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The Presentation of Tanggai Dance With Anna Kumari Version As A Culture Expression of Palembang Community

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Abstract

Tanggai Dance is one of the Malay culture products from South Sumatra. It was created based on the spirit and based on the values of Palembang community. It has its own characteristics and style, as well as choreographers in the South Sumatran community, especially in the city of Palembang. One of which is the Anna Kumari version of Tanggai dance. The problem raised in this study aims to analyze the presentation of Tanggai dance as a cultural expression of the Palembang community. The approach used was a qualitative method with a case study research design. Data collection techniques included observation, interviews and document studies. The results show that the performance elements contained in Tanggai dance show several forms of behavior that lead to goodness in social life. The values which wanted to be conveyed through its moves are clearly seen in its moves. Furthermore, the presentation of Tanggai dance consists of several dance elements, namely elements of dance moves, accompaniment music, floor design, make-up, and costumes have become a unity so as to create a good art performance and definitely reflect the local culture of the Palembang community

Keywords: Tari Tanggai Dance, Presentation, cultural expression

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INTRODUCTION

All the beauties cannot be defined as Arts, although within the framework of the current aesthetics, the forms of beauties become the foundation of its discipline development such as the philosophy of modern aesthetics. This concept has become the dividing frame of both particular and universal areas and it has become the dividing of the art beauty and the non-art beauty. The genderization between both of art and non-art beauty is simply classified by the following example, the non-art beauty is in the form of nature beauty, beach exotic, coolness of country's atmosphere, and shade of mountains. Meanwhile the art beauty is manifested through works that have been classified into the art field, such as music, dance, painting, etc. As an affirmation of the previous definition, Bustomi (1992) explained that art is an embodiment of beauty feeling which is contained in someone's soul, born through communication medium that is caught by the sense of hearing (music), sense of seeing (fine art), and movement (dance), so art is the outcome of someone's creative activities which makes art alive and keep moving.

In this area, a creative activity can only be called as the object of art or an artwork if it has complete and unseparated cohesiveness series. Similar to dance in which contains composition and main elements of a systematic well-organized movement, it becomes a form of performance "theme" for both dancers and audience. Wahyudianto (2008) explained that dance is a beauty of form by the human parts of body's moving, rhythmic, soulful and harmonious. Furthermore, he emphasized that the whole body parts are refined, arranged, and expressed regarding to the chanting and symbol of the dance itself. It is clear that the most important element in an art particularly dance is the moves, or in other words, the essential part of dance is the moves. A move, in the language of dance, is called as choreography. It is defined as a process of choosing and an act of creating moves to be a complete dance.

Choreography, according to Finta (2014), is a knowledge and process of creating and forming basic move to create a dance in which contains the main aspects such as arrangement of space, time, and energy. In line with that idea, Indah (2017) explained that choreography as a concept of understanding is a process of planning, selecting, until forming the dance move with certain aims and objectives. Both of the definitions above are sufficient to provide an overview related to choreography, so that it can be concluded that choreography is a process of choosing and determining a move to be a complete distinctive dance.

On the other hand, Soedarsono explained that there are choreographic elements within dance which contain dance moves, top design, floor design, dynamics, dramatic design, theme, group composition, music and accessories. Regarding to the focus of this research which is essential, there is a question regarding to the main elements of the show particularly Tanggai dance performance. The following is the result of interview with the key informant on 20th February 2020:

"Every arts have their own elements, I am coincidentally active in two kinds of art classification: music and dance. Actually, both music and dance that we know, can be united to be one type of art because they are connected each other. Let's say that music as the accompaniment elements in a dance consists of melody, rhythm, expression, and verses."

"So, for this dance especially Tanggai dance, it is clear that its moves are the main soul of the show. Maybe in the education system of academic dance, there are terms *wiraga*/body, *wirasa*/feeling, and *wirupa*/appearance which become the main compositions of Tanggal dance beside the music accompaniment, floor design, make up, costumes (including dance properties), and stage. The last thing I mentioned can be in a form of Tanggal dance performance" (Anna Kumari, Maestro of Tanggal Dance).

According to the interview results with Anna Kumari about Tanggal dance performance in Seberang Ulu II Sub-district, the main elements of the dance include: dance moves, floor design, music accompaniment, make up, and costumes as well as the stage. Mrs. Anna Kumari is a well-known traditional artist who has consistently preserved the local culture particularly in the city of Palembang. Her name is famous among the artists in the city. She often becomes the representation of artists even cultural practitioners for her existence as The Leader of Rumah Budaya Nusantara Dayang Merindu Palembang city who has received a title of *Dato Nyimas Ayu Sinuhun Anna Kumari*, and as *Darja Paduka Mahkota* Palembang (DPMP) which has been crowned by Sultan Mahmud Badaruddin III. Furthermore, she has ever received an award as “Pelestari” or preserver from the Ministry of Education and Culture of Palembang city in 2015.

Regarding to the awards and skills that she has, those are forms of some traditional dances in Palembang and her consistency in preserving the local culture. The modern culture has already attracted the current generation. Take an example of what has been stated by Azzahrah F., Hartono & Triyanto (2017) in their research is that one of the regencies in Lampung province stated that the global culture surged the community in Mesuji regency to change their life patterns. This causes the shifting and big change to the local culture of Mesuji community. They prefer watching Hollywood movies rather than traditional arts, styling with American pop style, idolizing the western food and culture. In line with this phenomena, Putriningtyas, I. Wahyu Lestari, & Hartono (2015) saw this side with a different perspective in interpreting the shifting of traditional culture, for example the performance of Topeng Lanyapan Alus dance which has been eroded by the modern arts. Why can this thing happen? By the development of era, the current efforts of enjoying the types of dances put forward the erotica sensuality of both men or women

dancers becoming bigger and bigger. There are dances such as Korean, Indian, Hula-hula from Hawaii as well as other dances from overseas emphasize the erotic moves (stimulating sexual arousal) and the clothes that show their nakedness.

One of many dance forms, created by that figure which still quite exists in the society of Palembang city, is Tanggai dance. It is because its form and structure even the name of the moves created with styles of Masayu Anna Kumari. Anna Kumari was born in Palembang on 10th November 1945, she has her own uniqueness in each of her dance performances in Palembang city. She created the dance with her version and style as well as characteristics as the current development of Tanggai dance in South Sumatera, particularly Palembang which the dances will have their own forms and choreographers. The form of difference has become interesting characteristics or phenomena to be talked and documented.

To get the common thread of this research focus “The Presentation Of Tanggai Dance With Anna Kumari Version As A Culture Expression Of Palembang Community”, the researcher would present some chapters which is specifically strengthened by the result of the interviews with the informants in the following sub chapters.

METHODS

The method used in this research was qualitative method. It means that the result data would be descriptive data in the form of words (spoken for the religion, social, cultural, and philosophy researches), notes related to meaning, value as well as definitions. The method model in the perspective of research data cannot be limited and isolated with variables, populations, samples, and hypothesis. Furthermore, this method always has the holistic nature that is the interpretation towards data and its relationship with various aspects that may exist (Kaelan, 2012:5).

The approach used in this research was educational science approach with the research

design of case study. The research took place in Seberang Ulu II Sub-district, Palembang city. The data collection technique used observations, interviews and literature studies. The observations used in this research were the common observations. It means that the researchers do not need to involve themselves emotionally with the subjects of the research (Rohidi, 2011:184). In addition, the interviews technique used in this research was deepened interview.

The data validation technique used data triangulation. The scheme of data analysis used was analysis scheme of interactive model since the data was collected, reduced, presented, and verified

RESULTS AND DISCUSSION

The Tanggai Dance of Anna Kumari's Version

One of the main element which becomes the most important substance in Tanggai dance is moves. Without any patterned, repeated, symmetrical, as well as meaningful moves, a move will only act as a common body's move. As in dances particularly Tanggai dance, the dancer's move is an embodiment of communication in delivering the message from the dancers to the audience. Therefore, even the simplest move in Tanggai dance certainly has legitimacy of its characteristics and uniqueness because it is full of symbols that need to be understood and interpreted by the society in Seberang Ulu II sub-district. According to Anna Kumaria as the maestro of art in Seberang Ulu II Sub-district, she stated that Tanggai dance basically has repeated moves that are easy to be taught and it already has a patent standard. Therefore, the following is the explanation by Anna Kumari about the various moves used in her version of Tanggai dance, the researchers presented the result of interviews on 21st February 2020 as follows:

The moves of Tanggai dance, if it is analyzed according to the count and its gending accompaniment, are repetition moves. It means that the repeated moves which are

characterized by the beat of 1,2,3,4,5,6,7,8 in one move both in simple and complex moves. It is the explanation of move composition elaborated with its gending accompaniment. As the outline, the composition of Tanggai dance consists of initial, core, and final or closing moves.

In order to provide specific classification about the result of interview with Anna Kumari on 21st February 2020, there are at least some moves from Pagar Pengantin dance which are developed by Mrs. Anna Kumari and it is still well preserved until now in Palembang. The initial part or first moves consist of *Jalan Putri / tiptoe walk, Borobudur Hormat, Gerak Sembah Berdiri, Nyaturi Maju, Majeng Mundur, Berperi Kanan, Berperi Kiri*.

The second one is the core moves and these moves consist of *Rebah Kayu Duduk, Nago Besaung, Tangkis Duduk, Kembang Dadar Duduk Selimpuh Kanan, Kembang Dadar Duduk Selimpuh Kiri, Gunung Mahameru Duduk Kanan, Gunung Mahameru Duduk Kiri, Sekapur Sirih, Seulas Pinang / Sembah Borobudur, Gunung Mahameru, Tegak Jengku Kanan, Gunung Mahameru, Tegak Jengku Kiri*. Lastly, the final moves or the third part. It consists of *Gunung Mahameru Berdiri, Nago Besaung, Hormat Sembah Borobudur*, exit.



Figure 1. Sitting Badminton

The explanation of the paragraph above is the parts of Tanggai dance which is developed by Mrs. Anna Kumari. There are simply some repeated moves among initial, core, and final parts. As for some main moves, there are: *Jalan Putri / tiptoe walk, Borobudur Hormat, Gerak Sembah Berdiri, Nyaturi Maju, Majeng Mundur, Berperi Kanan, Berperi Kiri*,

Rebah Kayu Duduk, Naga Besaung, Tangkis Duduk, Kembang Dadar Duduk Selimpuh Kanan, Kembang Dadar Selimpuh Kiri, Gunung Mahameru Duduk Kanan, Gunung Mahameru Duduk Kiri, Sekapur Sirih, Seulas Pinang/Sembah Borobudur, Gunung Mahameru, Tegak Jengku Kanan, Gunung Mahameru, Tegak Jengku Kiri, Rebah Kayu Berdiri, Elang Terbang, Melenggang Maju Mundur, Gunung Mahameru Berdiri, Naga Besaung, Hormat Sembah Borobudur, exit or closing.

Accompaniment Music

Tanggai dance cannot be called as an art performance without presenting other elements such as music and fine arts. The presence of accompaniment music is not merely as the main element of the dance, but it plays a crucial role. Beside as the beat instrument of the moves, it also really influences on the moves dynamics, atmosphere, and meaning of the dance itself. The accompaniment music can be felt from its rhythm element which causes the soul of the life and a sense of a harmonious atmosphere.

As an affirmation in uniting the music and dance performance, Amirul, A. (2014) stated that the existence of music in a performance is really important so they can be an unseperable unity. Furthermore, he presented that the role of music is essential in order to provide the accompaniment as certain accents of some moves in the dance. In line with the previous idea, Martinus (2008) stated about some functions of music, there are as a media or ceremonial facility (ritual), entertainment media, self-expression media, communication media, dance accompaniment and economic facility. Based on two explanations above, the idea about the importance of the music in a dance performance is undeniable. Regarding to the focus of this research, the researchers have asked directly to the informants, "Is there any accompaniment music in Tanggai dance? What kind of instrument does it use?" As for the result of interview with Mrs. Anna Kumari on 25th

February 2020, the researchers presented the explanation as follows:

"Tanggai dance, I said that music accompaniment music is a compulsory, I said that the accompaniment music is not gending because the music instruments are typical Malay. The music instruments themselves are a combination between Malay and ethnic, such as: violin, accordion, gendang, tambourine, and gong. For my version of dance, by using the original standard both during the practice and the show use verses of "Enam Saudara" or six siblings as a tribute towards the history of the dance itself, although there are some moves with my version."

"If it is an instrumental without the verses, it would be no problem for me as long as there is a clear guidance for the dancers or the repetition still exists. The music rhythm itself has count, the same as the dance so it can ease the dancers, instructors, and musicians in counting the rhythm". (Anna Kumari, The Maestro of Tanggai Dance)

Based on the explanation above, it can seen that Mrs. Anna Kumara uses Malay accompaniment music collaborated with ethnic instruments such as violin, accordion, gendang, tambourine, and gong during her time both in instructing the dance practice and the performance. In her session both dance practice and performance, she stated that she uses the music with the original verses which titled "enam saudara", she said that it was as an appreciation for Tanggai dance history itself. Furthermore, she said that during the dance practice and performance, accompaniment music is required even if there is only instrumental music without any verses so it can help the dancers easier to count the beat of the dance and its repetition. In line with the research by Maulidiawati & Arif Kurniawan (2021) added that within the music ensemble of Tanggai dance, there are common instruments used such as Malay gendang, violin, accordion, tambourine, guitar, and bass. All of those instruments are played and collaborated to accompany Tanggai dance. In other words, the instruments used should be more than one

instrument, namely the rhythmic instruments with percussion, and melody instrument.

The music instruments used in Tanggai dance is a collaboration between Malay music instruments and ethnic or traditional music instruments. The typical music instruments in accompanying the dance are violin and accordion, meanwhile the traditional or ethnic music instruments are *gendang*, *tambourine* and *gong*. In this context, the position of accompaniment music is one of the most important elements, moreover the instruments used are more than one kind of instruments that complete each other. This phenomena can be seen in some music ensembles from other places, as Kurniawan A. & Firmansyah D. (2020) have written in their research on one type of Islamic music, namely the ethnic music performance of *Hadrah* in Jayaloka sub-district which is presented in an ensemble music or in a group. The kind of music instruments used are also more than one, namely rhythmic music instruments with percussion technique. The more music instruments are use, so the music players will have their own musical roles.

The research above shows that it is certainly similar to the instruments used in Tanggai dance which have their own functions and roles so it can create a chant of music instruments accompanying the Pagar Pengantin dance.

Floor Design

Floor design is one of the supporting element in an art performance. Damri (2017) explained that floor design or floor pattern in dance is a track or line which determines the pattern form of a dance in the stage or stage which forms certain formation. Meanwhile, Pekerti in Janurul (2017) explained that the floor design is lines in the floor which is passed by the dancers or lines in the floor made by group dance formation. It means that the floor design has become one of the important element in dance, including Anna Kumari's version of Tanggai dance. If we see the Anna Kumari's version carefully, there are only a few repetitions of this pattern. This pattern is done

in a very simple way, but it becomes the differentiator of the dancers' moves in order to make it not monotonous.

Based on the researchers' observation, there are only 4 lines made by the dancers during the dance performance of Anna Kumari's Tanggai dance. The moves are 2 moves which form a straight floor pattern which makes a simple but strong impression, they are *Sembah Berdiri* and *Kecubung Berdiri Kanan* and *Kiri*. Meanwhile, the floor pattern, which forms a curved line and gives a soft and weak impression during the move of *Borobudur Hormat*, is characterized by turning a half circle move and followed by the dancers' body with the right hand position is moved from the initial move (worshipping) to the right and left while the body and head of the dancers are rather looking down and then facing the front.



Figure 2. Respect Borobudur Movement

The curved floor pattern is also characterized by the *Gerak Sembah Berdiri* move which this move with both of the feet are crossed, one to the back with the heel position is rather lifted to form V letter or upside cone.

Fashion Makeup

The make up in Tanggai dance performance has an important function which makes it as one of the crucial elements. It can be a symbol of the dance identity which shows the strong characteristics of Malay that makes it different with the dances from other regions. The characteristics of a dance can be seen from the make up worn by the dancers, a beautiful and soft make up will be synchronous to the graceful dance which is presented. Jazuli (2008) stated that in a dance performance, make up

really helps the dancers to embody their expressions. Furthermore, he wrote that the aim of make up is not only to beautify oneself but it is matched with the roles will be brought by the dancers. The following is further information about make up with the documentation collected by the researchers:



Figure 3. Make UP

Beside the makeup, costume also has determined the success of the whole performance. Remember that there are many kinds of costumes for Tanggai dance performance, it is usually matched by the necessity and it is important to ask specifically to the informant about this information. The following information is the results of the interview with Anna Kumari (the Maestro of Tanggai dance on 4th March 2021).

“Initially, there are some many costumes for the dancers and they are worn based on the necessity. There are *Aesan Dodot*, *Aesan Pak Sangkong*, *Aesan Gede*, and *Aesan Gandik* complete with their properties. For example, dancers will wear *Aesan Dodot* when Tanggai dance is performed in a wedding ceremony. *Aesan Pak Sangkong* will be worn in an official event of welcoming event. But, me personally suggest them to wear baju kurung costume, beside it characterizes elegance and modesty as well as Malay nuance that should be represented. However, if the event held prioritizes elegance, it is better to wear songket dodot costume, the most important thing it is based on the type of the event itself.”

Based on the interview with Anna Kumari related to the costumes in Tanggai

dance, it is known that generally Tanggai dance has 4 costumes which is customized based on the event, there are: *Aesan Dodot*, *Aesan Pak Sangkong*, *Aesan Gede*, and *Aesan Gandik* complete with their properties. According to her, it is an important element which beside strengthens the character of the dancers, it also becomes a typical dance or the identity of certain region.

In line with the idea above, Nainul K. (2012) asserted that the fashion of dance functions to support the theme, content, as well as clarifies the roles in the dance. Shanie, Arsan, Totok Sumaryanto & Triyanto (2017) added that *Aesan Gede* costume is the part of local culture in Indonesia. The costume itself is the result of traditional weaving of Palembang community and it is weaved using gold thread called *songket lepus* with various motives, such as jasmine, rose, and cape flower. This costume is often used for wedding ceremony of Palembang community.

She continued that the good or bad of a dance costume is not measured from the clothes worn but whether it supports the space design of the stage or not. In line with that, Encyclopedia Britannica in Oghale Okpu (2015) write (1) costume as clothing designed to allow dancers or the wearer freedom of movement while at the same time enhancing the visual effect of dance movements, (2) that most costume in films, and drama are carefully elaborated to give information about a certain role character as in case of a king or even a lead dancer of a group. To explain the result of this research better, the following is the documentation of the costumes worn by the dancers for Anna Kumari’s version of Tanggai dance.

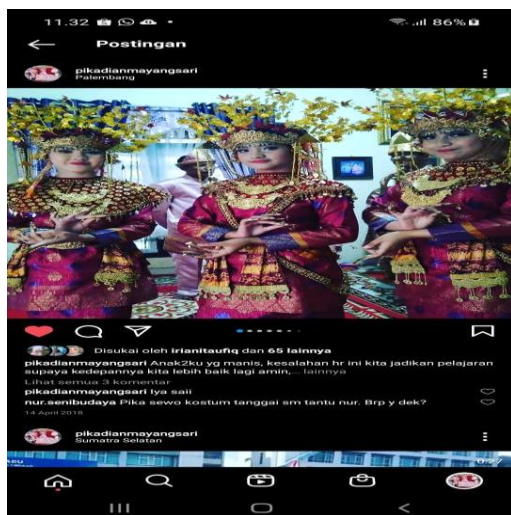


Figure 4. Costumes and Properties

The picture above is to give a portrayal of the dance costumes and the properties worn are the Tanggai nails amount to 8 which are worn to all the fingers except the thumbs, and the stage above is used to be the place for the dance performance.

CONCLUSION

Based on the research results and discussion that have been described in the discussion section, the following conclusions can be drawn. First, the presentation form of Anna Kumari's version of Tanggai dance can be described specifically including the main and supporting elements, namely moves, floor design, accompaniment music, make up and costume as well as the stage. The moves of Anna Kumari's version Tanggai dance include some of initial moves, namely Jalan Putri move/tiptoe walk, *Borobudur Hormat*, *Gerak Sembah Berdiri*, *Nyaturi Maju*, *Majeng Mundur*, *Berperi Kanan*, and *Berperi Kiri*. While the second part is the core moves which include *Rebah Kayu Duduk* move, *Nago Besaung*, *Tangkis Duduk*, *Kembang Dadar Duduk Selimpuh Kanan*, *Kembang Dadar Duduk Selimpuh Kiri*, *Gunung Mahameru Duduk Kanan*, *Gunung Mahameru Duduk Kiri*, *Sekapur Sirih*, *Seulas Pinang/Sembah Borobudur*, *Gunung Mahameru*, *Tegak Jengku Kanan*, *Gunung Mahameru*, and *Tegak Jengku Kiri*. Lastly the last or final parts include *Rebah*

Kayu Berdiri move, *Elang Terbang*, *Melenggang Maju Mundur*, *Gunung Mahameru Berdiri*, *Nago Besaung*, *Hormat Sembah Borobudur*, *Sembah Bediri* and the dancers leave the stage.

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