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## **Nyelimut Dance Performance as An Expression of Ogan Tribe Culture in Ogan Komering Ulu Regency**

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### **Abstrack**

Nyelimut dance is a characteristic of the Malay culture of South Sumatra, which was created based on the cultural spirit of the Ogan tribe who resides on the banks of the Ogan river, OKU Regency. Nyelimut dance is an adaptation of the Nyelimut tradition that was held when the Komering tribal wedding custom was held, Nyelimut tradition was performed after the covenant event that symbolizes the love of parents towards their children. The problem raised in this study aims to analyze the cultural expressions contained in the form of Nyelimut dance performances. The approach used is a qualitative method with a case study research design. Data collection techniques include observation, interview and document study. The results showed that the performance elements contained in the Nyelimut dance show some form of behavior that leads to goodness in social life. The moral message to be conveyed through Nyelimut dance is clearly seen in several movements arranged in Nyelimut dance. Then, Nyelimut dance performance form which consists of several dance elements namely elements of dance moves, space, property, accompaniment, make-up, fashion, and audience become a unified whole so as to create a good art performance and certainly reflect the local culture of the Ogan people who reside in OKU Regency.

**Keywords:** Nyelimut Dance, Culture Expression, Performance Form

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## INTRODUCTION

Culture and art are inseparable unity, because in culture and art it is the role of education for social life, both of which can complement the development of a community in an area. This can be said that art is one element of culture. Koentjaraningrat (1990: 181) added that the form of culture itself is divided into three. First, culture as a complex of ideas, ideas, values, norms and regulations. Secondly, culture is a complexity of the activities of human behavior in society. Whereas the third that, culture is a work of human creation. That is, works of art that are the result of the creation of human taste become an integral part of culture.

Art itself is a picture of the personality of a society so it must be studied. Sujarno (2003: 1) explains that art is one element of culture that grows and develops in line with human development as composers and connoisseurs of art. Art has aesthetic value (beautiful) which is liked by humans and contains ideas expressed in the form of activity. Art is one element of universal culture. Art that was born from the creativity of the community that is obtained from the contemplation of phenomena experienced by both individuals and communities, including the socio-economic conditions of the community, geographical location, and patterns of daily activities. For example, in Kartika's Posts. A (2019) writes that the Pagar Pengantin dance as one of South Sumatra's traditional works of art has elements of aesthetic presentation based on a local cultural aesthetic created based on the spirit of the Komering tribe who reside in the South Sumatra region. In this position, it means that art can be used as a feature that describes the characteristics of a certain group of people who are usually wrapped with a touch of the traditions of the region and one of them is traditional dance. R. Tindauan (2012) added that amidst the progress of the community and the rapid popularity of popular art, we cannot avoid that traditional art will always be an attractive source of inspiration for regional artists or outside artists in producing new works

of art, and unwittingly the use of idioms in traditional arts to create new works of art will inadvertently shift the existence of traditions themselves in the midst of the supporting community.

Although clearly traditional dance or so-called local regional dance reflects the identity of a region, traditional dance is generally simple and repetitive. Tradition for the community has many meanings as customs and habits from the time of the ancestors carried out continuously until now. As the tradition of welcoming guests, then given the cast of art that is poured with movement, which is then known as dance.

Such dance is also found in the culture of the Ogan Komering Ulu community or currently known as the OKU Regency. The dance is named Nyelimut dance. Nyelimut dance is a traditional dance in Ogan Komering Ulu regency, which initially developed in one of the villages, namely Pengandonan Ulu Ogan village. Nyelimut is one of the customs of marriage in the village of Pengandonan Ogan, this Nyelimut tradition is performed after a covenant event that symbolizes the parents' love for their children. Parents envelop the bride and groom by using the songket shawl by saying the word "Kur Semangai" which symbolizes love and longing very deeply to their children after marriage. The word Nyelimut means to cover part of the body by using a cloth or scarf, in this dance Nyelimut is intended to cover part of the body of a bride. In the process of its development, Nyelimut dance has a long history. Based on the results of preliminary observations, the results of an interview with Erma Yanti (interview, 2019) a culturalist in Ogan Komering Ulu, said that the Nyelimut dance in the Ogan Komering Ulu Regency has a high artistic element that we can see in terms of diversity its movement.

Nyelimut dance, which is a unique cultural heritage, and one of its uniqueness lies in the Nyelimut traditional ritual, which is included in the dance movement, this is what distinguishes Nyelimut dance with dance welcoming brides in other regions. The wedding dress which is done by the bride's parents is symbolized by a dancer who covers part of the

body of the bride by using a bridal scarf or Nyelimut. Nyelimut bridal is done with the aim of the bride is always always in the protection of Almighty God and the fostered household life will always be harmonious and peaceful. Nyelimut dance is researched because it is a unique regional heritage and should be preserved so that people do not neglect any art that arises in the era of globalization, so that in preserving it that is not yet understood by the public it is necessary to describe in detail the form of Nyelimut dance performance owned by the Ogan Komering Ulu community.

## METHOD

The method used in this study uses a qualitative approach. That is, the resulting data is descriptive data in the form of words (can be spoken for religious, social, cultural, philosophical research), notes relating to meaning, values and understanding. Kaelan (2012: 5) models of this method in observing research data are not limited and isolated with variables, populations, samples and hypotheses. In addition, qualitative always has a holistic nature, namely the interpretation of data in relation to various aspects that might exist.

The approach used is the show form approach, with a case study research design. Research location in Ogan Komering Ulu Regency (OKU). Data collection techniques used include observation, interview and document study. The observation method used in this study is ordinary observation. That is, researchers do not need to be involved in emotional relations with the actors who are the target of his research (Rohidi 2011: 184). In addition, the interview technique used in this study was an in-depth interview. Then, the data validity technique uses data triangulation techniques. The data analysis technique used is an interactive model analysis flow starting from data collection, data reduction, data presentation and data verification.

## RESULTS AND DISCUSSION

### The emergence of Nyelimut Dance in Ogan Komering Ulu Culture

Nyelimut dance is a traditional dance that can be classified as a prayer dance, where the dance is trying to pour expressions of affection from both parents to the child who is currently getting married. That is, the existence of one of the traditional dances in the community of Ogan Komering Ulu is basically closely related to some of its functions in the community. Conversely this art will not exist if it does not function for life in society, art as one of the cultural elements is a prominent part of society. Sebagaimana Widiastuti (2017) explains that art is one of the cultural activities of the community that never stands alone, and its function is always closely related to the community where the art lives and develops, the role that art has in its life is determined by the state of the community. Then this opinion was seen in the interview of sources in the field and the following researchers included excerpts from the interview that the researchers deliberately took from Ms. Erma Yanti (interview, 25 May 2019).

"Nyelimut dance was originally an ado in the Pengandonan area, still in Baturajo and now it is being brought to Baturajo. The Nyelimut dance is also a dance for married people, developing in Baturajo Karno. Many who use tarpi are starting to become rare. But this dance is an expression of love for Wong Tuo to his married son."

According to the above quotation, it is clear that the Nyelimut dance is a dance originating from Ogan Komering Ulu regency or commonly referred to as OKU, which originally developed in the village of Pengandonan Ulu Ogan and until now it has developed in Baturaja. The Nyelimut dance is a symbol of parents' love for their children and a form of separation from the bride and groom to relatives. The origin of the word Nyelimut is commonly used by local residents as a form of naming activities covering as a body, starting from that phenomenon then the sentence is used as naming a traditional dance that we now know by the name of Nyelimut dance which means

covering part of a bride's body by using cloth. The naming of a particular work of art of dance, indeed often taken from one of the names of the dance movement is sometimes also taken from the main ideas in the creation of the dance, for example the Reog Singo Mangku Joyo Widiastuti (2017) show that this show was born based on the spirit of the community urban, then continued to this day. reog art group that was born due to urban society.

This phenomenon, if the researcher understands and is analyzed with the daily life of the Baturaja people who are very firmly upholding the values of Islamic teachings, so that this habit is indirectly carried out into the form of its activities, and one of the things in the creation of this Nyelimut dance artwork. Furthermore, Ms. Erma Yanti (interview, 25 May 2019) explained that covering the body of the bride with a piece of cloth was interpreted as a form of protection expected from her parents, so that the bride and groom were protected in all their activities by God Almighty. What we do know is that it is from all of the goodness and salvation that can be derived from humans as one of their creatures. That is, in a position like this the Baturaja people try to manifest an idea which is then decomposed in a Nyelimut dance work which is then presented at a wedding. The existence of dance that is presented at wedding ceremonies is usually present because the theme of the dance is its relevance to the marriage customs very closely, in Palembang culture Silviana (2019) said one of the traditional dances that are always present at Palembang wedding ceremonies is the Fence of the Bride dance, because the story in The fence of the bride and groom dance was created based on the feelings felt by every human who will get married.

So do not be surprised if the Nyelimut dance as one of the unique local cultural heritage, the uniqueness is seen in the Nyelimut traditional rituals that are included in the dance movement, this is what distinguishes Nyelimut dance with the dance of welcoming brides in other areas. For example the Javanese dance dance, or the bride and groom dance which is the two diatara prayer dance which has its main

characteristics lies in the property tepak and Silviana dulang (2019). The procession to cover the bride and groom carried out by the parents of the bride and groom is symbolized by a dancer who covers part of the bride's body by using a scarf or covering the bride. In other words, one of the properties that must always be present in the Nyelimut dance is a shawl that is used as a cover when doing the blanket movement.

### **Performance of Nyelimut Dance in Ogan Komering Ulu Culture**

Ogan Komering Ulu Regency, which is a part of Southern Sumatra, is indeed famous for its various cultural customs. Nyelimut dance, which has become a unified whole in the community, is one proof of the diversity of art and culture that is used as a means of the need for traditional ceremonies. it has. In the presentation of Nyelimut dance, it is performed at the end of the procession or when the bride comes. Firmansyah (2016) explains the procession is an activity to pick up a bride or accompany the bride when she will enter the location where the wedding ceremony is held. This activity is always there in every wedding ceremony. In addition to Baturaja, the procession can also be found in the Komering culture in the Regency. East OKU, as explained in the Thesis of Arif Kurniawan (2017), said that one of the activities that cannot be separated from the traditional wedding ceremonies of Komering is the procession (pickup the bride). Next the researchers included figure of one procession.



**Figure 1.** The bridegroom prepares to do the procession to bring the bride to her house (Photo, Arif Kurniawan: 2017)

The figure above shows the position of bridesmaids, then after the bride enters the location of the wedding. Nyelimut custom is one of the marriage customs in the village of Pengandonan Ogan tribe, Nyelimut tradition is carried out after the covenant that symbolizes the love of parents towards their children. Parents cover the bride and groom by using the songket shawl by saying the word "Kur Semangai" which can be interpreted as a form of expression of love and longing that is very deep for their children after marriage, then from the traditional rituals can give birth to Nyelimut dance, with a number of six to eight dancers in pairs. Meanwhile, clothing that is used is the clothes brackets and songket cloth and carrying a rainbow shawl as a property for Nyelimut. Then in addition to accompaniment music, during the presentation of this dance as a complement to the rhyme poetry also echoed as a background for the presentation of this dance, of course a very interesting idea. As Erlmann (2015), one of the uniqueness of art that grows in culture is the form of creative ideas that were raised in the past were not too literate in science.

Even though nowadays modern culture is growing rapidly, Nyelimut traditional dance has a longer existence, even though it has been hampered by its spread. One proof of the existence of this dance can be found when the traditional wedding ceremony was held in Kab. OKU Nyelimut dance is still often performed. Such a phenomenon when in social science perspective is often referred to as existence

(Kurniawan, 2017). That is, the incidence of rising of a culture in this case art often happens in a group of supporters, for that it needs refreshment so that traditions that are considered good are maintained.

### **The Forming Elements of the Nyelimut Dance as a Form of Cultural Expression of the Ogan Tribe in Ogan Komering Ulu**

In Wikipedia it is explained that the Ogan is one of the majority tribes living in the Province of South Sumatra. Ogan tribal communities are scattered in Ogan Ilir regency, Ogan Komering Ilir regency, East OKU, and most of them are in Ogan Komering Ulu Regency. They inhabit the area along the Ogan river flow from Baturaja to Selapan. According to Muhlisin (interview, 2019), the Ogan tribe is a fairly old ethnic group and has a wide range of cultural diversity that is still found today.

In the Baturaja City environment especially various forms of traditional ceremonies are proof of preserving the well-preserved Ogan ancestral heritage. So that this cultural activity has become a common thing for residents of Baturaja in OKU Regency in general. Maybe it can become a necessity, where with the holding of the traditional ceremony also occurs communication behavior, the atmosphere will become fluid, and the conversation will become more intimate.

Departing from this phenomenon and then created a work of art that is poured with the curve of movement, or commonly called Nyelimut dance. For more details, the researcher will describe below, related to the elements of the Nyelimut dance.

### **Movement**

In the art of dance, movement is one very important element. Where movement in dance is an activity of indentation or swinging of the body that is intended. In other words, the movement in dance is a beautiful movement, while the movement meant by beautiful movement is a movement that has experienced a touch of art. If in traditional dance from Kab. OKU, namely Nyelimut dance has at least ten

main movements, namely Nyelimut movement, *Nginting*, *Henjutan*, *Kenditan*, *Ngibang*, *Ngibang* (stretching the shawl), *Hayun*, *Ngehelai*, *Ukel*, and Rotating movements, which are then arranged and arranged combined based on each sequence. Then Nyelimut dance also has a part of a unity that overlaps with each other, the structure of the parts can be divided into three parts, namely the beginning, middle, and end or if in art it is often referred to as the order of presentation in art. Anjasuari et al (2017) explained that in performing arts the systematic ordering is intended so that the choreographer or presenter understands the dynamics of the message to be conveyed in an art performance.



**Figure 2.** Performance of *Nyelimut* Movement (Documentation: Dwi, 2019)

#### **Accompaniment Music of Nyelimut Dance**

Even though music is actually able to stand alone as a work of art, but in its context as a dance accompaniment, music cannot be separated from the dance that accompanies it. Music and dance are an inseparable pair. Dance uses the main media of movement; the atmosphere can not be alive and meaningless without the presence of music as accompaniment. Sebanoamana Banoe (in Firmansyah. F, 2016), believes that music is a branch of art that discusses and assigns various sounds into patterns that can be understood and understood by humans. Good music has elements of melody, rhythm, and harmony. From some of these musical elements, if in Nyelimut dance accompaniment can be seen from several musical instruments commonly used in the presentation. Artists especially in the

Baturaja region currently use more traditional musical instruments, namely *dol*, *simbal*, *gong*, *terbangan*, *kenong*, *burda* and *akordion*. That is, the instrument used when accompanying the Nyelimut dance is more than one type of musical instrument, where there are types of rhythmic musical instruments and melodic musical instruments. In such a position, then Kurniawan. A & Firmansyah. D (2020) says that with so many musical instruments used, each musical instrument and its musicians have their respective musical roles. And to play a musical instrument, it is arranged according to the ability of the musicians with the distribution agreed upon by the trainer and the musicians' group members.

However, in the context of this writing, what is unique in this Nyelimut dance music accompaniment is that, the rhythmic sound of the word processing, or local residents are often familiar with the term rhyme delivery. Rizaki & Simarmata (2017) explained that rhyme is one of the art of word and reciprocity. The art of rhyming is indeed synonymous with one of the Malay cultures that is spread throughout the Sumatra region. Pantun in Malay culture is often used as a means of delivering moral messages which contain the entire values of religion, culture and norms that apply in these societies. For that reason, in the presentation of Nyelimut dance accompaniment, the melody of the music and the dances of the dancer's body will not be complete if unrequited rhymes are not echoed, karenan has become a tradition when accompanying dan dance besides music, rhymes become an object of focus for the attention of the dancers. people who are witnessing this traditional art.

#### **Performers of Nyelimut Dance**

In certain cases, Cahyono (2006) said that there are some dance arts that do have rules that must be obeyed, for example the dance can only be danced by people who are truly included in the criteria that are agreed upon together. The rules agreed upon usually lead to traditional dance which has a very close relation to the traditional symbols in the area. Likewise, in the



presentation of Nyelimut dance, in this dance the character or actor who dances the dance is not fixated on who should dance it.

In other words, performers of dance can be general (teenagers, and or both parents of the bride). There are no special provisions that are required in the selection of actors who dance it. It's just that the choreographer chooses dancers based on uniformity, for example relative height must be the same and body posture that is not much different between one dancer to another dancer. As conveyed by Ibuk Nuraini (interview, 2019) one of the observers of OKU culture and art explained that in the presentation of Nyelimut dance it is not too difficult for the selection of dancers, because the desired criteria are not too complicated. It's just that usually the dancer is always chosen based on the equation in posture only.

#### **Dress and Makeup of Nyelimut Dance**

Likewise, in dance performance, Nyelimut dance presentation is also equipped with cosmetology elements in appearance. The make-up used when presenting the Nyelimut dance when carefully understood uses role makeup and / or corrective make-up. Pipin & Suciati (2012) said that corrective makeup is a form of face makeup that is to perfect and change imperfect appearance. This is intended to strengthen the character and increase the elegance of dance power. The corrective makeup used must be thicker than daily makeup, because it is caused by the distance between the dancer and the audience. Lestari, W (in Wulandari. Y.N. et al, 2012) explains the role of cosmetology and fashion having a function as skills to change, complement or shape something that is worn from the top of the hair to the toe. Likewise in the dressing section in this dance, where the makeup in the Nyelimut dance functions as a presentation of the expression of roles in a dance performance. The following researchers included makeup in the presentation of the Nyelimut dance at Ogan Komering Ulu.

#### **Time and Place of Nyelimut Dance Performance**

Nyelimut dance can be performed outdoors or on the field and can be performed indoors. However, researchers need to convey at first that this dance is presented only when the traditional Baturaja wedding ceremony is held. That is, if the researcher refers to the initial decree of this dance is not intended in activities outside of the wedding ceremony. However, with the development of the times, the dance is slow to develop the flow of the sea and is flexible. This phenomenon shows that Nyelimut dance in its presentation does not depend on specific times and places. In other words, as stated by Novalinda (2017) who said that today's modern diera in a traditional art performance if there is a shift in the role and its implementation is not forgiven, because the actual performance of art, especially traditional art at this time began to decrease in demand. That is, it is not surprising that Nyelimut dance can now be displayed in various events, as well as the places used or in the art world often known as stage shows.

#### **Property in Nyelimut Dance**

Property is one of the supporting elements in dance, Hartati (2016) said that property is a tool or equipment that is functional so that its use is oriented to certain needs in an effort to give more meaning to movement or as a guide for expression. That is, dance property is all the tools used in equipment or media in the performance or staging of a dance that is intended to give the impression of beauty as well as to convey something or certain meaning contained in a dance. Azzahrah (2017) added that property in dance is one of the important elements, whatever the shape of its properties, we can be sure that the curvature is not chosen arbitrarily, but has experienced reflections that are adjusted to the needs when presenting the dance. In the use of property, there are usually those who refer to the naming of the dance. Nyelimut dance, which is indeed developing in the Ogan Komering Ilir Regency, Nyelimut dance has its own identity which is located when

the dancer uses a blanket movement. The word envelop in this context refers to when the dancer is doing the movement to provide protection to the bride. In this case the property used in this dance has a very important role, namely the shawl as one of the properties that must exist in the presentation of this dance. Next, the researchers included the scarf that is commonly used in the presentation of Nyelimut dance.

## CONCLUSION

Based on the results and discussion of the research described in the previous chapter, the following conclusions can be made. First, Nyelimut dance performance forms which consist of several dance elements, namely dance movement elements, space, property, accompaniment, makeup and fashion as well as the audience. In the Nyelimut dance movement elements, there are 12 different Nyelimut dance movements. As for the names of the various movements in Nyelimut dance are *kenditan* movements, *henjutan* movements, *ngibang* movements, *ngelehai* movements, *nyelimut* movements, movements of front spans, movements of *nyelimut balek*, *henjutan* movements of front span, diagonal movements of arms, movements of brides' *nyelimut*, movements of *ukel*, back scarf span movements, *ngelibang* movements. Nyelimut dance movements are described in accordance with their movements, for example the description of Nyelimut movement, namely the head facing the front. Upright body position. Position the hand holding the edge of the fabric and placed in front of the stomach. Right foot diagonally right, left foot behind right foot. Upright body position. The music in Nyelimut dance uses music that has the characteristic of Ogan namely using poetry in the music being played. The musical instruments played in the Nyelimut dance performance are: *dol*, *simbal*, *gong*, *terbangan*, *kenong*, *burda*, and *akordion*. After combining poetry and music then produces a music with a slow rhythm.

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