which depicts someone inviting guests in a friendly and warm manner, showing the hospitality and open attitude of the Banyuasin people.

Form is the form resulting from various elements of dance, namely movement, space and time; together these elements achieve aesthetic vitality (Hadi, 2007, p. 24). According to Djelantik (Hutahaean, 2020, p. 1). "Presentation is how art is presented to those who witness it, the audience, observers, readers, listeners, the public by involving the elements that play a role in the performance or presentation such as talent, skills, facilities or media".

The form of presentation is the overall form of a performance that involves the basic elements of the dance that have been arranged and arranged in such a way. According to Y. Sumandiyo Hadi (Rachmayani, 2015, p. 4), "The phenomenon of dance is seen as a physical form (text) that can be read, analyzed, or analyzed textually according to the concept of understanding". This means that dance as an object can be studied and analyzed in whole or in whole and can be studied in parts". The dances studied as a whole have choreographic elements in them, which consist of dance movements, floor patterns, accompaniment, makeup, clothes, dancers, and performance venues.

Previous studies relevant in writing come from several sources of journals and books. The first relevant study came from a research journal entitled "The Form of *Serapah Munai* Dance at the *Sedulang Setudung* Arts Studio, Banyuasin Regency. *IRJE: JOURNAL OF TEACHERS*, Vol. 3 No. 2, 1006-1010". The research written by Mia discusses the Form of *Munai Serapah Dance Movement* which is studied using nonverbal components consisting of themes, movements, facial expressions, floor patterns, makeup, clothing, and dance accompaniment. Meanwhile, this study discusses the Form of *Presentation of Ngundang Dance* which consists of elements of dance movements, floor patterns, accompaniment, makeup, clothes, dancers, and performance venues.

The author used a study with the title "The Form of Presentation of the *Babuai Duduak* Dance in Laban Salido Village, Jurai IV District, South Coast Regency, West Sumatra. Abstract : *Journal of Art, Media and Design Studies*, Vol. 1 No. 5, 01-19". Silvi's research discusses the *Babuai Duduak* dance which comes from the behavior of a resident in Kampung Laban whose daily life always shows an arrogant and arrogant attitude. Meanwhile, the research discusses the *Ngundang* dance as an art offering to celebrate alms and togetherness in Bumi *Sedulang Setudung*.

The next relevant study is a research conducted by Andrean Raharjo with the title "The Form of Presentation of *the Jurai Apik Dance* in Beringin Island Village. Sitakara Journal, Vol. 7 No. 2, 253-266". The research written by Andrean discusses creative dances performed at weddings and as a means of entertainment for the community. This research is shown as a means of community entertainment, so both studies are very relevant.

Books as a theoretical foundation are also used in writing, as a reference and reinforcement of the author's statement. Some relevant books to write are the book *Choreography of Filling Technique Forms*. Sumandiyo Hadi (2012) discusses the analysis of the concept of form, technique, and content. The book *Basic Aspects of Group Choreography* Y. Sumandiyo Hadi (2003) discusses aspects of movement, space and time as a form of understanding choreography. The book *Study of Dance Texts and Contexts* Y Sumandiyo Hadi (2007) discusses the study of dance which is analyzed in terms of form in terms of text, as well as context.

The purpose of writing is to add insight for choreographers, before performing dance works, they must prepare elements such as dance movements, floor patterns, accompaniment, makeup, clothes, dancers, and performance venues.

2. METHODS

Research methods are basically scientific ways to obtain data with a specific purpose (Sugiyono, 2022, p. 2). Research methods are procedures, procedures, techniques or steps used to solve problems by collecting, analyzing, interpreting and presenting data in a systematic and objective manner. The research method used in writing is a qualitative descriptive method. The selection of a qualitative descriptive method to describe the form of presentation of the *Ngundang Dance* with elements of the form of presentation consisting of dance movements, floor patterns, accompaniment, makeup, clothes, dancers, and performance venues. The data collection techniques used are observation, interviews, and documentation. Data analysis is carried out to collect data obtained from research systematically, then organize it into parts that can be understood by others (Anggraheni, 2016, p. 46). The process of data analysis in qualitative research is carried out when the data collection takes place, and after the completion of the data collection within a certain period of time. Miles and Huberman (Sugiyono, 2022, p. 246) stated that the activities in data analysis, namely: data collection, data presentation, and conclusion drawing/verification.

Referring to the results of the observation that the *Sedulang Setudung Art Studio* is located on Jalan Pematang Siantar Rt. 016, Banyuasin III District, Pangkalan Balai Village, Banyuasin Regency, South Sumatra Province. The *Sedulang Setudung Art Studio* has three rooms that can be used. The first room where the dancer's make-up is equipped with glass and accessories. The second room is a place to install dance costumes, equipped with cabinets and a place to put property. The third room is in an open space that is usually used for training, with a ceramic floor accompanied by glass on the walls of the room. Training activities are carried out every Friday and Saturday, the studio also often participates in competitions, festivals, traditional events and performs at weddings.

The data obtained from the interviews shows that the Sanggar Seni *Sedulang Setudung* was founded by Raden Gunawan in 1989, various works of art have been created, including the *Betangas* dance, the *Sedulang Setudung Offerings* dance, the *Ngundang* dance, and the *Pegi Mantang* dance, and so on, there were 24 dance works created. In addition, all Banyuasin regional songs are the works of Raden Gunawan. The *Ngundang* dance is inspired by the habits of the Banyuasin people every time they hold parties, events, and *Ngundang* celebrations from house to house. In the past, there were no papers, so people invited directly to the house. The *Ngundang* dance is usually danced for celebrations, weddings and circumcision, formal events depending on the event according to demand. The *Ngundang* dance movement is taken from the movement of calling people, inviting people to come to the house, then developed with Malay dance movements such as *lenggang* and *double steps*. The floor pattern is in the form of straight lines, circles, zig-zags, diagonals and so on. The accompaniment of the *Ngundang* dance consists of accordion, Malay drums, violin, flying, and *kepok*. Simple makeup, fashion in the form of *baju kurung*, *jupri* fabric, scarf, middlemanship, necklace and shoulder scarf. The number of dancers depends on the use of four, six, eight, the most important is even. Venue for performances on stage, courtyard, or other places according to needs.

Photo documentation was taken during the observation process, interviews, photos of various movements, accompaniment, makeup, fashion design, and *Ngundang* dance dancers. Video documentation in the form of *Ngundang* dance performance obtained from Irwan P. Ratu Bangsawan's youtube channel. Meanwhile, the document containing information on the *Ngundang* dance was obtained from the Sumeks Radio News article.

3. RESULTS AND DISCUSSION

3.1 *Ngundang* Dance

Ngundang Dance is one of the dance works created by Raden Gunawan in 2002, raised from a hereditary tradition carried out by the Banyuasin people, namely the *Ngundang* Tradition. *Ngundang* as an art performance to celebrate almsgiving and togetherness at Bumi *Sedulang Setudung*. This tradition led to the creation of the *Ngundang* dance which became a symbol of gratitude and togetherness in facing important events such as alms or celebrations. The *Ngundang* dance is inspired by the habits of the Banyuasin people every time they will hold parties, events, and invitations from house to house. In the old days there was no paper, so people invited directly to the house. *Ngundang* women wear *kebaya* and veils, while men wear cloth above their knees.

Ngundang comes from the word "undang" which means to invite or invite. The *Ngundang* dance tells about the habits of the Banyuasin people in gathering relatives and friends to attend and help with celebrations or almsgiving. Raden Gunawan has a vision to celebrate the values of togetherness, unity and gratitude through beautiful dance movements. The *Ngundang* dance has its own uniqueness in its movements, because it has a deep symbolic meaning. For example, the movement of inviting guests in a friendly and warm manner, shows the hospitality and open attitude of the

people of Banyuasin. The *Ngundang Dance* reflects an important role in maintaining and preserving cultural identity in modern times.

3.2 The Form of Presenting the *Ngundang Dance*

The form of presentation is a form of an appearance that has been arranged and arranged in accordance with the applicable regulations, in order to be read, examined and analyzed in accordance with the concept of understanding that witnesses. The form of presentation makes the dance works presented well organized, so that they can be studied and analyzed as a whole or divided according to the elements needed. These elements consist of dance movements, floor patterns, accompaniment, makeup, costumes, dancers, and performance venues. The form of presentation contained in the *Ngundang* dance can be described as follows:

1. Dance Moves

Motion is the basis of expression of all emotional experiences expressed through irrational media, i.e. body movements or whole-body movements. Movement in dance is a language that is formed into a dancer's movement pattern (Hadi, 2007, p. 25). *The Ngundang dance movement* is processed in such a way with the hope that the movements that have been assembled can convey the content and intentions of the dance creator and have a certain beauty. *Ngundang Dance* was created from simple movements such as calling people and inviting people to come to the house, which was developed with Malay dance movements such as *lenggang* and *double steps*. The basic movements of the Malay language were created to create harmony between the movements and accompanying music without reducing the meaning of the dance conveyed.

Ngundang dance is divided into 10 types of dance movements as follows:

a) Opening Motion

The Opening Motion describes how to welcome relatives and friends who are invited to a celebration or almsgiving.

Count 1-4 : The head is facing forward, the posture of the body is up, the right hand is opened, then bends over the head, while the left hand is bent to the right side, the palm is opened, the right leg is folded backwards, then the right leg is rotated along with the body towards the front.

Count 5-8 : Head forward, body posture upright, hands open to the right and left sides, both legs back and forth alternately.

b) *Ngajak* Movement

Ngajak Movement is a movement to invite relatives and friends to attend a celebration or almsgiving.

Count 1-4 : The head is facing down, the posture of the body is slightly upright, the right hand is clasped in front of the stomach, while the left hand is clasped at the waist, the right leg is crossed forward slightly raised. The reverse side repetition motion, the left hand crossed forward slightly raised.

Count 5-8 : The head is facing forward, the body posture is upright, the right hand is clasped behind, while the left hand is clasped at the waist, the right leg is crossed backwards. The movement repeats the opposite side, the left hand is clasped backwards, while the right hand is clasped at the waist, the left leg is crossed backwards.

c) Payo Movement

Payo Movement is a movement to call relatives and friends to help with the celebration.

Count 1-4 : The head is facing the left side, the posture of the body is upright facing the left side, both hands are stretched to the side, the position of the right hand is below, the left hand is above while being pushed, then both hands are crossed in front of the chest, the right leg is forward, and then backwards.

Count 5-8 : Head facing forward, body posture upright, squat while turning backwards, right hand stretched to the side, while left hand clasped at the waist.

Count 1-4 : Reverse side repeating motion

Count 5-8 : Reverse side repeating motion

d) Ngantenke Movement

The *Ngantenke movement* describes the movement of a person who will become a bride.

Count 1-8 : Head facing forward, body posture, both hands kept back, both shoulders rotated in the opposite direction, right leg cross topped backwards.

e) Kanti Movement

Kanti Movement depicts relatives and friends who are invited to come en masse at the celebration event.

Count 1-4 : Head forward, body posture upright, both wrists moved to the side, both legs back and forth in turn.

Count 5-6 : The head is lowered, the posture of the body is upright, the left hand is straight down, while the right hand is straight to the right side, the right leg is raised back.

Count 7-8 : The head is lowered down, the body posture is upright, the right hand is straight down, while the left hand is straight to the left side, the left leg is raised back.

f) Mewakel Movement

The *Mewakel movement* is a movement of people who invite to represent families who have a celebration.

Count 1-4 : Head facing the right side, body posture facing the right side, right hand straight palm open, left hand bent to right side, palm open to touch right elbow, palm open touching right elbow, both legs forward while turning the body to the right.

Count 5-8 : Head facing left side, body posture facing left side, left hand straight palm opened, right hand bent to left side, palm open touching left elbow, palm open touching left elbow, both legs forward while turning the body to the left.

g) Ngundang Movement

Ngundang movement describes the movement of a person who is inviting.

Count 1-4 : The head is facing forward, the posture of the body is slightly upright, the left hand holds the shoulder, while the right hand extends downwards, followed by the right hand holding the shoulder, while the left hand stretches downwards, both legs go back and forth alternately.

Count 5-8 : The head is facing the right side, the posture of the body is slightly upright, the right and left hands are pushed to the side alternately, both legs advance forward in turn.

h) Ade Gewe Movement

Ade Gewe's movement is a gesture to help if there is work at the celebration event.

Count 1-8 : Head facing forward, upright body posture, squat movements with *double steps*.

i) Bekumpol Movement

Bekumpol movement depicts relatives and friends who were present at the event gathering together.

Count 1-8 : Head facing down, body posture bowed, both hands swinging towards front back, middle finger position touching thumb, right foot back and forth alternately.

j) Tangtingting Movement

The *Tangtingting* movement is the closing movement after the celebration or almsgiving event.

Count 1-8 : The head is facing the right side, the posture of the body is upright, the right elbow is opened and then bent to the right side, the left elbow is also bent to the right side while being bent, followed by the left elbow is opened and then bent to the left side, the right elbow is also bent to the left side while being bent, both legs are raised slightly to the side alternately.

Count 1-4 : The repetition motion is exactly the same

Count 5-8 : Head facing forward, body posture, squat in place.

2. Floor Pattern

The floor pattern is a form of space occupied or crossed by the dancer's movements, through the movement of a moving place (locomotor movement or movement), moving in place (stationary), and staying in place (pause) (Hadi, 2012, p. 19). The floor pattern is a line that is crossed and formed by the movements of the dancers' compositions on stage. *The Ngundang dance* is made using a combination of floor design between straight lines and curved lines.

Murgiyanto argues (Supratiwi, 2013, p. 20) that straight lines give a simple, but strong impression. While the curved lines give a soft, but also weak impression. *Ngundang Dance* uses various floor patterns including straight, vertical, circular, diagonal, N, double-sided, horizontal and curved floor patterns.

3. Accompaniment

Dance is very closely related to the music that accompanies dance, because the two are inseparable. The function of accompaniment can be understood as a rhythmic accompaniment to dance movements and as an illustration of the supporting atmosphere of the dance, or it can be a combination of the two functions to become harmonious, because the dance accompaniment is related to the musical instrument used (Hadi, 2003, p. 88).

The development of music and dance in Banyuasin Regency developed at the same time. The productivity of music creation runs as fast as the creation of dance works in Banyuasin Regency. *The Ngundang dance* was created from a regional song in Banyuasin Regency, namely *the Ngundang* song. Raden Gunawan is a songwriter and arranger of *Ngundang dance* who adjusts between dance and music. The accompaniment music used always looks at the situation and conditions of the place, also adjusts the request from the owner of the desire, because not all events ask for *the Ngundang dance* accompanied by live music but can use audio music in the form of MP3.

The *Ngundang* dance accompaniment system is created from various musical instruments including accordion, Malay drums, violin, flying, and kepok.

a) Accordion

The accordion is a key-like organ instrument. The way to use an accordion is to hold it in front of chest, blowing and pressing the keys as a note according to the note you want to produce. The accordion serves as the carrier of the melody and harmony of the song in *the Ngundang* dance.

b) Malay Drums

The Malay drum is a traditional musical instrument that is beaten, made from the skin of animals such as buffaloes, goats, and cows. The Malay drum is a traditional musical instrument whose sound comes from the membranophone, the way it is played is patted with both palms. The function of Malay drums in *Ngundang* dance music is as a rhythm.

c) Biola

The violin is a stringed instrument that is played by rubbing. The violin has four strings tuned differently from each other with a perfect interval of fifths. The function of the violin as an accompaniment to *the Ngundang* dance.

d) Flying

Flying is a membranophone-type musical instrument, which is a musical instrument that is played by hitting it with the hand. Flies are made of wood and animal skins. The wood used is in the form of leban, pule and jackfruit wood. While animal skins use goat, sheep and cow skins.

e) Kepok

The kepok is a type of flying musical instrument, but it is smaller in size and does not have curls. Kepok is played by hitting it with your hand. Kepok is made of wood and animal skin.

4. Makeup

Makeup is one of the choreographic elements related to the characteristics of a character. Dances can present theme characters through the projection of the core theme or cause and effect, symbolic characters, theme missions, through the type of makeup. Makeup in dance performances serves to clarify the face line and shape the character of the dancer. The makeup used in *the Ngundang* dance is simple makeup, not excessive so that it looks more natural. The existence of makeup can show the characteristics of the dancers and the beauty of a dance, especially *the Ngundang* dance.



Figure 1. Makeup Dancers *Ngundang*

5. Fashion Styling

The role of makeup and clothing must support dance, so conceptually it is necessary to explain the reasons for using or choosing makeup and clothing (Hadi, 2003, p. 92). Dance clothes are accessories that are attached to the dancer's body, so they describe the character and have a function in each part (Kurniyawan & Utina, 2019, p. 180). Dance fashion is knowledge that provides an understanding of how to plan visualizations to realize the role of characteristics in a dance. The most important fashion design is to show the characteristics of dance, movement design, and presentation mode. Basically, the clothes used in dance performances provide flexibility for dancers when performing dance moves.

The clothes worn in the *Ngundang* dance performance are in the form of baju kurung, jupri cloth, scarf, middleman, necklace and shoulder scarf.



Figure 2. Dance Costumes Ngundang

6. Dancer

The *Ngundang* dance is danced by women, with the number of dancers depending on its use ranging from four, six, eight and most importantly even numbers. Four dancers can be categorized as group dancers. In accordance with the opinion of Y. Sumandiyo Hadi, "Group choreography is a composition that is danced by more than one dancer or there is no one dance (solo dance), so this choreography can be interpreted as a duet dance (two dancers), a trio (three dancers), a quartet (four dancers), and so on" (Hadi, 2003, p. 2).

Based on the description above, *Ngundang* is a group dance danced by women, totaling four, six, eight and so on, the most important number is even. The greater the number of dancers, the better the performance. Even dancers can give the impression of unity and uniformity, because the *Ngundang* dance symbolizes gratitude and togetherness.



Figure 3. Number of *Ngundang* Dancers

7. Performance Venues

The audience, time, and venue of the show are integral to the overall experience and create a free atmosphere for the dancers on stage. A performance venue is the place where the show is held and takes place. The use of venues is not solely for the benefit of the audience, for example the form of a proscenium stage because the audience is only from one direction so it is easier to overcome; but this explanation must conceptually include the content or meaning of the dance work presented (Hadi, 2003, p. 87). A place where *Ngundang* dance performances can be performed anywhere, both on stage and offstage (open field).

Ngundang dance performances use the stage for weddings inside and outside the building. The stage is equipped with one place with the bride, as the dance is usually performed in front of the bride. The *Ngundang* dance is also often performed offstage, so that the audience can see from various sides, such as in the open field.



Figure 4. *Ngundang* Dance Performance Venue

CONCLUSION

Based on the results of the research obtained, it can be concluded that the *Ngundang* Dance is a creative dance inspired by the habits of the Banyuasin people every time they hold parties, events, and celebrations that invite people from house to house. It was created by Banyuasin regency artist, Raden Gunawan in 2002. The *Ngundang* dance has its own uniqueness in the *Ngundang* movement

which depicts someone inviting guests in a friendly and warm manner, showing the friendliness, and open attitude of the Banyuasin people.

The form of presentation of the *Ngundang* dance consists of 7 elements, namely dance movements, floor patterns, accompaniment, makeup, costumes, dancers, and performance venues. The *Ngundang Dance* has 10 varieties of dance movements consisting of the Opening movement, the *Ngajak* movement, the *Payo* movement, the *Ngantenke* movement, the *Kanti* movement, the *Mewakel* movement, the *Ngundang* movement, the *Ade Gewe* movement, the *Bekumpol* movement, the *Tangtingting* movement. The floor pattern used is vertical, horizontal, diagonal, zig-zag, circular and so on. The accompaniment is created from various musical instruments including accordion, Malay drum, violin, flying, kepok and accompanied by song lyrics. The makeup used is simple makeup, the fashion used is in the form of baju kurung, jupri fabric, shawl, tengkuluk, necklace and shoulder coat. The *Ngundang* dance is danced by women totaling four, six, eight until so on, the most important number is even. Performance venues anywhere, both on stage and offstage (open field).

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