

The Values of *Taksu* in *Pendet* Dance at Saraswati Balinese Dance Studio Yogyakarta

Ni Luh Putu Wiardani Astuti
Yogyakarta State University
Yogyakarta, Indonesia
niluhputuwa@gmail.com

Kasiyan
Yogyakarta State University
Yogyakarta, Indonesia
and kasiyan01@gmail.com

Abstract—This research aims to know the learning process and examination of *Pendet* dance with *taksu* values in Saraswati Balinese dance studio in Yogyakarta. This research used qualitative research with ethnographic approach by Spradley. The primary data source is the studio's activity and the results of interview. The secondary data source is previous research with the same theme which refers to *Pendet* dance and *taksu*. The data was collected by applying participative observation techniques, structured interviews, and documentation. Data validity evaluation was done with triangulation of sources and triangulation of techniques. The data was analyzed descriptively including data reduction, data presentation and conclusion. The analysis of motions and dance supportive elements use performance studies approach. The result of the research is that *Pendet* dance learning process in Saraswati Balinese dance studio was done directly or by imitating teachers' movements. The teachers then performed the counting through movements to ease the students. *Taksu* values concept in *Pendet* dance are *sabda* or affective is body attitude in dancing or the structure of daily routine. *Bayu* or psychomotor is movements balance and the dance power. *Idep* or cognitive is how students memorize the dance.

Keywords—*taksu*, *Pendet* dance, *saraswati balinese dance studio yogyakarta*

I. INTRODUCTION

Indonesia stretches from Sabang in the west to Merauke in the east. This makes Indonesia known as an archipelago or Nusantara. Being located on the equator makes Indonesia have tropical climate. Bali is an island in Indonesia which has rich culture and customs. Its name itself depicts the pride and hope of the island. Bali is "*bagus*" (good), "*agung*" (great), "*luhur*" (noble), and "*indah*" (beautiful). These virtues are the basic components of Balinese society's socio-cultural system which consists of honorable elements. Bali owns *Tri Hita Karana*, Hinduism, literary, and art, which means the existence of relationship between human beings and God, human beings with others, and human beings with the universe. The ideology applied in Bali brings uniqueness in Balinese society.

Culture is a complex unity that contains knowledge, trust, art, moral, law, custom, and other abilities; as well as other habits as part of the society. Thus, art is an embedded label on Balinese which results in strong culture. Balinese culture is well known in not only Nusantara, but also the world. This is not only because of its aesthetic value, but also because of the philosophical messages and morality. Bali becomes the

place where dance develops. The development of Balinese dance with its uniqueness since its beginning until now in the religious life of Balinese is still very strong.

In its ritual, all elements of Balinese are enthusiastic in dancing Balinese traditional dance. Dibia in [1] stated that "The art and culture which is inherited by Balinese is the result of artists' creativity through various eras and the power of *taksu*". *Taksu* is the spiritual power can be regarded as mysticism art [2].

Taksu includes three main things which become its pillar, namely physical and technical aspects, mental and moral aspects (including ethics), and spiritual aspect. These three things can be aligned with the principles of terms, *bayu* and *idep* [1].

In the 14th century, a kingdom's chronicles reported that Bali was conquered by the troops of Majapahit from Java [3]. Since that time, the art of Bali has been influenced by Javanese-Hinduism culture. Picard in [3] stated that in the history, Balinese had been well known of having selective tendency in absorbing influence from the outside, by choosing elements which fit their own culture and then integrated it harmoniously. Yogyakarta is known as the student city with its culture and educational standard. Not only known as the education city, Yogyakarta is also known as culture city, especially art. Various arts from Sabang to Merauke are accepted in this education city and influence the culture without leaving the characteristics of Yogyakarta's culture. One of the cultures that is well accepted in Yogyakarta is Balinese Culture. It can be concluded that both Yogyakarta and Bali can accept and absorb immigrant's culture.

The learning process of the culture is not only done in formal school, but also informally in the form of studio as a place to instill kid's creativity and talent, as well as an effort to preserve heritage culture. One of the places which accommodate this culture preservation is Saraswati Balinese Dancing Studio. This studio teaches basic Balinese dance namely *Pendet*.

Dance art is one of the form of communications to deliver message through movements. Dance is one of the branches of art with body as the medium to deliver its message. Just like what Hanna in [4] stated, "Dance is a conceptual natural language with intrinsic and extrinsic meaning." Hanna's statement means that dance is a conceptual natural language with intrinsic and extrinsic meanings. This shows that dance is a communication media to deliver message implicitly as

well as explicitly which is done in Saraswati Studio Yogyakarta.

Taksu may be related with *Pendet* dance as without ignoring the probability that when we learn dancing, we build our character through the mind, feeling and behavior. Even though the learning process is done in Yogyakarta, the dancer of Balinese dance which has *taksu* uses terms, *bayu*, *idep*, as well as soul through the movements just as it is in Bali.

Based on the background explained, the value of *taksu* in *Pendet* dance which is taught in Saraswati Balinese dance studio in Yogyakarta needs to be learned further for some aspects.

- How is the learning process of *Pendet* dance in Saraswati Balinese dance studio, Yogyakarta?
- What is the correlation between *Pendet* dance learning and the value of *taksu* in Saraswati Balinese dance studio, Yogyakarta?

The rest of this paper is organized as follow: Section II presents the notion of Balinese dance and its related works. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. RUDIMENTARY

a) *Taksu* in Balinese Dance

Taksu is the charisma of an artist which can produce work of art that is excellent, touching, thrilling, even encouraging aesthetic enjoyment for its audience. *Taksu* cannot be moved or given to just anybody because *taksu* is confidential and sacred. However, Balinese society believes that *taksu* is the energy and the life force of Balinese art. Thus, for Balinese a good work of art integrate three elements namely truth (*satyam*), purity (*shivam*), and beauty (*sundharam*). Each of these elements is closely related with morality, spirituality, and artistic quality [1]. *Taksu* involves three basic things which become the pillar of *taksu*, namely physical and technical aspect, mental attitude and moral aspect (including ethic), and spiritual aspect. These three aspects can be aligned with the principals of *sabda*, *bayu* and *idep* in the concept of *Tri Pramana* which is depicted in Figure 1.

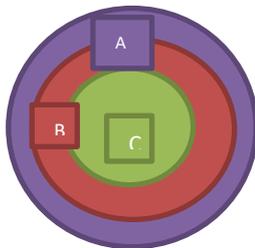


Fig. 1. The concept of Tri Pramana on Dibia's book [1]

Part A or the big circle is the physical aspect or *bayu* which concerns technical ability and material mastery in art that is needed in any kind of art, especially dance art. This basic technical ability in dancing should be mastered by anyone who starts learning dance. The second circle is *sabda* aspect, the rule and guidance related with mental element including moral, the second aspect in art. Someone should

understand this aspect after mastering technical aspects before understanding the aspect of *idep*. The smallest circle, or Part C, is the aspect of *idep* or spiritual aspect and other things that are related with mystical matter, an aspect of art especially dance art. Someone can only learn these aspects after mastering the two previous aspects.

The aspect of *bayu* is concerning about understanding or mastery of anything related with the activity that uses energy, psychomotor, including technical matter needed in an art. The aspect of *sabda* is concerning the mental and moral aspects of field of art, including understanding towards rule and guidance, as well as philosophical values that are cognitive to build good and right mental attitude, moral and ethics in art. Meanwhile the aspect of *idep* is concerning spiritual aspect that is affective to understand and master supernatural aspects from the inside.

b) *The Review of Pendet Dance*

Pendet dance is one of the oldest dances in Bali and an offering in the form of ritual dance. Now, *Pendet* dance has gone through several developments. In the past, this dance functions for sacred religious ritual, but now, this dance becomes a dance for welcoming guests. Professor of Indonesia Institute of Art in Denpasar, Dibia [1] emphasized that slowly, as the current development, the artists in Bali has changed *Pendet* dance to become "welcoming dance", which is done while pouring flowers in front of the guests, just like the Aloha dance in Hawaii. However, this does not mean *Pendet* dance has lost its sacredness. *Pendet* dance still contains sacred-religious element by including strong religious contents (1999:47). "In early 1950s, some Balinese choreographers composed *Pendet* dance to welcome tourists which is named as Puja Astuti *Pendet* dance. *Pendet* dance can be regarded as the oldest welcoming dance in Bali".

In Balinese *Pendet* dance there are three basic movements that should be mastered by a dancer, namely *agem*, *tandang* and *tangkep*. *Agem* is the body position of a dancer in Balinese dance. This means a dancer should be able to perform *ngeed* position in accordance with the standard rules in dancing starting from head, body, hands and feet. *Tandang* is the way to move the basic movement to other basic movements to become a continual movement unity. *Tangkep* is the expression appeared through the light of face and soul expressions in accordance with the character depicted. This dance series includes opener (*pepeson*), then followed by the middle part (*pengawak*), and ended with the closing (*pekaad*). *Pendet* dance with its easy movements can be used as the basic dance in Balinese dance, so non-Balinese can easily learn *Pendet* dance as taught by the teaching staffs in Saraswati Balinese dance studio, Yogyakarta.

c) *Informal Education*

Informal education is the educational path outside the formal education which can be done structurally and through several stages. The result of informal education can be appreciated equally with the result of formal education program through equalization process held by agencies that are selected by the government or local government which refer to the standard of national education. Meanwhile, according to Marzuki in [5] stated that informal education is

the learning activity intentionally by the society and learner in an organized (structured) situation which happens outside the schooling system. Informal education can be considered as a course agency which is generally organized by community agency with programs that respond and organize the needs of the society.

d) *Related Works*

Kaepler [6] contains research on anthropology as a form of dance and dance research using ethnology methodology which was also used in this study. Juana, *et al.* in [7] contains the performance and trainer learning system in the studio and dance research using a learning system and trainer performance which is also used in research. Astini & Utina in [8], *Pendet* Dance as Welcome Dance Coreography Research. Journal of Arts Research and Education Volume 8 No. 2, 2007. This research journal contains choreography, composition and history of *Pendet* dance used as a reference. Lamberth in [9], contains ethnographic methods, *Pendet* dance dressings, Balinese dance studios in America, this research is also used as a reference.

III. MATERIAL & METHODOLOGY

A. *Data*

In this study, there are two primary data sources namely the data taken from the *Pendet* dance studio examination and the results of interviews with the informant, the admin or treasurer of the studio, namely Mrs. Ni Ketut Kenten who is familiarly called Mrs. Nengah, the teacher who teaches in the studio, Mrs. Ni Nyoman Seritati as the chairperson and the instructor of the *Pendet* dance studio, the teachers of Saraswati Studio Mrs. Kadek Rai, MBA Tuyin, and Kadek MBA. When Saraswati held a dance workshop, Rejang Renteng invited a resource person from the Bali Cultural Office, Mrs. Ida Ayu Made Diastini, and then the researchers took the initiative to conduct an interview with her because she knew about *taksu* and *Pendet* dance. The secondary data sources are the data obtained through data collection in the form of documentation during the dance learning process and the studio exams, references (literature, writings, books, etc.) related to *Pendet* and *taksu* dances to be used as support in this research.

B. *Method*

This study uses qualitative methods [10]. Noor in [11] stated that qualitative research as a complex Figure, which examines words, detailed reports from the views of respondents, and conducts studies in natural situations. The analysis was conducted with an inductive approach described in a descriptive way to obtain data and facts about (1) *Pendet* dance learning process, (2) *taksu* values, (3) local performance of Saraswati Studio related with the value of *taksu* in *Pendet* dance.

Denzin & Lincoln in [12] suggested that: "Qualitative research is a set of interpreters, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self at this level."

This opinion explained that qualitative research was an activity that put observers in the world consisting of a set of interpretations, material practices that make the world visible. This practice changed the world. They transformed the world into a series of representations, including field notes, interviews, conversations, photos, recordings, and memos. The qualitative research used is to interpret various *Pendet* dance movements.

This study also uses the ethnographic approach [13]. Ethnography is a science to observe or study other cultures. Ethnography also means building a systemic understanding of all human cultures from the perspective of people who have studied the culture [13]. Cultural research also follows the characteristics of an integrated culture, whose one of the functions is seen as a structure, which addresses cultural patterns and organizations and their functions [14].

In addition, Brewer in [15], argues that: "Ethnography is not a particular method of data collection but a style of research that is distinguished by its objectives, which are approaches and activities of people in a given field or setting, and its approach, which involves close association. with, and often participation in, this setting. To access social meanings, observe behavior and work closely with informants and perhaps participate in the field with them, several methods of data collection tend to be used in ethnography, such as in-depth interviewing, participant observation, personal documents and discourse analyzing of natural language."

Ethnography is not one particular method of data collection but a style of research that is distinguished by its purpose, that is to understand the meaning and activities of people in a field or setting, and approaches, which involves a close relationship with, and often participation in, this setting. Ethnography observes social meaning, observes behavior and works with informants and may participate in the field with them. Some data collection methods that are tent to be used in ethnography, such as in-depth interviews, observations, personal documents similar to those conducted in this study. In this study, ethnography is used to see what *taksu* values reflected in the *Pendet* dance learning at the Saraswati Balinese dance studio. This study observes and participates directly in the activities in the studio with a focus on research, and contacts the informants related to research, and records conditions, and reviews what happened at the Saraswati Balinese dance studio in Yogyakarta.

C. *Setting*

The location of this research is at the Saraswati Yogyakarta Dance Studio, which is located at Jln. Mawar 2 Baciro, Yogyakarta, with telephone number (0274) 515 298. The activities in Saraswati Balinese dance studio are held every Sunday morning, from 08.00 - 12.00. There are five types of dance classes taught at Saraswati Balinese dance studio, namely *Pendet*, Panji Semirang, Condong, and two new Balinese-style dance creations. The reason for choosing the location of the research was because Saraswati Balinese dance studio is the first dance studio that taught Balinese dance in Yogyakarta, that is still active up to this day, and because one of the basic dances taught in the studio is *Pendet* dance. Observation and research times were carried out from

June 2017 to February 2018. Here are the details of the research phase.

- Pre-research phase, including survey, title determination, research location determination, and research proposal making. The pre-research process has been carried out since June 2015 to January 2016.
- The implementation of the research including data collection conducted during *Pendet* dance learning, and studio sessions. Data collection includes the stages of observation, interviews, documentation, and literature collection. The research was carried out in November 2017 until February 2018.
- Preparation of reports, including data analysis, processing, and presentation of data conducted since February 2018.

D. *Validity and Data Analysis Techniques*

According to Kerlinger and Simatupang in [16] content validity is the validity calculated through testing the content of the measuring instrument with rational analysis. In this study the research instruments used have been validated by experts in their fields to demonstrate the feasibility of the instrument.

Triangulation of data sources to test credibility is interpreted as checking data from various sources in various ways and at various times.

- a. Triangulation of sources, to test the credibility of the data by checking the data obtained through several sources. If the data received from one source is doubtful, then it must be checked back to another source. However, the source of the data must be of equal equivalence. Then, the researcher analyzes the data to produce a conclusion and is asked for an opportunity with the data sources.
- b. Triangulation techniques, to test the credibility of the data by checking the data on the same source with different techniques. The point is that those who initially use observation techniques, then carry out data collection techniques with interview techniques to the same data sources and also apply documentation techniques.

Analysis of the data used is the analysis of the domain. Database analysis is carried out on data obtained from interviews, observations, and documentation in the field. After conducting research, the data that has been obtained was analyzed and presented as the results of the study. The analysis model used in this research was descriptive method by describing in-depth what happened during the research at Saraswati Balinese dance studio. The data obtained were classified to be systematically analyzed and re-described. This was intended to facilitate the discussion in accordance with the intent and purpose of this study. Dance analysis had been tended to go behind the physical appearance to seek out the meaning of embodied practices [17]. Analysis of the movement and supporting elements of dance was carried out using a performance studies approach. The steps taken to analyze the data in this study are as follows.

- Researchers watched the recording of the *Pendet* dance and the Saraswati Studio Test performance.

- Researchers collected materials contained in *Pendet* dance, and *taksu* values
- Researchers conducted interviews with informants who know about *Pendet* dance, and *taksu*.
- Researchers conducted an analysis of all the results that had been collected to make a descriptive description of *taksu* values in *Pendet* dance at Saraswati Balinese dance studio in Yogyakarta
- Researchers conducted analysis of movements and supporting elements of the dance such as costumes, make up, and properties as a complement.
- Researchers looked for relevance of *taksu* values in *Pendet* dance learning.

IV. RESULTS AND DISCUSSION

This research was conducted at the Saraswati Yogyakarta Dance Studio in Yogyakarta, from November 2017 to February 2018. This research was conducted because the basic dance in Yogyakarta that still exists is a *Pendet* dance and many of Yogyakarta residents want to accept Balinese culture which can be proved by the existence of communities that follow the activities of Balinese dance studios, whereas now in Yogyakarta there are many studios that teach Balinese dance. The classes in Saraswati Balinese dance studio which are held every Sunday at 08.00 - 12.00 WIB are never except when it coincides with a *piodalan* or a religious holiday when there is no class, and if a teacher is unable to teach then another teacher replaces her so as not to disappoint students.

In addition to direct observations at Saraswati Balinese dance studio, researchers also conducted interviews with several informants. The first resource person was Ni Ketut Kanten, one of the staffs at the studio. The second speaker was Ni Nyoman Seriat, one of the teachers who teaches basic dance in the studio and as the chairperson of the studio. The third speaker is Ni Kadek Rai Dewi Astini, the studio dance teacher. Then the fourth resource person was Ida Ayu Made Diastini, a staff of Balinese Culture Department. The researcher also interviewed young dance teachers at the studio as well as Balinese dance activists such as Kadek Sumi and Putu Merina Rahayu.

The research atmosphere is very open in providing input and answers, it's just a time constraint, although there are some answers that make confusion, but it can be said that this research goes as desired.

Early *Pendet* dance was anonymous. There was no recorded creator or anonymous because previously *Pendet* dance was from Memendet dance. *Pendet* Pujastuti dance was the initial designation of *Pendet* dance which is now known to the public. Pujastuti *Pendet* dance is a group dance but can also danced by a dancer, which was created by the late I wayan Rindi in 1949. This dance has only one motive for the transition movement, namely the waves of one-way. *Pendet* dance itself in Bali is not considered as the basic dance that becomes the basis in Bali. The dance that becomes the basis in Bali is a Condong dance, while in Yogyakarta, *Pendet* dance becomes a basic dance. In *Pendet* dance itself there are only three versions that distinguish the old or not, while the variety is the same because in Bali there are various versions or styles of Gianyar ISMS and ISI Bali patents.

There are three styles of *Pendet* dance namely *Pendantang Lantang*, *Pendet Bawak Dance* and the *Pendet Tour Package Dance*. However, the concept of dance remains the same that is as a welcoming dance.

A. The composition of names in *Pendet* Dance

Pendet dance movement is a female basic dance from Balinese dance, which includes composite structure as a composition of different parts of dance (beginning, middle, and end) and is constructed by several phases. Each phase of the dance is marked by different percussion pattern. The series of *Pendet* dance series is opening (*pepeson*) then continued with the middle part (*pengecet*) and ends with a closing (*pekaad*).

The basis of the dance taught is *Pendet* dance because the *Pendet* dance form is very simple and has many repetitions of motion so that ordinary people can learn or recognize the dance easily (see Figure 2).



Fig. 2. *Pendet* dance learning atmosphere

The exam at Saraswati Balinese dance studio is held every six months. For six months, students learn basic dance, classical dance and new Balinese dance creations. The basic dance taught are *Pendet*, Panji Semirang, and Condong dance, but these two periods have been implemented until now to strengthen the basic female dance first followed by the sequence of *Pendet*, Condong and Panji. After attending or reaching the three stages of new basic dance students can choose dance between the Butterfly Tarum dance or Sekar Jagat dance. Usually, the studio teacher advises the dance choice so that the student can follow the appropriate dance. In the learning process as shown in Figure 2, the teacher used mirror technique and corrected anyone who made mistake. After that, as shown in Figure 3, the exam was preceded with make-up process, setting the hair do, preparing the costumes, and praying. The performance during the exam was tested by two juries to examine how well the student's understanding in dancing.



Fig. 3. Studio Examination Atmosphere

B. Discussion

The learning process of *Pendet* dance in Saraswati Balinese dance studio in Yogyakarta was carried out directly or by imitating the movements and the counting of the teachers within the rhythm of the song in order to ease students to understand. *Taksu* values are the inner beauty inside everybody whenever they dance, such as *sabda* which refers to affective, *bayu* which refers to psychomotor, and *idep* which refers to cognitive. Every person who learns the *Pendet* dance will earn *taksu* by doing their best to practice their movements. The performance of *taksu* during local examination at Saraswati Balinese dance studio in Yogyakarta is the evaluation of students who have gone through *Pendet* dance learning. *Taksu* concepts in *Pendet* dance can be described as follow. *Sabda* or affective is the body attitude in dancing or the structures of the dance routine. *Bayu* or psychomotor is the movement balance and the power of the dance. *Idep* or cognitive is related with students' ability to memorize the dance.

V. CONCLUSION

The result of this research as follow. The learning process of *Pendet* dance in Saraswati Balinese dance studio of Yogyakarta was carried out directly or by imitating the movements and the counting of the teachers within rhythm of the song in order to ease students to understand. *Taksu* values are the inner beauty inside everybody whenever they dance, such as *sabda* which refers to affective, *bayu* which refers to psychomotoric, and *idep* which refers to cognitive. Every person who learns the *Pendet* dance will earn *taksu* by doing their best to practice their movements. Performance of *taksu* during the examination at Saraswati Balinese dance studio in Yogyakarta is the evaluation of students who have gone through *Pendet* dance learning process. *Taksu* concepts in *Pendet* dance can be described as follow. *Sabda* or affective, is the body attitude in dancing or the structures of the dance routine. *Bayu* or psychomotor, is the movement balance and the power of the dance. *Idep* or cognitive is related with students' ability to memorize the dance.

It is recommended that the Yogyakarta community and Balinese people who live in Yogyakarta continue to preserve culture, especially Balinese dance, and during the teaching of Balinese dance, *taksu* values are also taught by means of prayer respectively. Through this research practitioners of Cultural Arts education in Yogyakarta and Bali can develop teaching materials to achieve maximum learning outcomes, not only in formal education but also in non-formal.

ACKNOWLEDGEMENT.

On this occasion, the author would like to thank all parties, who have helped, prayed for, motivated, provided advice and support during the process of writing this thesis. The author would thank and appreciate Prof. Dr. Trie Hartiti as The Chairperson of the Department of Arts Education Postgraduate Program, Dr. Kasiyan as a thesis supervisor, parents, siblings, and friends who cannot be mentioned individually, who have helped during the research process and the preparation of this manuscript.

REFERENCES

- [1] Dibia, I.W. (2014). *Seni Budaya Bali Hasil Kreativitas dan Taksu*. Article 01.
- [2] Yasa, I.W.S. 2007. *Teori Rasa: Memahami Taksu, Ekspresi, dan Metodenya*. Denpasar:UNHI.
- [3] Picard, Michel. 2006.Bali. *Jakarta-Paris*: KPG
- [4] Hanna, J. L. (1987). *To dance is human: A theory of nonverbal communication*. University of Chicago Press.
- [5] Marzuki, S. 2012. *Pendidikan Non-Formal Dimensi Dalam Keaksaraan Fungsional, Pelatihan dan Andragogi*. Bandung: Rosda.
- [6] Kaeppler, A.L. (2000). Dance ethnology and the anthropology of dance. Congress on Research in Dance. *Dance Research Journal*, Volume 32, No. 1.
- [7] Juana, I. K. A., Natajaya, I. N., & Sunu, I. G. K. A. (2014). Pengelolaan Pendidikan Nonformal Pada Kursus Tari Bali Kusuma Budaya Di Desa Dalung Kecamatan Kuta Utara Kabupaten Badung. *Jurnal Administrasi Pendidikan Indonesia*, 5(1).
- [8] Astini, S. M., & Utina, U. T. (2007)Pendet Dance as Welcome Dance Coreography Research. *Harmonia: Journal of Arts Research And Education*, 8(2).
- [9] Lamberth, S. (2017). *Absorbing Culture: Intercultural Kinesthetics of Balinese Dance in America* (Doctoral dissertation, Indiana University).
- [10] Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches*. Sage publications.
- [11] Noor, J. 2014. *Metodologi Penelitian*. Jakarta: Kencana.
- [12] Denzin, N. K., & Lincoln, Y. S. (Eds.). (2011). *The Sage handbook of qualitative research*. Sage.
- [13] Spradley, J. P., Elizabeth, M. Z., & Amirudin. (1997). *Metode etnografi*. Tiara Wacana Yogya.
- [14] Endarswara, S. (2012). *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gajah Mada University Press.
- [15] Brewer, J.D. 2000. *Ethnography*. Philadelphia: Open University Press.
- [16] Kerlinger, F. N., & Simatupang, L. R. (1990). *Asas-asas penelitian behavioral*. Gajah Mada University Press.
- [17] Theresa J.B. 1999. *Dance in the Field Theory, Methods and Issues in Dance Ethnography*. North America: Palgrave Macmillan.