

## Terang Bulan Dance in Karo Society Aesthetic Analysis

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### Abstract

*Terang Bulan dance is one of the regional creations which is traditionally used by the Karo people in North Sumatra Province. The title of the dance follows the title of the song used as a dance accompaniment song. This dance presents a dramatic effect through the form and variety of movements that are in harmony with the accompanying song. The explanation of the aesthetic value contained in this dance is based on the concept and technique of movement or how to perform the movements which are divided into four parts. The whole movement expresses the aesthetic value content that is manifested in caution, calmness, which emphasizes courtesy in every move.*

### Keywords

analysis, aesthetics, dance



## I. Introduction

Dance of any ethnic area has a beauty value according to what it expresses. This is also contained in the Terang Bulan dance, a new creation of the Karo community in North Sumatera Province. Even though it is included in the new creation dance category, this dance can be called a traditional new creation dance, because it is always part of various events or activities carried out by the Karo community, even being part of the implementation of traditional activities. In accordance with the choreography form, the Terang Bulan dance is a type of pair dance depicting how a young couple makes love under the full moon.

Traditional dance is the work of human creation and inventiveness which is passed on from one generation to the next. A traditional dance style does not remain in shape. He will always change when taught by the previous generation to the next generation, because the form of dance that is inherited must be interpreted. Traditional dance will continue to be preserved if there is continuous renewal and development by its supporters. Development and renewal can be done by individuals or groups, either in the form of internal perceptions or external perceptions. (Adlin, 2020)

Dance is a statement or reflection of the culture of the supporting community. As a reflection or cultural expression, dance communicates the conditions that exist and are owned by the supporting community. "Dance as a nonverbal language is able to provide the identity adopted by its supporters through the style they have. (Nugrahaningsih, 2020)

According to Febrianto in Martozet (2020) dance is an expression of the soul of human art expressed through beautiful movements and rhythms that give satisfaction to others. The beautiful movements and rhythm are actually the radiance of the human soul and the soul is usually in the form of reason / ideas, will and emotions. Rahmah (2019) states traditional art as one of the material that must be studied, so far has been taught only by oral tradition, focusing on dance

The aesthetic value in this dance can be absorbed not only from the beauty of the form of motion alone, but can be felt when the audience has a sensitivity to the spiritual values contained in this dance, which appear when this dance is physically performed. Crewley in

Wisnoe Wardhana (1990: 58) says dance is a statement of instinctive style from a vein about a feeling. In other words, dance is the feeling of the dancer channeled through his nerves.

In connection with this, it is important to introduce or convey the aesthetic value contained in the Terang Bulan dance, which is conveyed by a pair of dancers with gentle, calm movements, but contains a strong will or purpose. These values are the result of the dancer's aesthetic experience in communicating with dance according to the sharpness of feeling when abstracting love for their partner, which is then implemented through the movements in the Terang Bulan dance. As a new dance creation, the Terang Bulan dance is composed based on the song Terang Bulan which was composed by Djaga Depari and uses the title song as the name of the dance. There is no binding form or arrangement of motion when expressing this song in the form of motion.




## **II. Research Methods**

The location of this study in Faculty of Languages and Arts, Universitas Negeri Medan. This qualitative research is a field research, which is a research that collects data and train information circulating directly to the location or object to be studied, namely faculty of English an art Satete University of Medan. The basic data in this study is the movement of Terang Bulan dance that heal by 2 student.




The qualitative research, testing the validity of data can be achieved by triangulating data and informants. This means that the researcher must clarify the findings of a third person, or the same person at different times. If the information is received, either by another person or the same person, but at different times it still produces the same information, the data is declared "saturated". That's when the validity and reliability of research data has been achieved (Idrus in Akrim, 2020).




## **III. Discussion**


An explanation of the analysis the aesthetic of the Terang Bulan dance is based on Humardani's opinion in Dwiyasmono (2013: 187), namely to learn about aesthetics through observing works of art that are recognized as beautiful is to analyze the form of the relationship of the elements. In addition, Soerjodiningrat in Dwiyasmono (2013: 188) states, "Remember kawastanan jaged Inggih punika ebahing saranduning body, nice words for wiramaning gendhing. Jumbuhing Pasemon Sarta Pikajenging Jogged". That is, what is called dance is the movement of the whole body, which is arranged with the rhythm of the accompanying song, according to the symbol, meaning and theme of the dance. The aesthetic analysis of this dance describes the form of motion that is structured and has rules in its implementation, related to movement techniques and symbols or symbols and the meaning of their movements.

No.	Part	Visual	Information
1.	Introduction (Variety 1-2)	Variety 1a 	Variety of the first part, tells about the beginning of a youth meeting. Starting from standing side by side without interaction like strangers. However, there is interest in each other so that it continues to walk together.
		Variety 1b 	Variety, the second part, tells of the beginning of the interaction between young people. Start walking hand in hand and finally face each other. Starting to look to each other and showing mutual interest but not openly, still shy.
		Variety 2a 	Variety of the first two parts, this variety describes young people who are weighing or thinking before deciding whether they want to continue their relationship to the next stage or just stop until this stage.



		<p>Variety 2b</p> 	<p>Variety of the second two parts, this variety describes the young people who are still weighing or thinking before deciding, to be able to make choices, because regrets are then useless.</p>
<p>2.</p>	<p>Consideration (moonlight, chest tan flower, shoulder tan plate)</p>	<p>Variety of Transitions</p> 	<p>Variety of transitions, the meaning of this variety is trying to glance at the partner, without looking at the reed, accepting whoever will come gladly, but is able to do, is also able to suffer the consequences or it means also as a sense of acceptance.</p>
<p>3</p>	<p>Reception (Variety 3-4)</p>	<p>Variety 3a</p> 	<p>The variety of the first three parts, tells about the gift of souvenirs from the man to the woman, as a form of love and affection for the lover, which means that they have reached an agreement so that there is a relationship that has been established.</p>

	<p>Variety 3b</p> 	<p>The second three-part variety, in this variety the female dancer gives us to the male dancer, which means that there is acceptance from the woman to the male side, the gift of this souvenir means a form of love and affection on the part of the woman for the male party, and as evidence that the woman accepts the male side.</p>
	<p>Variety 4</p> 	<p>Variety four, tells of a pair of lovers who bind each other. This means starting a commitment to their relationship going forward.</p>
<p>4. Cover (kicker / shaker cover)</p>	<p><i>Ending On Stage</i> (ends on stage)</p> 	<p>Variety of closings, meaning that young people who have become lovers have decided to step together in the future.</p>

No.	Movement Diversity	Calculate	Foot Movements	Hand Movements	Head	Body	Information	Movement Flow
1		1 x 8 + 4	same	Same	Same	Same	1-4 endek in front facing place, 5-8 +4 endek in place facing partner.	
2.	Peek at the moon left	1-8	Both legs are straight and then squatting while being pushed from right to left	(LK) The right hand is located in front of the shoulder and the left hand is beside the thigh. (PR) the right hand is in front of the forehead with a fist distance from the forehead, the thumb and index finger are joined together and the other finger is flexed and the left hand is beside the thigh.	The existence of the head straight ahead, while glancing at the partner	Upright body motion while swinging from right to left Follow the leg squat process	1-6 squatting process from right to left while kneading, keep the hand position not moving. 7-8 turn the right hand inwards towards the partner.	Still the same

		1-8	both legs slowly rotate towards the partner in a squat and squat condition	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Straight ahead. Gaze towards the hand while glancing at the partner.	Stay upright.	1-4 rotates facing the partner while turning the right hand down the left hand in front of the stomach and thrown back, 5-8 standing while pulling the hand forward and turning the palms inward.	
3	Peek at the moon right	1-8	Both legs straighten then squat while kneading	(LK) The presence of the left hand is located in front of the shoulder and the right hand is beside the thigh. (PR) the left hand is in front of the forehead with a fist distance from the forehead, the thumb and index finger are joined together and the other finger is flexed and the right hand is beside the thigh.	The existence of the head straight ahead, while glancing at the partner	Upright body motion while swinging from left to right Follow the leg squat process	1-6 process of squatting legs from left to right, keep the hand position not moving. 7-8 right hand swinging towards partner,	
		1-7	both legs slowly rotate towards the partner in a squat and squat condition	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the	Straight ahead. Gaze towards the hand while glancing at the partner.	Stay upright.	1-4 rotates facing the partner while turning the right hand down the	

				chest and shoulders and the hands are turned inward			left hand in front of the stomach and throwing it back, 5-7 standing while pulling the hand forward and turning the palm inward.	
4	Cucumber left	1-4	Step left obliquely at the start of the right foot, and pose the left leg crossing in front of the right leg facing oblique to the partner	The right hand is rotated under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back, then (POSE)	



		5-8	Move back to the previous position starting with the left foot	e right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is turned down the left hand in front of the stomach and both hands are thrown backwards, 7-8 ends in place facing the partner and both hands are pulled in front of the chest and turned inward.	
4	Cucumber right	1-4	Stepping right obliquely at the start of the left leg, and crossing the right leg in front of the left leg facing oblique to the partner	The right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is rotated under the left hand and both hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped	

							straight back, then (POSE)	
		5-8	Move back to the previous position starting with the right foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is rotated down the left hand in front of the stomach and both hands are thrown backwards, 7-8 endek in place facing the partner while the two hands are pulled in front of the chest and turned inward.	
5	Forward turn right	1-8	Starting with the right foot, move forward then turn right and return to face the partner	The right hand is rotated under the left hand and both hands are opened for 1 inch	Head straight forward, gaze towards the hands, occasionally glancing at the partner	The existence of an upright body.	1-4 forwards starting with the right foot, 5-8 turning to the right starting with the right foot and returning to face the partner.	

		1 x 8	Move back to the previous position starting with your right foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Head straight ahead, glancing at the couple	The existence of an upright body.	1-4 back to the previous position while the right hand is turned down the left hand in front of the stomach and both hands are thrown backwards, 5-8 endek in place while both hands are pulled in front of the chest and turned inward	
<b>6</b>	Forward turn left	1-8	Change at the start of the left foot, move forward then turn left and return to face the partner	The right hand is rotated under the left hand and both hands are opened for 1 inch	Head straight forward, gaze towards the hands, occasionally glancing at the partner	The existence of an upright body.	1-4 move forward starting with the left foot, 5-8 turn to the left starting with the left foot and return to face the pair.	
		1 x 8	Move back to the previous position starting with your left foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Head straight ahead, glancing at the couple	The existence of an upright body.	1-4 back to the previous position while the right hand is turned down the left hand in front of the stomach and both hands are thrown	

							backwards, 5-8 endeck in place while both hands are pulled in front of the chest and turned inward	
7	Cucumber left	1-4	Step left obliquely at the start of the right foot, and pose the left leg crossing in front of the right leg facing oblique to the partner	The right hand is rotated under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back, then (POSE)	
		5-8	Move back to the previous position starting with the left foot	The right hand is rotated under the left hand and both hands are thrown backwards then the two hands are pulled forward between the chest and	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is turned down the left hand in front of the stomach	

				shoulders and hands turned inward			and both hands are thrown backwards, 7-8 ends in place facing the partner and both hands are pulled in front of the chest and turned inward.	
8.	Cucumber right	1-4	Stepping right obliquely at the start of the left leg, and crossing the right leg in front of the left leg facing oblique to the partner	The right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is rotated under the left hand and both hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back, then (POSE)	
		5-8	Move back to the previous position starting with the right foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is rotated down the	



				are pulled forward between the chest and shoulders and the hands are turned inward			left hand in front of the stomach and both hands are thrown backwards, 7-8 endek in place facing the partner while the two hands are pulled in front of the chest and turned inward.	
<b>9</b>	Endek in a place facing the partner	1-4	Like the intro	Like the intro	Like the intro	Like the intro	Like the intro	
<b>10</b>	Install the uis (first install lk, then second pr)	1x8	(LK) Endek position, move forward starting with the right foot, stepping to the right side starting from the right foot. (PR) Leg from standing squatting process while kneading the leg rotates to the left	(LK) Turn the right hand down the left hand and open both hands 1 inch in front of the stomach. (PR) Right hand in front of the shoulder and left hand straight out to the side, arms slightly open	(LK) Upright forward, the view follows the flow of the movements of the hands and feet. (PR) The position of the body from straight forward, facing the process to the left	(LK) Upright, facing direction following footsteps. (PR) Upright, facing direction following body rotation	(LK) 1-4 forward starting from the right foot while the right hand is rotated under the left hand and both hands are opened 1 inch in front of the stomach, 5-8 steps to the right side starting with the right foot and the same hand as moving forward (PR) 1-4 Legs	

							from standing squatting process with right hand in front of the shoulder and left hand straight out to the side, arms slightly apart. 5-8 while knocking the feet rotate to the left hand fixed position.	
		1x8	(LK) From the right side, step to the left side towards the partner, then turn to the left and face the partner. (PR) rotation back to face the partner, then the process of standing.	(LK) take the uis cloth to be pinned to the partner, pin it then the right hand is turned down the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hand is turned inward (PR) slowly the position of the right hand alternates with the left hand The right hand is rotated down the left hand and both hands are thrown backwards then both hands are pulled forward	Upright ahead, the gaze follows the flow of the hand movements while occasionally glancing at the partner.	Upright , glancing at the partner.	(LK) 1-4 From the right side, step to the left side towards the couple while taking the uis cloth to be pinned to the partner, 5-8 in front of the partner, take a turn to the left while the right hand is turned under the left hand and both hands are thrown	

				between the chest and shoulders and the hands are turned inward			back and facing partner while both hands are pulled forward between the chest and shoulders and the hands are turned inward. (PR) 1-4 rotations back to face the partner while slowly alternating the position of the right hand with the left hand, 5-6 still squatting while the right hand is turned under the left hand and both hands are thrown backwards, then 7-8 the process of standing while the hands are pulled forward between the chest and shoulders and hands	
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							turned inward.	
11	I installed the uis	2x8	Take turns with your partner	Take turns with your partner	Take turns with your partner	Take turns with your partner	Take turns with your partner	
12	Cucumber left	1-4	Step left obliquely at the start of the right foot, and pose the left leg crossing in front of the right leg facing oblique to the partner	The right hand is rotated under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back, then (POSE)	
		5-8	Move back to the previous position starting with the left foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands are pulled forward between the	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is turned down the left hand in front of the	

				chest and shoulders and the hands are turned inward			stomach and both hands are thrown backwards, 7-8 ends in place facing the partner and both hands are pulled in front of the chest and turned inward.	
13	Cucumber right	1-4	Stepping right obliquely at the start of the left leg, and crossing the right leg in front of the left leg facing oblique to the partner	The right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is rotated under the left hand and both hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back, then (POSE)	



		5-8	Move back to the previous position starting with the right foot	Turn the right hand down the left hand in front of the stomach, and the two hands are thrown back and pulled forward so that both hands are in front of the body between the chest and shoulders.	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is rotated down the left hand in front of the stomach and both hands are thrown backwards, 7-8 endek in place facing the partner while the two hands are pulled in front of the chest and turned inward.	
<b>14</b>	Endek in a place facing the partner	1-4	Like the intro	Like the intro	Like the intro	Like the intro	Like the intro	
<b>15</b>	Position swap rotation with partner	1x8	Stepping left obliquely at the start of the right foot then left foot forward facing oblique with the partner and cross steps backwards and cross steps facing the partner while placing the pair, rotating back to its original position.	The right hand is rotated under the left hand and the two hands are opened 1 inch in front of the stomach.	Head facing forward. Gaze towards hand gestures while glancing at your partner occasionally	follow the direction of footwork.	1-2 Stepping left oblique at the start of the right foot then left foot forward facing oblique with the partner while the right hand is turned down the left hand and both hands are opened 1 inch in	

							front of the stomach, 3-4 cross steps backwards and cross steps facing the partner while placing the partner and fixed hand position. 5-8 rotates back to original position and fixed hand position.	
		1x8	rotation with the usual step of the couple, turn to the left and face the couple	turn the hand inward, the right hand is turned down the left hand and the two hands are thrown backwards then the two hands are pulled forward between the chest and shoulders and the hands are turned inward	Head facing forward. Gaze towards hand gestures while glancing at your partner occasionally	Follow the direction of the footwork.	1-4 rotations with the usual stepping to the partner's place while turning the hands inward, 5-8 turning to the left and facing the partner while the right hand is turned under the left hand and the two hands are thrown back then the hands are	

							pulled forward between the chest and shoulders and hands turned inward.	
16	The rotation of the original position with the partner	2x8	Same movement	Same movement	Same movement	Same movement	Same movement	
17	Cucumber left	1-4	Step left obliquely at the start of the right foot, and pose the left leg crossing in front of the right leg facing oblique to the partner	The right hand is rotated under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the right hand is dropped straight in front of the stomach and the left hand is dropped straight back, then (POSE)	
		5-8	Move back to the previous position starting with the left foot	The right hand is turned under the left hand and the two hands are thrown backwards then the two hands	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is turned down the	

				are pulled forward between the chest and shoulders and the hands are turned inward			left hand in front of the stomach and both hands are thrown backwards, 7-8 endek in place facing the partner and both hands are pulled in front of the chest and turned inward.	
<b>18</b>	Cucumber right	1-4	Stepping right obliquely at the start of the left leg, and crossing the right leg in front of the left leg facing oblique to the partner	The right hand is turned under the left hand and the two hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back.	The existence of the head perpendicular to the front, glancing at the couple	The existence of an upright body, facing towards the footsteps	1-4 steps while the right hand is rotated under the left hand and both hands are thrown backwards then pulled in front of the chest and turned inward then the left hand is dropped straight in front of the stomach and the right hand is dropped straight back, then (POSE)	

		5-8	Move back to the previous position starting with the right foot	Turn the right hand down the left hand in front of the stomach, and the two hands are thrown back and pulled forward so that both hands are in front of the body between the chest and shoulders.	Head facing forward. A glance at the couple	The existence of an upright body.	5-6 feet backward while the right hand is rotated down the left hand in front of the stomach and both hands are thrown backwards, 7-8 endek in place facing the partner while the two hands are pulled in front of the chest and turned inward.	
19	Closing	1-4	Endek approaches the couple, rotates towards the audience (DEPAN)	both hands are in front of the body between the chest and shoulders.	Head facing forward. A glance at the couple	The existence of the body perpendicular to the footsteps.	1-2 Endek advances towards the partner and both hands are in front of the body between the chest and shoulders, 3-4 rotates towards the audience (front) with the fixed hand position.	



Completing the data and explanation above, the following is a dance note on techniques for performing all the various movements of the Terang Bulan dance (in the table) below.

## **NOTES OF MONTHLY LIGHT DANCE MOVEMENT**

### **IV. Conclusion**

Terang Bulan dance is an aesthetic dance presentation. Manifested through the harmonization of the sense of motion between the two dancers according to the concept, form of motion, and the underlying meaning that is in harmony with the accompanying song. This harmonization is also supported and shaped by the dance performance in interpreting dance themes.

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