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## **Form of Presentation of Pattudduq Sarawadang Dance in Majene Regency**

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### **Abstrack**

Pattudduq Sarawadang dance is one of the traditional dances originating from the Mandar area, Majene Regency, which still exists today. The purpose of this study was to analyze and describe the form of presentation of the pattudduq sarawadang dance in Majene Regency. This type of research is case study-based qualitative. The method used is a qualitative method with an ethnochoreological approach. Research data were collected by interview, observation, and document study techniques. Checking the validity of the data using triangulation. The research data were analyzed qualitatively through the stages of data collection, data reduction, data presentation, and data verification or drawing conclusions. The results showed that the form of the Pattudduq Sarawadang dance includes movement, dancers, fashion/makeup, floor patterns, music, property and venue. There are six kinds of motion in dance. The Pattudduq Sarawadang dance is performed by women with an even number of at least four people. The properties used are fans and scarves. The accompaniment in dance uses drums, gongs, and keke instruments as well as singing. The place for the Pattudduq Sarawadang dance performance is in an open arena. The findings in this study are that there is a transformation or change in shape that occurs in the range of motion, dancers, costumes used, music and props in the Pattudduq Sarawadang dance.

**Keywords:** Form, Presentation, Pattudduq Sarawadang Dance, Majene.

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## INTRODUCTION

Dance as an element of national culture is an art form that must be maintained and preserved in the current era of globalization. In the province of West Sulawesi, especially in Majene Regency, various types of traditional dances are known, one of which is the Pattudduq dance. According to (Ansaar, 2020) in his research, Pattudduq dance is quite diverse. Even so, when viewed from the gender of the person playing it, it can also be distinguished from Pattudduq Tommuane (male dancer), Pattudduq Towaine (female dancer) and Pattudduq Sawawar (a mix of female and male dancers) (Sugiarto & Lestari, 2020). These dances are traditional dance forms of the Mandar region which are still performed today.

Pattudduq Sarawadang dance is a traditional dance originating from the Mandar tribe, precisely in Sendana District, Majene Regency, West Sulawesi Province. Until now, no one knows who created the Pattudduq Sarawadang dance and its history. Pattudduq Sarawadang in the past was only performed at official ceremonies, such as at the king's inauguration ceremony, the king's son or daughter marriage ceremony, the king's son or daughter circumcision ceremony, and other official royal ceremonies. At that time, the presentation of Pattudduq was originally performed in an open arena, but over time, this dance was also performed on a staging stage and underwent changes in terms of form and function (Noor, 2005).

*Pattudduq Sarawadang* dance when viewed in terms of language meaning consists of two word elements, namely: *Pattudduq* and *Sarawadang*. The first word is *Pattudduq* which in Mandar *Pattudduq* means dance. As for the second word, namely *Sarawadang*, there are two opinions in its meaning, the first can be broken down into two words, namely *Sara* and *Wadang* where *Sara* means feelings of sadness, restlessness, also anxiety and *Wadang* means body. If put together, *Sarawadang* has the

meaning of feeling someone who is feeling troubled, upset and restless.

Form is being defined as the result of various elements of dance, namely motion, space and time, where together these elements achieve aesthetic vitality (Hadi, 2007). This is explained (Jazuli, 2014) that form is a physical form of a work that is displayed through space, time with all its soul.

Presentation is the arrangement of the appearance of a show that truly satisfies the audience. According to (Apriani et al., 2012) presentation is a supporting element of a work of beauty in a performance. It can be concluded from the experts that presentation is a supporting element in a performance that functions to satisfy the audience.

According to (Murgiyanto, 1983) dance has complementary elements of dance presentation which has a unity of several elements consisting of: Movement, Dancer, Floor pattern, Property, Costume, Music and Place. So it can be concluded that the form of presentation is a way that is expressed when performing a dance as a whole which is shown to the audience and has supporting aspects. In a result that is seen from within a motion, space, time in the dance. The form of presentation can also be seen from several supporting components of the presentation, according to (Murgiyanto, 1983). The components are:

1. Motion, in the movement component to be analyzed, namely the dancer's movement, can be called the various movements presented at the time of presentation.
2. Dancers, this component will analyze the number of dancers, the gender of the dancers.
3. Costumes / Dressmaking, this component will analyze the clothes worn by dancers from head to toe and will analyze the names of each item used
4. Floor pattern, this component will analyze for dancer movements or dancer movements from one place to another.

5. Property, this component will analyze the equipment used when dancing which is touched or held directly by the dancer, in this case it is different from clothing.
6. Music, this component will present musical instruments played by musicians as accompaniment in the form of presentation.
7. Place of performance, this component will analyze the place where a dance work is presented.

So it can be formulated that the form of presentation referred to in this study is a way that is expressed when performing a dance as a whole which is shown to the audience and has components in the presentation which include movement, dancers, costumes/fashion, floor patterns, music, property and performance venue. This is a guide in searching for data on the form of presentation of the Pattudduq Sarawadang dance in Majene Regency.

## METHOD

This research uses a descriptive qualitative method. In accordance with the problem, the focus of the problem studied in this study is the form of performance in the Pattudduq Sarawadang dance in Majene Regency. The focus of this research is intended to limit qualitative studies as well as limit research to select which data are relevant and which are irrelevant (Moleong, 2016). The limitations in this qualitative research are based more on the level of importance or urgency of the problems encountered in this research.

This research was conducted in Majene Regency, West Sulawesi Province. Data and data sources in a study are a complete package, because data cannot be separated from data sources. Data in a study means all forms of information, facts and realities that are relevant to what is being researched. Data in a study are grouped into two, namely primary data and secondary data (Ibrahim, 2015). Primary research data regarding the form of presentation of the Pattudduq Sarawadang dance were obtained through observation and

interviews with local culturalists, art observers, actors or people who are often involved in dance activities (especially the Pattudduq Sarawadang dance) and several local community leaders. Secondary data also helps complement and clarify research results. The data obtained is in the form of activity records, archives, books, theses, journals, and documents. Many researchers took sources from relevant journals, theses, and books as references and sources about the Pattudduq Sarawadang dance performance in Majene Regency.

If you want to obtain comprehensive data and be able to answer the problem, you need a data collection technique that is in accordance with the research being conducted. There are several data collection techniques that can be used by researchers to obtain research data, namely through observation, interviews, and document studies. As revealed by (Rohidi, 2011) that the techniques that are generally and appropriately used in an art research are observation, interviews and documentation.

In this observation technique, the researcher made direct observations in Majene Regency, where he would seek information and also make direct observations of the Pattudduq Sarawadang dance performance, so that data collection would be carried out by visiting the observation site directly. The interviewees in this study were local cultural observers, art observers, studio owners (dance studios), performers or people who are often involved in dance activities (especially the Pattudduq Sarawadang dance) and several local community leaders. In the documentation technique, this is done by collecting documentation in the form of photos or pictures, videos, recordings, or other documents that will provide evidence in a research test. The results of the documentation will then complement or support the resulting data from observations and interviews.

## RESULTS AND DISCUSSION

Research on the form of presentation of the Pattudduq Sarawadang dance in Majene Regency was carried out in Majene Regency which is the forerunner of the Pattudduq Sarawadang dance. West Sulawesi is a province located in the western part of the island of Sulawesi. West Sulawesi is divided into six districts, namely Polewali Mandar, Mamasa, Majene, Mamuju, Central Mamuju and North Mamuju Regencies. Formerly West Sulawesi was part of the province of South Sulawesi but in 2004 West Sulawesi was officially separated from South Sulawesi Province. As previously mentioned, West Sulawesi consists of six districts, one of which is Majene District.

Early appearance of *Pattudduq Sarawadang* in the 16th century AD since the beginning of entering Islamic civilization, then the beginning of the *Pattudduq dance*. This *Sarawadang* was first performed in the *Pitu Ba'bana Binanga area* because previously, namely in the 13th to 15th centuries AD, the *Cakkuriri dance* was a pick-up dance. The majority of the dancers are performed by girls, therefore the movements are gentle and graceful and the number of dancers is not limited. According to Mrs. Djaeti Pawellai, this dance did not use a fan at the beginning, but over time it has been modified to use a fan. In general, the Pattudduq dance is a sacred dance from Mandar and was only performed in the kingdom at major royal events. The musical instruments used during the royal era were drums, gongs and keke. The beat of the music is irregular, it just flows. The costumes used in ancient times were very thin clothes that appeared transparent or translucent and were equipped with sarongs or *Lipa' Sabbe* and earrings/ *Dali*. The costumes used in ancient times can be said to be very simple.

If it is concluded from the two elements of the word which is the name of the *Pattudduq Sarawadang* dance which is a dance that has a philosophy of motion originating from the feelings of a woman who is restless, upset or

sad. According to Mrs. Nahdyah, her graceful movements indicate that women in Mandar uphold the value of *Siri'*, where the meaning of *Siri'* for women in Mandar when connected with the dance movements in the *Pattudduq Sarawadang dance* means that a woman should not just express her sad feelings to others. Apart from that, there are also leg movements that are dragged because according to the former, if a person's feet are lifted and the calves are visible, it is considered impolite.

According to him, there is no name for each variation of the *Pattudduq Sarawadang dance*. It is said that in ancient times there was a dance trainer *Pattudduq Sarawadang* in the kingdom whose name was *Indo Tu'du*. At that time there was a name for each type of movement, it's just that the longer the term or name was no longer used because they were afraid that the name given would not be in harmony with the movement and also that no one could be held accountable if someone else asked about it. He said that during the initial movement the dancer immediately sat down with the typical Pattudduq Mandar sitting which was a form of respect and in the movement holding the fan meant a strong woman who would always protect her kings. Nowadays, there has never been a reduction or increase in the movements of this dance, it's just that the Tipalayo studio has provided additional musical instruments in the *Pattudduq Sarawadang dance*. The hope of adding these musical instruments is that the dancers will be more enthusiastic and not bored in moving.

He also said that the stage used for dancing during the royal era was the stage where the audience came from all directions, which in today's staging terms is called the arena stage. But even so the dancers still face the king. The costumes used only have two colors, namely red and green. The color of the costume has meaning if the use of the red costume means it is from the common people, whereas if you are wearing a green costume it means from the nobility. The use of accessories is called *Sappe'elloang* if the accessories are complete with one dancer's body. The color of

the fan that was previously used was black but over time the color of the fan has changed to white. According to him, the choice of color was because white is the basic color that makes the colors of the clothes, namely green and red, blend together more. The colors of the shawl are green and red, if the dancer is wearing a red shirt then the shawl used is green, and vice versa if the dancer is wearing green clothes then the shawl used is red. For the meaning of giving color to the shawl there is no special meaning.

In the lyrics of the song there is a blend of Mandar and Makassar languages because during the royal era this dance was performed for royal guests who came from the kingdom of Gowa-Makassar. The hope is that the guests who come can understand what is meant in the lyrics of the song. According to him, the Tipalayo studio, which performed *the Pattudduq Sarawadang dance* for the first time outside of the royal family descent event, was in the 80s when Majene Regency received Adipura.

### Form of Presentation of Pattudduq Sarawadang Dance

*Pattudduq Sarawadang* dance is a form of traditional dance originating from the Sendana kingdom. The components in the presentation of *the Pattudduq Sarawadang dance* include movement, dancers, costumes/dress, floor patterns, music, property and venue which the researcher will describe below.

#### motion

Movement is the most important element in dance. Motion is a natural reality that simultaneously exists in human life. Dance movement is a process of moving from one body posture to another (Hidayat, 2005). Movement in the *Pattudduq Sarawadang dance* has the characteristics of a graceful motion that follows the rhythm of the music. In this dance there are many hand movements that are swung like swinging up and down, sitting and standing. The movement in the *Pattudduq Sarawadang dance* has a meaning as a form of protection for the king. The movement symbolizes that Mandar women are strong

women. The dance moves consist of 6 varieties, namely:

#### Variety 1 *Mikkoro* (Setting Respect)

In this first variety, the dancers pay homage, as the opening movement in the *Pattudduq Sarawadang dance* which is marked by the sound of a *keke* and the beating of a drum. The dancers enter the performance arena by holding the fan closed and the shawl in their right hand, while their left hand is holding a sarong (*mattiting lipa'*). The dancer then sits in the typical *Pattudduq* Mandar as a form of respect and as a form of greeting to the general public. In a sitting position, the dancer places the shawl on the right shoulder and opens the fan and then swings the fan to the dancer's right side. After being swung, the dancer places it on the right shoulder and then swings his left hand. This movement is done twice.



Figure 1. Variety 1 *Mikkoro*

#### Variety 2 *Mikke'de Miolo Appe Sulapa Mata Anging*

In this variation, after the dancer makes a salute, the dancer begins to make a transition by opening and closing the fan. First, the dancer stands from a sitting position and then swings his left hand and swings the fan.



**Figure 2.** Variety 2 of Mikke'de Miolo Appe Sulapa Mata Anging

#### **Variety 3 Mikke'de Mattuju Shawl**

Next, the dancers make the movement of tying the shawl at the waist and tucking the fan into the shawl. Then the dancers hold the shawl back and forth.



**Figure 3.** Variety 3 of Mikke'de Mattuju Selendang

#### **Variety 4 Mikke'de Miolo Mippondo**

In this variation, the dancers make the movement of opening the fan and then swinging it.



**Figure 4.** Variety 4 Mikke'de Miolo Mippondo

#### **Variety 5 Mikke'de Mattu'galang Selendang**

The next variation is that the dancer closes the fan and unties the shawl but still makes the movement of swinging the fan with the fan closed and the legs back and forth.



**Figure 5.** Variety 5 Mikke'de Mattu'galang Selendang

#### **Variety 6 Mikke'de' Malepong Anna Misse'de**

The last variation, with the closed fan position and holding the shawl, swings the fan with the closed fan position and swings the left hand.





**Figure 6.** Variety of 6 Mikke'de' Malepong Anna Misse'de

### Dancer

Dancers are the main actors in a dance performance. *Pattuqduq Sarawadang* dance is a dance performed by female dancers who are still girls. The main requirement for dancing the *Pattuqduq Sarawadang* dance is that it is danced by female dancers. The number of dancers in the *Pattuqduq Sarawadang* dance is an even number, at least 4 people to more. The *Pattuqduq Sarawadang* dance performance during the research process was carried out by four dancers from among students, university students and the general public.

### Makeup and Dressmaking

Make-up and clothing are two things that are interrelated in relation to staging, including dance performances. In general, make-up is an attempt to change the face from its original shape. One of the main functions of make-up is to beautify the dancers themselves so that when they appear on stage, the people (audience) who witness them will be more amazed. Meanwhile, according to (Harsono, 2014) the function of clothing is to support the theme of the content and clarify the roles in a dance performance.

The most important part of the make-up, is the make-up and the hair part, because this is the first part where the eyes of the people who will witness it are fixed. Because it's not an exaggeration to say that putting on makeup is

an attempt to further highlight the original beauty, to cover up the deficiencies of one's skin, especially on the face. On the hair of the dancers, the method of make-up is usually rolled up and decorated like flowers, or using gold-colored sticks. Then for accessories, dancers use bracelets, earrings and necklaces typical of Mandar.

The concept of make-up and clothing for the *Pattuqduq Sarawadang* dance specifically and visually shows royal characteristics. The makeup of the dancers of the *Pattuqduq Sarawadang* dance uses beautiful makeup which is supported by make-up equipment that is included in the modern category. Makeup is emphasized on the eyes, but still natural but looks elegant. Following are the clothing and jewelry for the *Pattuqduq Sarawadang* dance.

#### 1. Boko Rawang

This shirt has a very unique shape, it doesn't use buttons or zippers that will close or bring the two sides together as usual in a shirt. This *boko rawang* suit is suitable for all forms of the human body, whether young or old, fat or thin. The color of *boko rawang* used for the staging at the Tipalayo studio is green toska.

#### 2. Lipa' Sa'be

*Lipa' Sa'be* (Mandar silk sheath) consists of various patterns. Generally, the Sure' Padada pattern is used. This sarong can be used in various events and can be used by all levels and groups, but according to the classification of the style of each user. However, it can be seen that the use of sarongs or *lipa' sa'be* on dancers has now been modified into skirts.

#### 3. Kawari

Kawari (typical shield) worn on either side (around the hips) and in front and back around the navel, this is only worn by the king's children and high nobility or equivalent. If both are used, namely in front and behind, then this indicates that the wearer is from the *Ordinary Tau Pia* class or equivalent, but if only one is used, namely in the front and back then this can be used by all groups in society.

#### 4. Tombi Tallu Tombi A'di

*Tombi Tallu Tombi A'di* (three kinds of unique necklace) consisting of *Tombi Bu'ang*,

*Tombi Ma'el*, and *Tombi Cucur*. These three *Tombi* can be worn by all groups and levels in society. *Tombi Tallu/Tombi A'di* do not have strata of usage. The use of *Tombi* is arranged in three layers with *Tombi Bu'ang* at the top, then *Tombi Cucur* in the middle and *Tombi Ma'el* at the bottom.

#### 5. *Tombi Sare-sare*

*Tombi Sare-sare* is an ornament made of red and green square-shaped cloth decorated with gold or silver, arranged nine in number. This *tombi* can be used by all classes and levels.

#### 6. *Tombi Jijir*

*Tombi Jijir* is a distinctive chain consisting of a series of brass metal, tribes and ancient coin straps. This *tombi* can be used by all classes and levels.

#### 7. *Tombi Lamber*

*Tombi Lamber* is a necklace that is used after *Tombi Bu'ang* which is made of silver or gold which looks like flowers. *Tombi Lamber* has nine tiers and there is a pearl in the middle of which the string is made of silver or gold.

#### 8. *Jima' Saletto'*

*Jima' Saletto'* is an accessory made of brass which is attached to the dancer's left arm. *Jima' Saletto'* can be worn by all groups and levels.

#### 9. *Dali* or *Subang*

*Dali* or *Subang* are earrings worn by dancers in both ears which are made of a string of jasmine and have a red circle made of silver or gold in the middle. *Dali* upholstery the red ones are called *sakalla'*, while the white jasmine flowers are called *beru'-beru'*. *Dali* can be used by all groups, but if *dali* is added with an ornament that decomposes underneath in the form of a fish made of gold called *a bakkar* which can be used by the nobility and the *Tau Pia Tongan group*. In the 90s, the earrings used were still made of screws, which were quite large and difficult to put in the dancer's ears, and often the dancer's ears bleeding when put *Dali*.

#### 10. *Gallang Balle* and *Sima-simang*

*Gallang Balle* or bracelets measuring 15 to 20 cm are worn on both dancers' hands and can be worn by all classes and levels. After using the *Gallang Balle* the dancers are put on by *Sima-*

*simang* which is also attached to the eight hands and can be used by all groups and levels.

#### 11. *Edit* or *Flowers*

*Edit* or flowers are various head decorations worn by *Pattudduq* dancers as well as those worn by *Pattudduq* dress wearers.

#### 12. *Teppang* or *Sima'Taya*

*Teppang* or *Sima' Taya* is made of red cloth and has brass metal decoration on the surface of the cloth/ *Teppang*. This *teppang* is tied to the ends of the right and left sleeves of the dancer's *Boko Rawang*.

### Floor pattern

According to (Wahyuni, 2006) the floor pattern is the floor lines that are passed by the dancers. Floor pattern shifts are often used when changing moves and changing music. According to (Kusnadi, 2009) there are several types of floor patterns in dances, namely vertical, horizontal, and circular floor patterns.

*Pattudduq Sarawadang* dance floor pattern used is in accordance with the number of dancers. But in general, the shape of the floor pattern in the presentation of the *Pattudduq Sarawadang* dance uses straight and circular line patterns. Both of these patterns can be described based on the range of motion that has been described in the movement section.

### Music

Accompaniment in dance is not just an accompaniment, but also as a spirit in dance. Expression of art usually based on social-cultural context (Sugiarto, 2014). Expression or appreciation in dancing will not appear without a supportive accompaniment in a dance. The expression that comes out must also match the accompaniment. The consistent statement put forward by (Maryono, 2015) states that music in dance is able to contribute to the power of taste which is complementary to the expression of dance so as to form an artistic expression or aesthetic expression.

*Pattudduq Sarawadang* dance is accompanied by using a set of traditional Mandar musical instruments such as two Mandar drums using the typical Mandar



beating technique and using *keke* , gong, *candidates* and singers whose lyrics are as follows.

*Rimabella*

*Jaki Pale*

*Aulee....e....ee....e....*

*Killaqna Mallaqbang Lino*

*Sanging Karaeng Mamempo*

*Sanging Daeng Majijiran*

*Tabeq Karaeng*

*Nakusoyangi Tunau*

Meaning:

You are only at a distance

*Aule....e....ee....e....*

Lightning light illuminates the whole world

Several kings sat side by side

Several high-ranking officials sat side by side

My lord, I am only a human who has nothing

It can be seen that the *Pattudduq Sarawadang dance* at the Tipalayo art studio uses two drums, a gong, a *keke* and a *candidate* for musical instruments.

### Property

Property is one of the supporting elements that has its own charm to captivate the audience. The properties used in the *Pattudduq Sarawadang dance* are fans and scarves. At the end of the shawl there is an additional decoration, namely *Kipa-kipa*. From the beginning, the property of the *Pattudduq Sarawadang dance* has not changed because people still think that fans and shawls are part of the completeness of the dance that should not be removed.

### Performance Venue

*Pattudduq Sarawadang dance* can be performed in open and closed staging arenas. The performance of the *Pattudduq Sarawadang dance* can be performed in the form of an arena or stage ( *procenium* ) , depending on what program this dance will be performed or refers to the function of the dance to be performed. If the *Pattudduq Sarawadang dance* is performed

as a dance for the needs of the Mallattigi event for families of noble descent, then the dance is performed indoors. Meanwhile, if it is performed for cultural events, it will be staged on the arena stage. In this study, the *Pattudduq Sarawadang dance* was performed outdoors at the wedding ceremony.

### CONCLUSION

The discussion that the author has described about the form of presentation of the *Pattudduq Sarawadang dance* in Majene Regency is based on research problems that have been formulated previously. The conclusion that the writer can describe is that the initial emergence of *Pattudduq Sarawadang* in the 16th century AD since the beginning of entering Islamic civilization, then the beginning of the *Pattudduq dance* This *Sarawadang* was first performed in the *Pitu Ba'bana Binanga area* because previously, namely in the 13th to 15th centuries AD, the *Cakkuriri dance* was the pick-up dance. The presentation form of the *Pattudduq Sarawadang dance* includes movement, dancers, fashion/makeup, floor patterns, music, props and venues. There are six movements in the dance, namely Mikkoro, Mikke'de Miolo Appe Sulapa Mata Anging, Mikke'de Mattuju' Selendang, Mikke'de Mi'olo Mippondo, Mikke'de Mattu'galang Selendang, and Mikke'deng Malepong Anna Misse' de. The *Pattudduq Sarawadang dance* is performed by women with an even number of at least four people. The properties used are fans and scarves. The accompaniment in dance uses drums, gongs, and *keke* instruments as well as singing. The place for the *Pattudduq Sarawadang dance* performance is in an open arena.

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