



## **A Study on the Existence of the Lajher Pandhalungan Dance in Situbondo Regency East Java**

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### **Abstract**

This study analyzes Lajher Pandhalungan Dance, or popularly called Landhung Dance, as a cultural icon of Situbondo Regency in the Horseshoe region, north coast of Java. This dance was developed by the late Regent H. Dadang Wigiarto, SH, and developed by the Situbondo Arts Council. Choreographically, Lajher Pandhalungan Dance is divided into three levels (Landhung Cengker, Landhung Anom, and Landhung) with a complex movement structure, including 5 types of head movements, 16 hand movements, 4 body movements, and 2 foot movements. This flexibility allows the dances to be performed solo or in groups by dancers of various age groups. The dance theme fundamentally represents the socio-economic identity of the Situbondo community, especially the professions of fishermen and farmers, as well as the Pandhalungan cultural identity which is an acculturation between Javanese and Madurese ethnicities. The existence of Lajher Pandhalungan Dance is supported by two main factors: internal and external. Internal factors include the artistic creativity of the dance group and its inherent choreographic elements. Meanwhile, external factors include audience enthusiasm and promotional strategies through social media. The dance is consistently performed, including as the opening dance at the Situbondo Ethnic Festival 2023, and has been integrated into the compulsory extracurricular curriculum for elementary to junior high school students, demonstrating systematic efforts in cultural preservation and regeneration.

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## INTRODUCTION

Situbondo, a coastal regency in East Java (1,638.50 km<sup>2</sup>), is known for its plantations, Baluran protected forest, and fisheries and shrimp ponds. The majority of the population is Javanese and Madurese, with Madurese-accented Bahasa Indonesia in the city center. Uniquely, although the language used is Indonesian, the structure and grammar often follow Madurese patterns, where Madurese is translated directly into Indonesian but still uses the distinctive order of the Madurese language. In this case, the dance tries to communicate with the audience (the community), about issues of function and customary values that become rules in society (Efrida, 2016).

The Lajher Pandhalungan dance has a deep meaning, where the word "Lajher" means "Malanjeng" or elongated, which describes the length of Situbondo's 150 km coastline and also reflects the insights or views of the local community. Lajher pandhalungan is the unity of the hopes of the Situbondo community that rests on the direction of district development based on cultural diversity. This dance not only represents local culture, but also illustrates the livelihoods of the Situbondo people which include fishermen, agricultural farmers, and the Pandhalungan community group which is a meeting between Javanese and Madurese tribes. The term "Pandhalungan" itself is the result of assimilation of several cultures that form a new tradition.

This dance was developed by the Situbondo Regency government through the instruction of the previous Situbondo Regent, the late Mr. H. Dadang Wigiarto, SH, to the Situbondo Arts Council to formulate a regional icon dance as an effort to introduce Situbondo culture through dance. In addition, it is hoped that the Lajher Pandhalungan icon dance can provide positive support for the declaration of the 2019 Situbondo Tourism Visit Year and will be performed colossally on the 200th anniversary of Situbondo Regency. Currently, Lajher Pandhalungan Dance has become very well known among the people of Situbondo and is expected to become a distinctive symbol of regional traditional

arts. The personality that has been attached to a region cannot be separated from the habits formed from the environment and culture which will gradually form a cultural identity. A region must have identity and personality to maintain existing characteristics, which can maintain identity from the influence of other cultures (Fallah et al., 2023)

In 2019 this abbreviation was made to simplify the pronunciation of the Dance title. However, the local community is unfamiliar with the word "Lajher pandhalungan" because the title that is often read is the word "Landhung". At the Situbondo Ethnic Festival 2023. Lajher Pandhalungan dance was performed en masse to open and host the event. Lajher Pandhalungan Dance has three levels, namely Landhung Cengker, Landhung Anom, and Landhung Dance. Lajher Pandhalungan Dance is one of the compulsory extracurricular dances from elementary to junior high school levels. To dance Lajher Pandhalungan Dance does not limit age. This dance can be danced from children, teenagers, to adults.

In 2019, this abbreviation was created to facilitate the pronunciation of the dance title. However, the local community is unfamiliar with the term "*Lajher Pandhalungan*" because the title that is often read is the word "*Landhung*."

At the *Situbondo Ethnic Festival* 2023, the *Lajher Pandhalungan* Dance was performed en masse as the opening act and also as the host of the event. The *Lajher Pandhalungan* Dance has three levels: *Landhung Cengker*, *Landhung Anom*, and *Tari Landhung*. The *Lajher Pandhalungan* Dance has become one of the mandatory extracurricular dances from elementary to junior high school levels. There is no age limit for performing the *Lajher Pandhalungan* Dance. This dance can be performed by children, teenagers, and adults alike.

Situbondo is the result of the fusion of various cultural patterns, especially between Javanese (Mataram) and Madurese cultures. Overall, the concept of creating the *Lajher Pandhalungan* Dance stems from several aspects of life in Situbondo, which have socio-cultural characteristics that

differentiate it from the cultures of other societies. These aspects include cultural patterns, traditions, social characteristics, geographic location, and the natural wealth present. These aspects serve as the philosophical basis for the creation of the *Lajher Pandhalungan* iconic dance. The process of creating this dance took three months through collaboration among several artists from Situbondo Regency.

The *Lajher Pandhalungan* Dance is performed by women wearing maroon-colored costumes, complemented with props such as nets and "parko", which is a head ornament shaped like a boat sail. The use of nets and parkok symbolizes that the majority of the people in Situbondo earn their living as fishermen. When performed in Singapore in 2018, the costumes for the *Lajher Pandhalungan* Dance used different colors, namely blue and pink. The blue color on the costumes symbolizes the sea, representing Situbondo's identity as a coastal area, while the pink color represents the elegance and happiness of coastal women.

The *Lajher Pandhalungan* Dance is highly appreciated by the community and local government, so whenever there is an event featuring the *Lajher Pandhalungan* Dance, the audience will naturally come to watch.

The *Lajher Pandhalungan* Dance is accompanied by *Tong-Tong* music, which is traditional music with local instruments that are alive and developed in Situbondo, such as Karawitan, Hadrah art, and patrol music. All types of kentongan (traditional percussion instruments) are then combined into one beautiful and harmonious musical performance. Some of the accompaniments are: *iringan remo trisnawati, pojhien sekar pahong tambak ukir*.

To this day, the *Lajher Pandhalungan* Dance is frequently performed at various events both within the country and abroad as one of the regional identities, showcasing that Situbondo Regency has a rich cultural heritage through dance.

## RESEARCH METHODS

This research uses a descriptive qualitative approach with an ethnocoreological framework to analyze and describe the performance form of Landhung Dance, as well as understand its cultural and artistic aspects. Data Collection Techniques The data for this research was collected through three main techniques: observation, interviews, and literature study (Slamet, 2017). Observation: Conducted directly through field observations during the Landhung Dance performance at Situbondo City Square during the Lunar New Year celebration. Indirect observation was carried out by analyzing available video recordings of performances, both from direct documentation and uploaded on YouTube. Interview: Aimed to gather in-depth information from the research subjects. Interviews were conducted in a structured manner guided by a list of questions covering topics such as stage preparation, creative process, dance elements, and supporters of Landhung Dance performances.

The interview process was documented using a voice recorder and written notes. In-person interviews were scheduled on August 24, 2024 and January 27, 2025. Literature Study: Involves reviewing relevant written sources, especially those related to Lajher Pandhalungan Dance, to complete the data and deepen the understanding of Landhung Dance. The research location is centered in Situbondo, East Java, with a focus on Situbondo City Square as the main performance venue. The research subjects are key individuals who have in-depth knowledge of Landhung Dance. They are Rachmat Hidayat, the choreographer of Landhung Dance. Hosnatun, the composer of Landhung Dance music. Jefri Gunawan, secretary of Situbondo Arts Council. The main instrument of this research is the researcher himself (human instrument). The researcher was supported by a voice recorder for interviews, a camera for observation documentation, and field notes. A structured questionnaire also served as an interview guide instrument. After the data is collected, the next process is data analysis.

The data will be categorized according to the needs of the research structure and analyzed using a qualitative descriptive method. This is done by comparing the information collected to answer the problem formulation. The results of the analysis are then presented in an organized and systematic manner, combining various information into a coherent whole.

## RESULTS AND DISCUSSION

In this study, the theory used to interpret choreography is that of Y. Sumandiyo Hadi, as *Lajher Pandhalungan Dance* is classified as a group choreography. Y. Sumandiyo Hadi states: "The elements of choreography are as follows: (1) dance title, (2) dance theme, (3) dancers, (4) dance movements, (5) makeup and costumes, (6) dance music." (2003)

### Dance Title

The dance title serves as a brief representation of the content or values that will be conveyed (Kinanthi et al., n.d.). The title of *Lajher Pandhalungan Dance* was determined in connection with the life of the people of Situbondo, which consists of fishermen, farmers, and the Pandhalungan community, which is a mix of the Javanese and Madurese ethnic groups. *Lajher Pandhalungan Dance* holds deep meaning, where the word "Lajher" refers to "Malanjeng" or elongation, symbolizing the long stretch of the Situbondo coastline, which spans 150 km, as well as reflecting the worldview or perspective of the local community. This dance not only represents local culture but also portrays the livelihoods of the Situbondo people, which include fishermen, agrarian farmers, and the Pandhalungan community, which embodies the fusion of Javanese and Madurese cultures. The term "Pandhalungan" itself is the result of the assimilation of various cultures that formed a new tradition. This dance was developed by the Situbondo government through the instruction of the late Situbondo Regent, Mr. H. Dadang Wigiarto, SH, to the Situbondo Arts Council to formulate a regional icon dance as an effort to introduce Situbondo's culture through dance.

### Theme

The theme of *Lajher Pandhalungan Dance* revolves around the cultural identity and history of Situbondo Regency. This dance also reflects the culture of the Situbondo community, whose majority are fishermen and farmers. Situbondo is the result of the blending of various cultural patterns, especially between the cultures of Java (Mataram) and Madura. Overall, the concept of creating *Lajher Pandhalungan Dance* stems from several aspects of the lives of the people of Situbondo, which have distinctive social and cultural characteristics that set them apart from other communities. These aspects include cultural patterns, community traditions, social characteristics, geographical location, and the natural wealth present in the region. These factors form the philosophical foundation for the development of the iconic *Lajher Pandhalungan Dance* (Pradewi & Lestari, 2012).

### Dancers

Dancers play an important role in the realization of a dance work. The selection of dancers is crucial because the dancer's body serves as the medium to express the meaning and convey the values contained within a dance piece (Pandu et al., 2025). During its initial launch, *Lajher Pandhalungan Dance* was performed by seven dancers, giving an impression of balance, harmony, and unity. During the Situbondo Regency Anniversary celebration, this dance was performed on a mass scale. *Lajher Pandhalungan Dance* can be performed either solo or in groups, meaning the dance is not restricted to a specific number of dancers.

### Movements

Movement is the core element of dance. Dance is a composition of movements that has undergone a process of refinement (Fallah et al., 2023). *Lajher Pandhalungan Dance* consists of 5 head movements, 16 hand movements, 4 body movements, and 2 foot movements. Below are the details (Gerhani et al., 2022).

**Table 1. Head Movements**

No.	NAME OF HEAD MOVEMENT	DESCRIPTION
1.	Gerak Aonggu'	Moving the head with the daze directed downward.
2.	Gerak Ceklekan Kangan Kacer	Moving the head to the right and left.
3.	Gerak Adhanga	Moving the head upward.
4.	Gerak Tolean Kangan Kacer	Turning the head to the right and left.
5.	Gerak Dheleg	Moving the chin and neck to the right and left.

**Table 2. Hand Movements**

No.	NAMA OF HAND MOVEMENT	DESCRIPTION
1.	Gerak Negghuk Parko'	Raising both hands in front of the forehead while holding a parko' (traditional item).
2.	Gerak Ngibe Jhering	Moving both hands as if carrying a net.
3.	Gerak Nyandhi Pengghir	Moving hands beside the shoulders.
4.	Gerak Nyandhi Adheg	Moving the hands forward, upward, and downward.
5.	Gerak Lajher	Stretching both hands upward, then bending the right arm to form a 90-degree angle.
6.	Gerak Nyunghung Lajher	Raising the hands upward with elbows bent.

7.	Gerak Ngosap Kangan Kacer	Wiping hands to the right and left.
8.	Gerak Ngosap Mua	Wiping the front of the face with both hands.
9.	Gerak Ngosap Tengah	Wiping forward with both palms.
10.	Gerak Nattang Kangan Kacer	Opening and closing the hands to the right and left.
11.	Gerak Nampa Kangan Kacer	Stretching both hands upward, then clapping and opening the hands.
12.	Gerak Tompangan Tangan	Resting the hands on the shoulders and on the parko'.
13.	Gerak Asilat	A martial arts-style hand movement that characterizes the Situbondo community.
14.	Gerak Dayung	Moving both hands as if rowing.
15.	Gerak Ukel <i>Landhung</i>	Alternately moving hands beside the ears.
16.	Gerak Bheu	Moving the shoulders alternately at a fast tempo.

**Table 3. Body Movements**

No	NAME OF BODY MOVEMENT	DESCRIPTION
1.	Mendhak	Standing, then bending both knees.
2.	Mayuk	Leaning the body forward.
3.	Mapan	Standing with the body upright.

4.	Meliyuk Kangan Kacer	Tilting the body to the right and left alternately.
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**Table. 4 Foot Movements**

No.	NAME OF FOOT MOVEMENT	DESCRIPTIION
1.	Tanjak Lake' Bini'	Opening the legs shoulder-width apart, then closing them while sitting
2.	Aloncak (Loncatan)	Lifting one leg while performing the rowing hand movement.



Figure 1. Lajher (Source: Ratu, January 2, 2022)

The duration of a *Lajher Pandhalungan Dance* performance is approximately 7 minutes. The energy expressed throughout the dance reflects the dedication of Situbondo's fishermen and farmers, who work hard to provide for their families and communities.

#### Makeup and Costume

Costume is also referred to as the attire or clothing worn by the dancer while performing (Fallah et al., 2023). The *Lajher Pandhalungan* dance is performed by women wearing costumes consisting of seven parts, each holding its own meaning. The first part is on the head, featuring a crown shaped like a ship's sail called parko' (parao nongko'), with hair styled into a crescent-shaped bun and adorned with red flower accessories. The second part covers the ears and neck, with earrings (giwang) and a necklace shaped like flowers. The third part is the body attire, consisting of a

raddhin vest with a maroon red pattern. The fourth part is the kembeng ghentong, different from the usual kembeng; it has a strap tied around the neck with a green pattern. The fifth part is the bross bheu (shoulder brooch), used to hold the netting prop, shaped like the prow of a boat. The sixth part is the salebber karet, meaning elastic pants in maroon red color, cut at  $\frac{3}{4}$  length. The seventh part is the samper penco', shaped like the body of a boat, reaching above the ankles, attached to the right and left sides of the hips, accompanied by a belt, right and left rapek, and ilat-ilatan (strap details) down to the knees. The makeup style is called "nyonar mancorong". The eye makeup is made sharper, with gemstones placed on parts of the face to portray a Madurese girl. The dominant eye colors are red and black, representing a resilient woman.

#### Dance Music

Musical instruments are tools created and modified with the aim of forming a harmonious sound ensemble (Pamenang, 2021). The *Lajher Pandhalungan* dance is accompanied by 'Tong-Tong' music — traditional music using local instruments that live and develop in Situbondo, such as karawitan, Hadrah art, and patrol music.(Sintia et al., 2023) All types of kentongan (wooden slit drums) are combined to create a beautiful and melodious musical presentation. Some musical accompaniments include: remo trisnawati, pojhien sekar pahong tambak ukir. The *Lajher Pandhalungan* dance is performed as an opening dance and is a mandatory performance during the Situbondo Regency Anniversary. The usual venue for the *Lajher Pandhalungan* dance is a proscenium stage indoors, but it can also be performed outdoors, such as at wedding stages or fields. This dance was also performed during Sales Mission at Vivatel, Kuala Lumpur (2019), and during a Student Exchange program in Singapore (2018).



Figure 2. *Tong-Tong* Musical Instruments  
(Source: Julian, 2018)

This research is based on the assumption that the sustainability of a cultural practice is influenced by supporting factors. The factors that support the existence of the *Lajher Pandhalungan* dance consist of internal and external factors. Internal factors come from within the group itself, while external factors come from outside support, particularly from the community. This aligns with Edy Sedyawati's idea: The condition of the society holds great significance for the development of the arts, especially when we talk about performing arts, as it involves teamwork and requires the presence of two parties — the performer and the audience. Thus, it is important, in efforts to develop traditional performing arts, to nurture them within their own ethnic communities and to make the art remain a need for the society. (1981)

### Internal Factors

Internal factors originate from within. According to Widyastutieningrum, internal factors relate to the supporters' creativity as reflected in the performance (Hariadi, 2019). From this, it can be understood that young people tend to prefer updated and currently popular forms, including in traditional arts, some of which are modified to suit the audience's tastes. Here are some aspects included as internal factors:

### Regeneration

The sustainability of the *Lajher Pandhalungan* dance highly depends on the process of regeneration. Without regeneration, this dance faces the threat of being discontinued or even extinct due to the absence of successors. Thus, regeneration is crucial for its continuation.

To foster new generations, *Lajher Pandhalungan* is made a mandatory extracurricular dance from elementary to middle school levels. The dance does not restrict the age of the performers, making it open to children, teenagers, and adults. This is evident from the many dancers who are still young, while senior dancers assist in preparation by helping with makeup and costume arrangement.

### Dance Title Development

Regarding the development of the dance's title, *Lajher Pandhalungan* is an abbreviation of *Tari Landhung*. Situbondo locals often refer to it by this shorter name. According to an interview with Mr. Rachmat, many people are still unaware that *Tari Landhung* is short for *Lajher Pandhalungan*. In 2019, the abbreviation was introduced to make the pronunciation easier. However, locals are more familiar with "*Landhung*." At the *Situbondo Ethnic Festival 2023*, the dance was performed en masse as the opening act to welcome guests from various cities, where the full title was announced to help promote it.

### Costume

Costume is also an important element in dance performances, supporting the appearance of the show. Thus, it is crucial for performing groups, especially Jaranan troupes, to have their own costumes rather than borrowing from others. The *Lajher Pandhalungan* dance costume for female dancers consists of seven parts, each symbolizing something meaningful. Although some changes have been made to the costumes, the seven parts are still preserved. When performed in Singapore in 2018, the *Lajher Pandhalungan* costume featured blue and pink colors. The blue symbolized the sea, reflecting Situbondo's coastal identity, while pink represented the elegance and happiness of coastal women.

The sustainability of *Lajher Pandhalungan* heavily relies on regeneration. Without new dancers, the dance would eventually falter or disappear. Thus, regeneration through making it a compulsory extracurricular dance from elementary to middle school levels is very important. The dance's inclusiveness-

allowing children, teenagers, and adults to perform - ensures that new generations continue to embrace it, with senior dancers supporting them in costume preparation and makeup.



Figure 3. *Lajher Pandhalungan* Dance Costume during performance in Singapore (Source: Aura, December 6, 2018).

### Types of Dance

*Lajher Pandhalungan* Dance is categorized into three levels: *Landhung Cengker*, *Landhung Anom*, and *Landhung*. The primary distinction between these levels is based on the age group of the dancers. *Landhung Cengker* is performed by children of kindergarten and elementary school age. *Landhung Anom* is performed by junior high school students. *Landhung* is performed by adult women, including high school students, university students, and members of the general public.

All three types of *Lajher Pandhalungan* Dance share the same fundamental choreography. However, the movements in *Landhung Cengker* and *Tari Landhung Anom* are simplified to accommodate the younger dancers, while still preserving the core structure and stylistic integrity of the original dance.

### External Factors

External factors refer to supporting elements that originate outside the individual or group (Hariadi, 2019). Several external factors contribute to the continued existence and recognition of *Lajher Pandhalungan* Dance, including:

#### Viewer

Following multiple performances and innovations in choreographic staging,

the popularity of *Lajher Pandhalungan* Dance has significantly increased. Audiences attending these performances are diverse, consisting of older adults, young people, and children. The dance is highly appreciated by both the local community and regional authorities. As a result, whenever events featuring *Lajher Pandhalungan* Dance are held, audiences are naturally drawn to attend.

Attendance often occurs in groups rather than individually, and it is not uncommon for spectators to travel from outside the region specifically to witness the performances.

### Publication Strategies

Publication is the act of disseminating or announcing information to the public. Typically, publication involves creating content in the form of text, images, or videos, distributed through print or electronic media, such as websites or e-books (Wijayanto et al., 2023)

The Situbondo Arts Council (Dewan Kesenian Situbondo) utilizes social media as its primary means of publication. Social media serves as an online platform for participation, information sharing, and personal presence. The Council regularly shares photographs and videos from performances to increase visibility and engagement. Various features of social media are utilized by the Council and associated dance studios in Situbondo Regency. The primary channels include:

#### Publication via Instagram

Instagram is a widely used social media platform where users often share photos and videos. The Situbondo Arts Council leverages Instagram to upload images from performances. Below is an example of one such post:



Figure 7. *Tari Landhung* performed at the Police Chief Handover Ceremony. (Source: Roni, January 7, 2020)

In addition to Instagram, the Council uploads videos of *Lajher Pandhalungan Dance* performances to YouTube. These videos document various public entertainment events, festivals, and cultural parades.

## CONCLUSION

Research on *Lajher Pandhalungan Dance*, a typical dance from Situbondo, a coastal district in East Java. Covering an area of 1,638.50 km<sup>2</sup>, Situbondo borders the Madura Strait and Bali, with the majority of the population being of Javanese and Madurese ethnicity. The name of the dance itself, “*Lajher*,” means “elongated” (describing Situbondo's coastline), while “*Pandhalungan*” represents the fusion of Javanese and Madurese cultures. This dance was created as a cultural symbol to promote Situbondo. The *Lajher Pandhalungan* dance is the result of three months of artist collaboration. The dance was first performed colossally in celebration of Situbondo's 200th anniversary. The main costume of female dancers is usually maroon, symbolizing the identity of fishermen; however, for international performances, the costume design is adjusted. This research used a qualitative-descriptive approach. Data were collected through observation (both live and recorded), interviews with relevant resource persons, and literature study. The information collected was then analyzed to understand the meaning and performance aspects of this dance, as well as to present a structured picture of Situbondo culture.

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