



Sumedang Umbul Dance: Paseh Style and Situraja Style

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ABSTRACT

The umbul dance in Sumedang was born as a traditional art that embodies the local culture of the local community. During its development process, the umbul dance experienced ups and downs caused by several factors, so that these factors resulted in changes that occurred in the Paseh and Situraja style umbul dances. This study aims to describe the structure of choreography, costume makeup, and function in the Sumedang umbul dance: Paseh Style and Situraja Style. The scientific study used in this study is ethnochoreology. The ethnochoreology study in this study is used as a theoretical umbrella based on the results sought, namely the structure of choreography, costume makeup and function in the Paseh and Situraja style umbul dances. The method used is a Qualitative method with a descriptive analysis approach. Data collection techniques used by researchers are observation, interviews, literature studies, and documentation. The results of this study found that Umbul dance in Sumedang has several versions, namely Paseh style and Situraja style. Growing and being born in two different areas caused both to experience a development process and have similarities and differences in choreography structure, costume make-up, and function.

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1. INTRODUCTION

Umbul dance is an art form whose existence and presence is widely known by the people of Sumedang to this day as a manifestation of the local culture of the local community. Umbul art began to appear around the 1940s, brought by Mr. Kalsip from the Indramayu area to Sumedang. Umbul art is a typical Sumedang art that was first born located in the villages of Parugpug, Paseh sub-district. After experiencing a development process, the art of umbul also grew in Situraja sub-district. The art of umbul grew and developed from an art association in the local area. The art of umbul was first developed by Ma Jaer who had been involved in the art of umbul since he was 9 years old. The art of umbul then experienced a period of extraordinary decline caused by several factors that made it seem to disappear. The occurrence of the condition of decline in the umbul dance is written in the WBTB (intangible cultural heritage) caused by three things, namely; (1) artists performing the art of umbul have decreased, (2) the development of the increasingly advanced era has left the art of umbul behind, (3) society is less able to accept the art of umbul because its presence is considered as entertainment art that contains negative elements (Umbul Dance - Cultural Heritage of the Ministry of Education and Culture, 2018). After seeing these conditions, in 1982 the Umbul art revived by Aki Kahya at the August 17 event. At that time

This umbul art is loved by many people, then it is again performed at government events so that more and more people know and like the umbul art after this art has died for a long time. The development of the increasingly advanced era, and the increasing technological progress has changed the art performance traditional to more modern. In this regard, the existence of umbul art was initially only known by the local community. During its development process, the umbul dance experienced a form of change. The development and several forms of change caused the umbul dance to be present with several styles, namely the Paseh style and the Situraja style which can be seen in the choreography structure and its costume. The elements of movement found in umbul art are a combination of pencak silat, bangreng, and Ketuk Tilu movement patterns. The pencak silat movements found in the umbul dance have a meaning where a woman must be able to protect herself with martial arts. One of the characteristics of the umbul dance is in the hand movements. The movements made by the hands and the gaze of the eyes always point upwards which has the meaning that humans must always remember the creator. In a review of movement, the choreography structure can be interpreted as a patterned arrangement from the beginning to the end of a movement presented in the dance (Nugraha et al., 2021). Based on the pattern of its creation, dances in Indonesia can be divided into two, namely traditional dances and new creative dances. Included in the traditional dance group are all dances that have experienced a fairly long historical journey, which always rely on existing traditional patterns. While new creative dances are dances that lead to freedom in expression, no longer based on traditional patterns. (Kurnia, 2016; Sma & Banda, 2024; Soedarsono, 1986a; Syefriani, 2022).

There are several previous studies that are relevant to this writing. Among them is Ratna Dewi's thesis (2010) "The Development of Umbul Art in Sumedang 1982-2005), Dinar Neng Asih's thesis (2010) "Implementation of Umbul Art in Extracurricular Dance Learning at SMP 4 Cijeler, Situraja District, Sumedang Regency", Isma Nuralami's thesis (2023) "AJÉN ÉSTÉTIKA DINA UMBUL PIKEUN DANCE TEACHING MATERIALS FOR CULTURAL ARTICLES IN GRADE XII SMA" based on the research, information was obtained regarding the implementation of umbul dance in schools and the development of

umbul dance from 1982-2005, in addition, information was also obtained regarding the aesthetic value of umbul dance in the implementation of learning. However, there has been no similar research focus on the topic discussed by the researcher, thus the discussion of the paseh and situraja style umbul dance is still maintained its authenticity.

This research uses the umbrella theory ethnochoreology combined with several disciplines to answer and analyze questions in the formulation of research problems. Ethnochoreology is a multidisciplinary approach used to analyze dance texts-contexts, meaning that culture and supporting communities become part of the dance analysis. (Badaruddin & Masunah, 2019). Ethnochoreology comes from the word ethno which means ethnic and choreo which means dance. (Amalia Ramadhani et al., 2023; Djokaho et al., 2021; Kaeksi et al., 2020; Narawati, 2013; Wahyudi et al., 2018). Ethnochoreology for the study of ethnic dance, can be said to be a new science with the discovery of dance analysis tools that combine dance text (movement, costume, accompanying music, lighting, etc.) and its context (history, function, meaning-symbol, education, ethics-aesthetics, psychology, etc.) in society. (Dinda Damayanti Sudrajat, 2021; Narawati, 2020b).

The use of make-up in a performance includes corrective, character and imaginative make-up. (Corson, 1981). Traditional dances in Indonesia also have traditional make-up. Traditional make-up designs must of course also be maintained. (Pratiwi, 2018; Soedarsono, 1986). Fundamentally, clothing has three main functions, namely comfort, modesty, and appearance. Desmond Morris in his book "Manwatching: A Field Guide to Human Behavior" states, "Basically, clothes have three functions: comfort, modesty, and display." Based on this, clothing plays an important role in human life by fulfilling these three basic functions. The position of clothing in the culture of dressing is more focused on aesthetic needs and role demands, even leading to business needs, or at least preserving traditional arts. Thus, dance clothing must be able to support the character of the dance itself, where the background of the dance is also one of its influences. (Caturwati, 1994). Costumes or dance costumes are important supporting elements in performing arts. Costumes for traditional dances must also be maintained. (Azman et al., 2023). However, if there are parts that are less profitable in terms of the show, there must be further thought. In principle, the costume must be comfortable to wear and pleasing to the audience. (Ketut Darsana, 2007; Soedarsono, 1986). According to its function, dance in Indonesia can be divided into three groups, namely ceremonial dance groups, joyful dance groups or social dances which are also often called social dances, and theatrical dance groups or spectacles. (Soedarsono, 1986). Some types of dance have certain functions in the lives of people who support certain cultures. However, it should be remembered that people everywhere always experiencing changes. Along with the changes that occur in society along with cultural changes. Changing values, changing norms and following these changes, the functions of dance can also experience changes. (Narawati, 2020). Regarding dance styles, it is necessary to realize that cultural richness and diversity are something natural. Styles in dance are also present as characteristics or traits of each. (Sedyawati, 1986). According to Asriati (2013), dance style is the visible, expressed, and communicated part of dance. From the perspective of style, dance can be seen externally (textually) and the implied side in the form of meaning that is expressed and communicated. (Badaruddin, 2022). Based on this, dance style is something that is conveyed and

communicated in a dance based on its textual and contextual content which becomes the character or identity in a dance form. (Yuliawan Kasmahidayat et al., 2024).

The uniqueness of this study is the development of the umbul dance which resulted in similarities and differences between the Paseh and Situraja style umbul dances both in terms of choreography structure, costume make-up, and function. This is unique and attracts the interest of researchers to study more deeply about the Paseh and Situraja style umbul dances.

The general purpose of this study is to describe and analyze the development of the Umbul dance in Sumedang: what remains and what changes. The specific objectives of this study are to describe the choreography structure, costume design, and function of the Paseh and Situraja style Umbul dance. In addition, this study is expected to be a reference material for academics, artists, and the wider community.

2. METHODS

This study uses a qualitative research method. Sugiyono (2016) stated that "qualitative methods are research methods based on post-positivism philosophy, used to research natural object conditions with data source sampling carried out purposively and snowball, data collection techniques with triangulation (combination), inductive/qualitative data analysis, and qualitative research results emphasize meaning rather than generalization" (Nana & Elin, 2018; Sugiyono, 2016). The approach used is a descriptive analysis approach which is one of the research approaches to solving a problem, which is done by describing and analyzing the structure of choreography, fashion make-up, and its function.

The participants in this study were people who became sources in answering research questions. The participants involved in this study were the umbul dance performers in Sumedang. First, Mr. Aos Sanusi who is one of the umbul dance figures in Paseh sub-district. Second, Mrs. Sri Dewi Adhayani as the performer and trainer of the umbul dance in the Cijambe village area, Paseh sub-district. Third, Abah Cucu Haryadi as the head of the Situraja sub-district cultural association. The fourth participant is Mrs. Eti Setiawati as the trainer and dancer of the Situraja umbul dance.

The location of this study was conducted in two sub-districts in Sumedang district. First, located in Pasir Reungit village and Cijambe village, Paseh sub-district. Second, located in Situraja Utara village, Situraja sub-district Sumedang Regency. Both places were used as research locations based on the places where the Umbul dance was born and developed in two different areas in Sumedang Regency.

There are several instruments used in this study, namely observation, interviews, literature studies and documentation. Observation guidelines in this study were carried out to undergo a comprehensive observation in reviewing the research conducted by the research subjects. Interview techniques were carried out to find the problems studied directly from respondents or related parties regarding the topic in question. Literature studies and documentation were carried out to strengthen the data that had been obtained from the previous instrument.

Data analysis in qualitative research is carried out during data collection. The data obtained are the results obtained from several related sources using triangulation data collection techniques. Data collection is carried out by analyzing the results obtained from observations, interviews, and literature studies by adding several field notes which are then developed and making

conclusions at the end of the activity. There are three stages in data analysis according to Miles and Huberman (1984) in Sugiyono (2016) "data reduction, data presentation, and drawing conclusions".

3. RESULTS AND DISCUSSION

3.1 Movement Structure of the Umbul Sumedang Dance, Paseh and Situraj Styles

The Sumedang Umbul Dance in Paseh and Situraja styles, when viewed from the choreography structure, has several differences and similarities in the movement structure. One of the factors causing the difference in movement structure in the Umbul Dance in Paseh and Situraja styles is seen from the background of the birth and growth of the Umbul dance in the two regions.

Paseh style umbul dance if you look at it from its background, it was initially brought by an artist from Indramayu named Aki Kalsip around 1937. Initially, the umbul dance was presented in the Lais art performance, then became a separate part of the Lais performance to become a complete dance performance. The change in presentation was one of the actions carried out by Ma Jaer who was a famous Ronggeng artist in his time. Ma Jaer was a figure who popularized the umbul dance in the Cijambe village area, Paseh sub-district, so that the umbul dance could be recognized by the surrounding community. In its development, the umbul dance had experienced a period of sinking due to several factors, one of which was that the umbul dance was considered too erotic so that it was contrary to prevailing community norms. After experiencing this sinking period, local artists rearranged the movement structure of the umbul dance so that its existence could be revived. Based on this, the movements in the Sumedang umbul dance Paseh style are movement structures that have undergone development and change according to their needs



Picture1. Barcode of the Paseh Style Umbul Dance.

The Situraja style umbul dance is a creative movement that continues to be developed. If seen from its background, the umbul dance that developed in the Situraja region was originally an art used to deceive other nations during the colonial era. The umbul dance in the Situraja region was initially presented in the form of a procession or parade according to its needs for disguise. Over time, the form and presentation changed into a performance on the stage. Apart from that, the movement structure of the Paseh style Sumedang umbul dance has undergone changes in movement from time to time.



Figure 2.Situraja Style Umbul Dance Barcode

Table 1.Movement Structure of the Umbul Sumedang DancePaseh and Situraja Style

No.	Motion Structure	
	Paseh Style	Situraja Style
1.	<i>Springfront right (Pure Movement)</i>	Speed up the upper sampur (Expression enhancer/battom signal)
2.	<i>Springfront left (Pure Movement)</i>	Cross-border reinforcement (Strengthening)expression/battom signal)
3.	Right tektek (Pure Movement)	Right Tektek (Pure Movement)
4.	Left tektek (Pure Movement)	Left tektek (Pure Movement)
5.	Right oblique spring (Pure Movement)	Tektek two right left (Pure Movement)
6.	Left oblique spring (Pure Movement)	Lower tektek (Pure Movement)
7.	Tektek two right left (Pure Movement)	Right spring(Meaningful/Gesture)
8.	Upper spring(Pure Movement)	Left spring(Meaningful/Gesture)

9. Lower spring (Pure Movement)	Cross stitch front (Strengthening)expression/Batt om <i>signal</i>)
10. lip Tektek (Pure Movement)	3lock the road (Moving/ <i>Locomotion</i>)
11. Overlapping (Reinforcement)expression/Bat tom <i>signal</i>)	ropeRight block (Pure Movement)
12. -	Left block (Pure Movement)
13. -	Overlapping rope (Reinforcement)expression/Bat tom <i>signal</i>)
14. -	Reundeu (Strengthening) expression/Battom <i>signal</i>)

3.2 Make-up and Costume for the Umbul Sumedang Dance in Paseh and Situraja Style

Make-up and costume are an inseparable unity in a performing art. Art that grows and develops in society and is regional in nature generally has simple make-up and costume. Because of the spontaneity required to participate in folk dance, this automatically makes the element that the make-up and costume of folk dance performances are very simple. The reason is because the audience, even though they intend to ngibing, do not wear their dance clothes, or paint their faces with colorful make-up. (Sedyawati, 1986). In the make-up used in the Paseh style Umbul Sumedang dance is corrective make-up. The make-up used is make-up simple makeup needed to beautify the dancer's face during the performance without changing the shape of the face excessively. Corrective makeup is used in the Paseh style Sumedang umbul dance because if seen from its background, the umbul dance in the Paseh area is a form of entertainment art in the community so that what is used is corrective makeup or does not have a specific meaning and symbol.



Figure 3. Paseh style umbul dance make-up
(photo. Ramdani 2024)

The costume worn in the Sumedang Umbul dance Paseh style is also a simple performance costume that generally developed in the West Java region. The clothes worn consist of Sundanese kebaya, sinjang, black trousers, sampur, Sundanese bun, complete with flower makeup and ribbon on the head. The use of ribbon on the head in the Sumedang Paseh style umbul dance is the embodiment of Sundanese women who have martial arts skills in pencak silat performances so that it is adopted into the umbul dance costume because in reality Sundanese women who will become dancers will certainly be equipped with martial arts skills. The clothing used in the Paseh style umbul dance is the embodiment of the entertainment arts of the community in ancient times where in the Sundanese region it is usually known as Ronggeng.



Figure 4. Paseh style umbul dance costume
(photo. Ramdani 2024)

The make-up for the Umbul dance in Situraja style is corrective make-up. If we look at the background of the Umbul dance that developed in the Situraja region, it was originally an art used to deceive other nations during the colonial period, so the make-up used is also thicker with the aim of covering the dancer's identity. After undergoing a development process, the make-up used in the Sumedang Umbul dance in the Situraja style is also adjusted to the needs of the stage so that the make-up used is adjusted to the dancer's needs during the performance.



Figure 5. Situraja style umbul dance make-up
(photo. Ramdani 2024)

The costume of the Umbul dance in Situraja style is a simple Sundanese traditional costume. The costumes used in the Umbul dance in Situraja style include Sundanese Kebaya, sinjang, sampur, Sundanese sanggul, hijab, and glasses. The use of Sundanese kebaya and Sinjang in the Umbul dance in Situraja style is the embodiment of traditional Sundanese clothing that is commonly used in folk art performances in West Java. The use of hijab and glasses in the Umbul Sumedang dance in Situraja style is a form of disguise for the figure of a male warrior who disguises himself as a female dancer during the colonial period to deceive the colonizers so that the function of sunglasses and hijab is more emphasized to cover the physical form.



Figure 6. Situraja style pennant dance costume
(photo. Ramdani 2024)

3.3 The Function of the Umbul Paseh and Situraja Dances

The function of the Umbul Paseh dance was initially used as a means of entertainment for the community or called social dance, now it has developed into a performing art which can be used in various entertainment events. Currently, the umbul dance has been used in government events to welcome guests, in addition, the umbul paseh dance is also used in big event commemorations, weddings, circumcisions, etc. The Paseh style umbul dance was originally a folk art used to trick the colonizers so as not to suspect the fighters disguised as umbul dancers and also functioned as entertainment for community

performances. Currently, the umbul situraja dance functions as a form of entertainment for welcoming events and government events, and is used as a means of developing local tourism potential.

In the study of Ethnochoreology, textually there is a theory about movement, namely locomotion, meaningful movement (gesture), pure movement, and expression-strengthening movement (battom signal). Based on this, the choreographic structure of the Paseh style and Situraja style Sumedang umbul dances have different movement structures. In the Paseh style Sumedang umbul dance, there are 11 main movements which include; 10 Pure Movement movements consisting of the right front umbul movement, left front umbul movement, right tektek movement, left tektek movement, right oblique umbul movement, left oblique umbul movement, two tektek movements, upper umbul movement, lower umbul movement, hip tektek movement, and 1 Expression-Strengthening Movement / Battom Signal movement, namely the overlapping rope movement. The Paseh style Sumedang umbul dance is indeed only has 2 categories of movement, namely. Pure Movement and Expression Strengthening Movement / Bath Signal. The dominant movements in the Paseh style umbul dance are pure movements because they only convey the values of beauty without implying meaning in them. In addition, there are several movement attitudes in the Paseh style umbul dance, namely the upright position, horse stance, and calik deku. The movement structure and movement attitudes in the Paseh style umbul Sumedang dance are pure forms of performing arts so that they do not have special meanings and movement names.

The choreography structure, found in the Sumedang Umbul dance in Situraja style has 14 main movements which include; 6 Pure Movement movements consisting of right tektek, left tektek, two tektek, lower tektek, right parry, left parry, 2 Meaningful movements / Gesture consisting of right umbul movements, left umbul, 1 moving movement / Locomotion consisting of a walking parry movement, and 5 expression-strengthening movements / Battom Signal consisting of the upper sampur kebut movement, the crossed sampur kebut, the front sampur cross, the rope overlap, and the reundeu. Unlike the Sumedang Umbul dance in Paseh style, the Situraja Umbul dance includes 4 categories of movement according to ethnochoreology studies. In addition, there are several movement attitudes in the Situraja Umbul dance, namely upright and hunched positions. Several movement structures found in the Sumedang Umbul Dance in the Situraja style have special meanings in the Umbul movement, where the position of the palms of the hands points upwards and the gaze follows the direction of the hands, which means that humans must always remember the creator of nature.

The choreographic structure of the Sumedang umbul dance in the Paseh and Situraja styles is simple movements, and is done repeatedly. During its development process, the Sumedang umbul dance in the Paseh style has undergone changes that are adjusted to the demands of the general public for the Paseh style umbul dance which was once considered erotic and vulgar, so that certain movements were changed so that the umbul dance could be accepted by the community again. Meanwhile, in the Sumedang umbul dance in the Situraja style, the movements that exist today are movements that have been created according to the demands of the

times and the creativity of the umbul dancers so that they always create innovation in terms of choreography but still adhere to the values of existing traditions.

The makeup used on Sumedang umbul dance, both Paseh style and Situraja style, uses corrective makeup. Corrective makeup in Paseh style umbul dance is used to beautify the dancer's face during the performance without changing the shape of the face excessively, while in Situraja style corrective makeup was initially used as a form of disguise for the male figure who transformed into a dancer at that time. The costumes used in Paseh and Situraja style umbul Sumedang dances have differences, including the most striking difference is the use of hijab and glasses in Situraja style umbul Sumedang dance, while in Paseh style umbul dance is the use of black pants and sinjang dodot. Until now, the costumes in Paseh and Situraja style umbul Sumedang dances are still maintained even though they have developed and adjusted to the needs of the performance because both do not have special provisions in terms of color, motifs, and models of clothing used.

Currently, the Umbul Paseh style dance has been used in government events to welcome guests, in addition, the Umbul Paseh dance is also used in big event commemorations, weddings, circumcisions, etc. The Umbul Situraja dance functions as a form of entertainment art for welcoming events and government events, and is used as a means of developing local tourism potential. The Paseh style umbul dance has undergone a change in function from social dance to theatrical dance (performance) Whereas From the past until now, the Umbul Situraja dance has still been used as a theatrical dance or performance.

4. CONCLUSION

Based on the results of the research that has been done, the umbul dance in Sumedang is a traditional dance that has grown and developed in society until its existence is widely known. In the process of its development, the umbul dance has experienced changes in choreography, aesthetic value, presentation form and its function in society. The development and several forms of these changes have caused the umbul dance to be present in several styles, namely the Paseh style and the Situraja style. The choreographic structure found in the Sumedang umbul dance, Paseh and Situraja styles, are simple movements, and are done repeatedly. The umbul dance itself does not have too many movement structures so it is easy to learn and do by anyone. The make-up used in the Sumedang umbul dance, both the Paseh style and the Situraja style using corrective makeup. Corrective makeup is used in the Paseh style umbul dance to beautify the dancer's face during the performance without changing the shape of the face excessively, while in the Situraja style corrective makeup at this time is a form of disguise for a male figure who transforms into a dancer in his time. The costumes used in the Paseh and Situraja style umbul Sumedang dances have differences, including the most striking difference is the use of hijab and glasses in the Situraja style umbul Sumedang dance, while in the Paseh style umbul dance is the use of trousers and sinjang dodot. Until now, the costumes in the Paseh and Situraja style umbul Sumedang dances have been maintained even though both do not have special provisions in terms of color, motifs, and clothing models used. At this time there has been a change in function that has occurred in the Paseh umbul dance from a social dance to a theatrical dance (performance). While in the

Situraja umbul dance from the past to the present it is still used as a theatrical dance or performance

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