



Form of Urban Dance in Bandar Buyut Village Gunung Sugih District Central Lampung Regency

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Abstract

This study aims to describe the form of the Bandaran dance in Bandar Buyut Village. The Urban Dance is a tribute dance for the *Bandar Pak dancers* as well as the opening dance of the *cangget night* event and is presented at the *begawi cakak pepadun* event during the night of *cangget*. This study uses a qualitative descriptive approach and data collection techniques carried out through observation, interviews and documentation. The results of the research are in the form of data analysis using textual study theory by Sumandiyo Hadi. The form seen in the Kebandaran dance consists of the following elements: danced by four men with the status of *traditional dancers*, has a variety of movements with a rectangular and circular floor pattern, accompanied by a *tuyun rain* type of percussion using the musical instruments *talo lunik*, *talo balak*, *raragan talo lunik*, *bendei* and *gung*. The clothes used are *kawai logs*, *pieces*, *punduk* and head makeup using *tijjang skullcaps* and *nupai* cloth. The settings used are in the form of a *rarang cage*, *cloud telapah*, *tajalan* and four umbrellas in white, yellow, red and black. The structure of this dance is divided into three parts, namely the beginning, the middle and the end. The duration of this dance is determined by the *bengali* committee and the place where the Bandaran dance is carried out in the *perverted nuwo* or the yard of the prospective *perverted* house called *the perverted nijangkanen*.

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INTRODUCTION

Central Lampung is one of the districts in Lampung Province with the district capital being in Gunung Sugih District. As the name implies, the geographical location of Central Lampung Regency is in the middle of Lampung Province and one of the districts that is far from the coast. According to data from the Central Statistics Agency (BPS) of Central Lampung district in 2020-2022, Central Lampung district has an area of 4. 548, 93 km² and a total population of 1,477,395 people.

Many varieties of cultures born in the Central Lampung area make this area have many varieties of tribes, arts and customs each of which has its own characteristics and of course has rules that apply in several areas in Central Lampung. The Lampung tribe is one of the many tribes in the archipelago. The Lampung tribe itself has two customs, namely Lampung Pepadun and Lampung Sai Batin. Where the Sai Batin custom itself inhabits the coastal part of Lampung. However, some of them live in mountainous plains, in West Lampung Regency, namely Saibatin Paksi which is known as Paksi Pak Sekala Brak While Lampung Pepadun inhabits the interior of Lampung, Central Lampung which is located in the interior area, making this area adhere to the customs of Lampung Pepadun. (Daryanti, 2021).

The Pepadun Custom itself has various clans consisting of *Abung Siwo Migo*, *Mego Pak Tulangbawang*, *Pubian Telu Suku*, *Buway Lima Way Kanan*, *Bunga Mayang Sungkai*, *Clan Melinting Peminggir* and *Clan Teluk Peminggir*. The traditional people of Lampung Pepadun *Abung Siwo Migo* (*Nunyai*, *Unyi*, *Subing*, *Nuban*, *Anak Tuha*, *Kunang*, *Beliuk*, *Selagai*, *Nyrupe*). (Ariyani et al., 2023; Funke, 1958; Martyr, 2012) The *Abung* people inhabit seven customary areas, namely Kotabumi, East Seputih, Sukadana, Labuhan Maringai, Jabung, Gunung Sugih, and Terbanggi Besar. From the above quote, it can be concluded that the people of Mount Sugih are included in *Abung Siwo Migo*. Of these nine clans, there are two clans that

form several territories. This area is called the brotherhood of the four regions and consists of two clans called Bandar Pak.

Bandar Pak consists of two clans, namely, *Unyi* which includes Bandar Surabaya and Bandar Buyut. *Subing* covers Mataram City and Terbanggi City. These four brotherhood regions have a slight difference in customs so that they give birth to a new art, one of the customs that is still thick with its art, namely in the procession of the title ceremony or *Adek*. *Adek* is an honorary title that should be upheld and taken into account in social life for the people of Lampung, both Pepadun and Saibatin customs. To get (Maretha Ghassani et al., 2019). *Adek*, you must perform several series of sacred ceremonies, namely the *Begawi Cakak Pepadun* ceremony. *Begawi Cakak Pepadun* is a tradition to change the social status of the community This title is very important for the people of Lampung, this title is one of the ways for the community to maintain a traditional honor in the region by performing a traditional ceremony, namely (Maretha Ghassani et al., 2019). *Begawi Cakak Pepadun* for the *Fishermen*.

The artistic elements found in the procession of this *cangget night event* are one of which is in the *Bandaran* dance. The *Urban Dance* is a dance of honor for the founder of the Bandar Pak district clan which is always danced on the night of the *cangget*. This dance is only performed when people in an urban area perform the *Begawi Cakak Pepadun* ceremony. There is something special in this dance, namely, this dance can only be danced by the descendants of the people from the Bandar Pak area who have the *Unyi* and *Subing* clans only. Then, this dance was performed on the night of the *Cangget Agung* event was held. *Cangget Agung* is one of a series of events in the taking of the traditional title of *Begawi Cakak Pepadun* for the *Pembambang*. It can be said that the *night of cangget* is a night where the existing arts are presented such as dances, ringget and music.

The customs that exist in the Bandar Pak area are being researched because the

dance that has become a habit of the community has not been studied extensively. Even the people in this area still do not know the form of the Kebandaran dance and how important this dance is to the sustainability of the start of the *night cangget* event in the Bandar Pak area, especially in the Bandar Buyut area. Therefore, to find out the form of the Kebandari dance, the researcher uses the theory of Textual Studies by Sumandiyo Hadi. This study does not only discuss the form but also discusses the structure of the dance as well.

RESEARCH METHODS

This study uses qualitative research methods. Qualitative research is often with naturalistic research methods because the research is carried out in natural conditions or *natural settings* (Hardani Msi et al., 2020; Rachman et al., 2024). Data collection techniques are carried out through observation, interviews and documentation. Observation data was obtained by observation related to the form of the Bandaran dance. Interview data was obtained from traditional leaders to validate information about the form of the Kebandaran dance. Documentary data was obtained from photos, videos, notebooks and internet sites related to information from the Kebandaran dance.

RESULTS AND DISCUSSION

Bandar Buyut is one of the villages located in Central Lampung Regency, Lampung Province with the district capital in Gunung Sugih District. As the name implies, the geographical location of Central Lampung Regency is in the middle of Lampung Province and one of the districts that is far from the coast, which makes almost most of the people earn a living as farmers and gardeners. The customs embraced by the local community are the customs of Lampung Pepadun. Bandar Buyut is one of the villages that upholds cultural and moral values in *Lampung traditional Titi Gematti* that already exists and is inherited by ancestors from generation to generation. *Titi Gematti* is a customary rule

of the people of Lampung that teaches moral values and social ethics. *Titi Gematti* enters the philosophy of life of the people of Lampung which is often referred to as *Piil Pesenggiri*. *Piil Pesenggiri* is narrowly defined as self-esteem, but broadly speaking, *Piil Pesenggiri* is a policy rule in ethics, speech and behavior so that a person will be appreciated by others (Cathrin, 2021; Irianto & Margaretha, 2011; Martyr, 2014; Yanti et al., 2022).

In the book *Titi Gematti Adat Lampung* compiled by M. Ali Ngediko Rajo in 1980 page 3 that, the meaning of *Piil Pesenggiri* is to keep all words according to the deeds of the heart and deeds. So, we can interpret that *Piil Pesenggiri* is a view of life according to the norms that govern the life order of the people of Lampung. Such as honor, holiness, pride, glory and majesty. As well as behavior that is in accordance with the heart, words and deeds. *Piil Pesenggiri* consists of several main elements, namely *beadek*, *nemui nyimah*, *nengah nyappur* and *sakai sembayan*. *Piil Pesenggiri* is used by the people of Lampung as a guideline for life to stay on the right path and maintain self-esteem. This also applies to the people of Bandar Buyut Village who should indeed adhere to the *Piil Pesenggiri* life guidelines. Especially for *dancers* who are in Bandar Buyut Village, they must understand and apply the content of the *values of Piil Pesenggiri* because to become a *dancer* must have good ethics and to dance dances, Kebandaran is a dancer who must have the values of *Piil Pesenggiri*.

Bandar Buyut Village is one of the districts that came under the control of Bandar Pak. Bandar Pak is a brotherly district of four *aneks* or villages covering Bandar Surabaya, Bandar Buyut, Bandar Mataram and Bandar Terbanggi. It also consists of two *campes*, namely *Unyi* and *Subing*. *Buay Unyi* consists of Bandar Surabaya and Bandar Buyut while *Buay Subing* consists of Bandar Mataram and Bandar Terbanggi (Rajo, 1980a, 1980b)

The people of Lampung, both Lampung Pepadun and Saibatin, adhere to the patrilineal system, as well as the people of Lampung who live in Bandar

Pak Village, the eldest son from the eldest descendant holds power over the family and customs. In blood relations or based on or based on heredity, it is taken into account patrilineally, namely one father, one grandfather and one male ancestor. After the father's departure from (Daryanti, 2022) *the throne, the first son who has the right to replace his father's position but must still take the title or Adek. Suttan* is the highest title in social status in Bandar Buyut Village and other villages with Lampung Pepadun customs which is obtained through the *Begawi Cakak Pepadun ceremony*.

Begawi is a traditional ceremony of ascending the throne that sits on a tool called pepadun, which is a customary throne at the ceremony of taking a traditional title which is commonly called *begawi cakak pepadun* (Putri & Hartati, 2019; ULFA et al., 2023). *Begawi* is the event of inaugurating a contractor according to the customs of Lampung Pepadun, which is a customary practice that must be carried out for someone who is entitled to obtain a rank or position as a contractor carried out by the customary Perwatin institution. (Maretha Ghassani et al., 2019).

It can be concluded that *Begawi Ckak Pepadun* is a ceremony to take a title or *adek* that is usually carried out by the people of Lampung Pepadun. This degree is aimed at taking the title of a researcher or *Suttan* as an addition to the social status of the community. A *skipper* or *Suttan* is the highest level of position, to become a *Suttan* is not easy and there are many rules. After getting a degree and having the status of a dancer, you must still maintain the applicable rules.

At the ceremony of taking the title of *Begawi Cakak Pepadun* is usually carried out if someone is holding a wedding because the requirement to become a waitress or *Suttan* is a married person. Similarly, in this urban district, especially in the district of Bandar Buyut, *Begawi Cakak Pepadun* is still being implemented even though in the last seven years no one has implemented *Begawi Cakak Pepadun*. Because, indeed, the series of events is very long, takes a long time and of course

requires quite a lot of money. There is a long process starting from *the handover of the work*, the customary session/*merwatin*, *the night of ngedio*, *the night of cangget* and the last one is *mepadun*. On this *cangget* night, there are also a lot of series of events. As the name implies, the *night of cangget* is held at night, then the start of the event is carried out after *isha* and ends when the morning sun appears. However, there is a slight difference in the *cangget night procession* in the Bandar Pak area, including in the village of Bandar Buyut, which must present the *Bandaran* dance. Bandar Buyut village itself is included in the jurisdiction of Bandar Pak, when the village of Bandar Buyut holds *Begawi Ckak Pepadun* then it is required to present a dance of respect to the Bandar Pak contributors called the *Urban* dance.

The night of *cangget* is a night full and attached to art, because on this night several dances are performed, *ringget* and music are played to accompany the dance. The sequence of the malem *cangget procession* began with the national welcome, then the reading of *ringget (betel nut and anjung merigai)*, *penglakeu* dance, urban dance, then *mulei meghanai aris* began to dance, *nyubuk penganggik* was performed, then *the pemegat* dance, and the last one did a line dance after which the night of *cangget* was over. The completion of this *cangget* event is usually until the morning and will be continued by the *traditional mepadun* ceremony.

URBAN DANCE FORMS

The Urban Dance is a dance created by the ancestors of the Bandar Pak area which was initially danced by the leaders of the Bandar Pak area for victory and joy because they had killed enemies who wanted to control their area. Bandar which means territory and *Pak* in Lampung language means four. It can be said that the *Kebandaran* dance is a dance danced by kings or traditional dancers from four regions with the aim of paying homage to traditional dancers as well as opening to the *night of cangget*. Furthermore, to continue to respect the founders of this dance, it must be

presented during the *begawi cakak pepadun* ceremony and pulled on the night of *cangget* by the descendants of each of the founders of Bandar Pak. If this dance is not presented, the implementation of the *cangget* night event cannot be continued, because this dance is the opening dance of the *night cangget* event in the Bandar Buyut area. And vice versa, if other urban areas do not present this dance, then the *cangget* night event cannot be continued.



Figure 1. *Bandar Pak* dancers dancing the Urban Dance (Source: Roy, December 2012)

So to research the form of the Urban Dance using a textual study that analyzes the form of dance based on a relatively independent physical form that can be read and analyzed based on what is seen by the senses. The results of the analysis of the urban dance form in Bandar Buyut Village, Gunung Sugih District, Central Lampung Regency include: (Raykin, 2024; Rina Martyr & Budi Astuti, 2018; Sofyan Et Al., 2023)

DANCER

A dancer is a person who is involved in a dance. The Urban Dance itself certainly has several special provisions, ranging from the number of dancers, gender, and anyone who can dance this dance. This is in accordance with the type of dance, the basis of the creation of the dance, and the background or story behind the dance. The first special provision in this urban dance discusses the number of dancers, genders and who are allowed to dance the urban dance. The number of dancers required to be four people indicating that from the four municipalities, it must not be more or even less. For the gender in the Bandaran dance, it is required to be male, because the Bandaran dance which was originally danced by the four founders of Bandar Pak

for the victory obtained, makes this Bandaran dance requires men to dance it. Judging from the number of Bandaran dances is a type of group dance, the next provision is the age of the dancer, there is no special provision on the age of the dancer, however, this dance can only be performed by married men.

The Bandaran Dance has many special provisions for the person who dances it, this dance can only be danced by people who already have a bachelor's degree and come from the descendants of each Bandar. In Bandar Buyut Village, the only ones who can dance the Kebandaran dance are *the dancers* who come from the descendants of Minak Ratu Dibumei. If at the time of the *cangget* night there are descendants of the Bandar Pak representative who are not present, then it can be replaced by *another guest* or at the time of the implementation is attended by an honorary guest, then it can be danced by the guest as done by the former regent of Central Lampung at that time. Of course, on the terms and consent of the traditional *dancers* and their descendants, because not just any *dancers* can dance this dance.



Figure 2. Urban Dancers (Source: Putri, March 26, 2024)

MOTION

The Urban Dance is present or staged in the *night cangget* event at the *traditional ceremony of Begawi Cakak Pepadun* to honor the founders of the Bandar Pak district. The movements contained in the Kebandaran dance are meaningful movements or movements that have meaning. The Urban Dance has its own characteristics in its movements, has a variety of movements and is performed repeatedly. Previously, the researcher had conducted interviews about the form of

the Kebandaran dance to three *dancers* in Bandar Buyut village, namely Mr. Bulhai, Mr. Agustam and Mr. Dian Fierza Utama. So that the results are obtained that this Kebandaran dance has a variety of movements, these movements are not difficult to do and produce movements repeatedly with a fast tempo. There is no special naming for the Kebandaran dance movement.

The movement is to raise the hand up by digging it and step the foot to the right to form a circle. Hand movements and footsteps are performed simultaneously. This movement has the meaning of joy over the victory over war, a movement that raises its hands upwards as if cheering. There are greeting movements at the beginning and end of the dance, but it does not include the variety of movements in the Urban dance.

Starting from a sitting position with the left leg folded and the right leg bent and then both hands like a greeting, this greeting gesture is done before standing up to dance. Furthermore, after receiving instructions and *even a tapping* by the dancer who leads, the dancer stands up and begins to perform movements by raising their hands up and being beaten. This movement is done repeatedly while walking to the right to form a circle. Then, stop and occupy a different place. At first, the dancers are in their respective places after the first round, the dancers change places to occupy the places of other dancers. This movement is carried out four rounds until the dancers return to their respective places. Happy facial expressions with movements that seem to be happy, follow the accompaniment of music and are done at a fast tempo. The movement began after the dancer recited the *panggeh* and ended with the gesture of greeting and then the four dancers shook hands after completing the movement up to four rounds.

- | | | |
|----------------------|-------------------|------------------------------|
| 1. Opening Greetings | 2. Urban Movement | 3. Closing Greeting Movement |
|----------------------|-------------------|------------------------------|



Figure 3. Urban dance moves
(Source: Putri, January 26, 2024)

ACCOMPANIMENT MUSIC

In the Kebandaran dance, accompaniment music functions as an accompaniment for supporters of dance movements. In the book Titi Gematti Adat Lampung compiled by M. Ali Ngediko Rajo in 1980 page 40, a set of musical instruments used to accompany the Kebandaran dance include *talo lunik* and *talo balak*, *raragan talo lunik*, *bande* and *gong* and the type of *tabuhan* is Javanese shooting or it can also be a type of *tuyun rain tabuhan*. All of these instruments are played simultaneously when the player has instructed the word *tabuh*. When the musical instrument is played, all the members of the gawi committee who are near the dance arena will call out the word *hiihh hiihh hiihh* to add a joyful atmosphere to the Bandaran dance.

Bandaran dance music players in the village of Bandar Buyut play a set of musical instruments in the Bandar Buyut Besar Straitjacket in a place that has been provided by the miners. The accompaniment music in the Kebandaran dance only functions as an accompaniment, but must be with a predetermined beat, such as a *tuyun rain* drum which has a fast tempo. *Tabuh ujan tuyun* means *rain* which means rain and *tuyun* which means running. In accordance with the name, running rain has a fast tempo like running rain, heavy and not rowing. According to the results of the interview, this type of *tabuhan* is used because it has a tempo that can describe the joyful atmosphere and the atmosphere of celebrating the victory of the war. This can change according to the musician who plays it but still in

accompaniment with a fast tempo and not rowing.

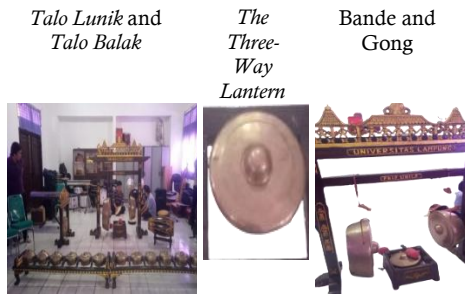


Figure 4. Urban dance musical instruments (Source: Putri, January 2024)

FLOOR PATTERN

The floor pattern contained in the Urban dance consists of two patterns, and these patterns include a rectangular pattern at the beginning before the start of the beating, the second pattern is a pattern that forms a circle with the direction of the dancers facing each other inward. Based on the results of interviews with local traditional leaders with Mr. Bulhai, the pattern that forms a rectangle means that the urban area has the same position as forming the pattern, indicating that it is like a sturdy pole. The pattern of the second floor forming a circle indicates that they are indeed very close relatives. This is in line with the opinion of Rajo (1980: 40) in the Lampung language which means, in the Bandar Pak dance is when they establish Bandar, it is determined that the four of them are capable and the height is equal. The following is the floor pattern in the Kebandaran dance which is arranged from within the great heresy:

Keterangan :	
	Posisi penari duduk salam
	Arah hadap penari
	Arah putaran penari
BB	Bandar Buyut
BS	Bandar Surabaya
BM	Bandar Mataram
BT	Bandar Terbanggi

- 1. First Floor Pattern
- 2. Second Floor Pattern

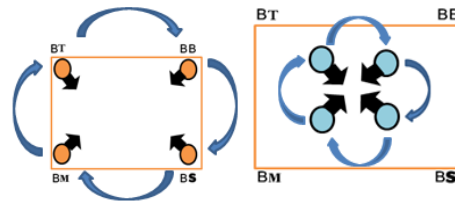


Figure 5. Urban dance floor pattern (Source: Putri, January 2024)

• **First Floor Pattern**

The pattern of the first floor in the Kebandaran dance is in the shape of a rectangle before starting the dance, this floor pattern has not started the movement at all, just a pose of greetings. This floor pattern is also found at the end of the dance.

• **Second Floor Pattern**

The second floor pattern in the Bandaran dance is to form a circle with an inward direction. This floor pattern is done after standing from the opening worship pose by stepping to the right to form a circle.

MAKEUP AND FASHION

Makeup dancers in the Urban dance do not wear makeup of any kind. The dancers consisting of four men who are traditional *dancers* make this dance have no special makeup on the face only the plain face of the dancer. It is enough with a happy face when dancing the dance. However, there is a special decoration on the dancer's head, namely wearing a *tijjang skullcap* or *log skullcap* and given a white cloth that is wrapped around the skullcap called *nupai*. There are several opportunities in this dance for dancers to be able to use footwear such as, socks, sandals or shoes without wearing footwear is okay.

Fashion in the Urban dance, this dress is not worn from home but is worn when the dance is about to start. The clothes used are traditional clothes for kings or traditional *dancers* called *kawai balak*. Before wearing *kawai balak* dancers, they were already wearing clothes worn from home, their clothes were as usual as long as they were polite. Then, a piece of white cloth is worn inside before wearing

kawai timber, this white cloth is called a *piece*. Next, a *kawai log* is worn and a white cloth is wrapped around the waist called a belt, after which there is also a *hump* tucked around the dancer's waist.

The difference in accessories in the two clans, these two clans use the same clothing, only there is a difference in the accessories, namely the *Unyi* clan uses two clan and the *Subing* clan uses three clan this is often called *selek tigo*. This clothing has a great meaning for the people of Bandar Buyut and Bandar Pak because this clothing is the clothes of the king or *traditional patron* who is an example for other communities.

PROPERTY

The property used in this urban dance is not used by the dancer but is only held and the one who holds it is not the dancer but by other people who are not dancers. The property used is in the form of a *rarang*, a long cloth limited to the waist is white and held to surround the dancers, this cloth has a meaning as a fence that functions to protect *the dancers*. Then there is a white rectangular cloth that is placed below as a base for the dancers called *tajalan* this cloth has the meaning of the floor and the function for *the base of the dancer*. Furthermore, there is a *cloud of palm* in the form of a white cloth in the shape of a rectangle where each corner is given wood to be able to hold, this property is located on top of the dancer, this has the meaning of being a dancer's roof and serves to protect the *head of the dancer*. Finally, there are four umbrellas, with different colors, namely white, yellow, red and black, this umbrella has the meaning that the one who dances this dance is a dancer who has carried out *the bumei* or *begawi ckak pepadun*.



Figure 6. Urban Dance Property
(Source: Putri, January 2024).

PERFORMANCE VENUE

The place where this Bandaran dance performance is carried out in *Nuwo Sesat*, more precisely inside the *Nuwo Sesat building*, it should not be done anywhere else. *Nuwo Sesat* is a place for the meeting of *the miners* in conducting a traditional meeting called *merwatin*. In addition, *Nuwo* was also *misguided* as a place to hold a *cangget* night event. However, if the house that is carrying out *Begawi Cakak Pepadun* is too far from *Nuwo Sesat*, then the alternative is to make *Nuwo Sesat*, in the yard of the house, this is called *Nijjangken Sesat*. Based on the results of interviews with *traditional dancers* in Bandar Buyut village, this should not be done if the location of the event is too far from home, because everything related to carrying out *Begawi Ckak Pepadun* must be done in *Nuwo Sesat*. However, there are still consequences that must be done in the form of customary fines.

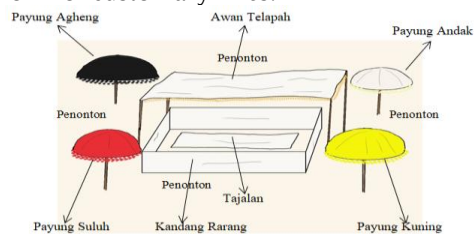


Figure 7. Illustration of the performance arena (Source: Putri, January 2024)

Figure 7 is an illustration of the performance arena. The image shows the placement of the settings used in the Urban

dance. In the illustration, we can see the placement of *the rarang cage* in the middle and surrounding the dancers in a rectangle. *The tajalan* is under or placed on the floor and its position is in the *rarang cage*. Next, there is the *telapah cloud* whose position is at the top, the four supporting sticks function to lift *the telapah cloud* to stay on top. As well as the four umbrellas are red, yellow, white and black, the placement can be anywhere as long as it is complete. Spectators can fill the space on the right, left, front and back of the watch by surrounding the dancers.

URBAN DANCE STRUCTURE

A series of various movements and milks into one and will consist of several interconnected parts between the existing characteristics, this is called the dance structure. The Urban Dance, which lasts approximately five minutes, has three parts, namely the beginning, the middle and the end. There are no parts of the three parts that should not be missed. This aims to convey that this dance is a dance of respect to the Bandar Pak dancers.

BEGINNING

The first part of the Kebandaran dance was carried out with the four dancers doing the opening greeting pose. This pose is done after all the dancers are in their respective positions. This pose is done before *the dancer* instructs the words to start the dance. Before the dancer enters the performance arena, each dancer must be specially called using *the panggeh* of each dancer. The mention of *panggeh* is preceded by the Bandar who holds a *cangget* night and continued by the oldest Bandar first. With the starting position the dancer forms a rectangular pattern.

CENTER

The middle part is a dance movement performed by the four Bandaran dancers. After doing the initial pose, namely a worship greeting, then a *leader* will instruct a cue in the form of an exclamation, namely *tabuh punnn* and accompaniment music will be played. In this section, all the dancers are in their

respective positions and after the music is played, they stand up and raise their hands while spinning.

The initial position is occupied by Bandar Surabaya in the lower right position, Bandar Buyut is in the upper right position, Bandar Mataram is in the lower left position and the last Bandar terbanggi is in the upper left position. Next they dance while spinning, the rotation in a clockwise direction. After the *punyimbang* instructs the *word back*, the dancer returns to the floor pattern as at the beginning but in a different position. In the first round, with the position that has changed, namely Bandar Surabaya occupies the position of Bandar Mataram, Bandar Buyut occupies the position of Bandar Surabaya, Bandar Terbanggi occupies the position of Bandar Buyut and Bandar Mataram occupies the position of Bandar Terbanggi. The second round is carried out when *the dancer* re-instructs the *word back*, then the dancer repeats the dance until *the dancer* intricate the *word back* again and forms a rectangular floor pattern as at the beginning with a position that has changed again, namely Bandar Surabaya occupies the position of Bandar Terbanggi, Bandar Buyut occupies the position of Bandar Mataram, Bandar Terbanggi occupies the position of Bandar Surabaya and Bandar Mataram occupies the position of Bandar Surabaya and Bandar Mataram occupies the position of Bandar Buyut.

The third round is carried out when *the dancer* instructs the *word back* then the dancer repeats the dance until the *dancer* instructs the *word back* again and forms a rectangular floor pattern as at the beginning with the position that has changed again, namely Bandar Surabaya occupies the position of Bandar Buyut, Bandar Buyut occupies the position of Bandar Terbanggi, Bandar Terbanggi occupies the position of Bandar Mataram and Bandar Terbanggi Mataram occupies the position of Bandar Surabaya.

The fourth round, which is the last round, is carried out when *the dancer* instructs the *word back* then the dancer

repeats the dance until *the dancer* intricate the *word back* again and forms a rectangular floor pattern with the position that is already in the starting position. During this dance with a change of position, the music is always played without stopping until the balance instructs to stop.

FINAL SECTION

The final part of the Kebandaran dance was carried out with the four dancers doing the closing greeting pose as at the beginning. This pose is done after all the dancers are in their respective positions and after receiving instructions from *the dancers*. Furthermore, after finishing the dance, they shook hands with each other as a sign of brotherhood.

CONCLUSION

Based on the results of interviews that have been conducted regarding the form of urban dance in Bandar Buyut Village, Gunung Sugih District, Central Lampung Regency, it has the purpose of describing the form of urban dance using a textual study by Sumandiyo Hadi, with data collection in the form of observations, interviews and documentation. It can be concluded that the Kebandaran dance is a tribute dance for the Bandar Pak dancer as well as the opening dance of *the cangget* night event. This dance only exists in the Bandar Pak area, namely Bandar Surabaya, Bandar Buyut, Bandar Mataram and Bandar Terbanggi and is only presented when in one of these areas there is a *begawi ckak pepadun*. The Bandaran dance is danced by four traditional *dancers*, has a variety of movements with a rectangular and circular floor pattern, accompanied by a *tuyun* rain type drum using *talo lunik*, *talo balak*, *raragan talo lunik*, *bande* and *gong*. The clothes used are *kawai logs*, *pieces*, *punduk* and head makeup using *tijjang skullcaps* and *nupai* cloth. The properties used are *in the form of a rarang*, *telapah cloud*, *tajalan* and four umbrellas in white, yellow, red and black. The Bandaran dance has a duration of approximately 5 minutes and the place where the Bandaran dance is carried out in

the *nuwo pervert* or the yard of the prospective *striker* called *the nijjangken sesat*.

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