

Study Tabur Beras Kunyit Dance as Welcoming to the Community of Batang Hari Regency

Nurmalinda Zari*, Suwardi Endraswara, Agus Cahyono, Dini Kausari

Universitas Negeri Semarang. Jl. Kelud Utara III, Petompon, Kec. Gajahmungkur, Kota Semarang, Jawa Tengah 50237, Indonesia

*Corresponding Author: malindazari@students.unnes.ac.id

Abstract. This study aims to describe the Study of the Turmeric Rice Tabur Dance as a Welcoming Culture for the Community in Batang Hari Regency. The problem discussed in this study is how the cultural value of welcoming the community is studied in a turmeric rice sowing dance. This research was conducted using qualitative methods using an ethnochoreological approach. Primary data, based on observations and interviews. Secondary data obtained from references and research. The informants in this study were artists in Batang Hari Regency. The results of this study are that the Tabur Beras Turmeric Dance is a dance offered by the people in Batang Hari Regency in the process of welcoming guests, both guests in formal receptions (graduation, welcoming at work, welcoming at school) and informal welcoming (traditional weddings). Based on this, it gives value and meaning that the turmeric rice sowing dance is a dance that has socio-cultural values in the people of Batang Hari Regency.

Keywords: Community Batang Hari; Reception; Tabur Beras Kunyit Dance

INTRODUCTION

Jambi Province is a province that has Malay traditional characteristics. According to Lindayanti, et al. (2013) since ancient times those who inhabited Jambi were different residents, where the residents living in the Jambi region came from different tribes and regions, but later these residents were generally referred to as Malays.

Maritime culture or known as Malay Culture is a culture of openness. It is this openness that makes Malay society and its culture diverse. Furthermore, the Malay people have a character that is full of Malay cultural characteristics in the main personality of the Malay people (Prayogi, 2016). Malays themselves, as an ethnic group also have their own culture, so they have advantages from the point of view of other tribes. The Malays in Jambi have native Malays such as: Batin, Kerinci, Kubu and Penghulu who have existed hundreds of years ago. Fachruddiansya Muslim (2015) says that the people of Jambi city have a lot of cultural potential that is developed and cared for properly. Life in the community Jambi which contains a philosophy is very dependent on culture which reflects the soul of the community itself, both in a single unit of individuals, families and groups in a broad institutional manner, and is very attached to and bound to cultural identity, prevailing customary values and customary laws and regulations current regulation.

Jambi Province has a cultural identity, one

of which is the welcoming dance, or better known as the Sekapur Sirih dance, in which the dancers consist of seven female dancers and one female carrying a pat containing betel, tobacco, lime betel and areca nut. The contents of this tepak are given to the guests at the end of the dance, as a symbol of acceptance and friendship to continue. The Sekapur Sirih dance has customary provisions that are still valid today, especially in the Batang Hari Regency area, namely, the Sekapur Sirih dance may only be danced to welcome dignified guests or officials and may only be danced once for the same person. Even though they do not have written or recorded evidence, the community believes that, from the previous local customary head, the Sekapur Sirih dance could not be danced for ordinary people and could only be danced once for the same guest, if a governor came to the Batang Hari area for the first time. , then the Sekapur Sirih dance is performed to welcome the Governor but when the next arrival with the same person will no longer be greeted with the Sekapur Sirih dance. The Sekapur Sirih dance is a sacred dance with a pure heart, a clear face, a green landscape by the people of Jambi, especially Batang Hari (a joy) based on the Jambi cultural philosophy "if it is done twice for the same person, Sekapur Sirih is no longer considered sacred." With the provision of the Sekapur Sirih dance which is still valid today, the artists in Batang Hari Regency made a dance offering that was performed when the performance requirements for Sekapur Sirih were not met, namely the Tabur Beras Turmeric dance.

The Tabur Beras Turmeric Dance is danced when welcoming guests who visit for the second time, and welcoming Rajo Sehari (bride). The Tabur Beras Turmeric Dance is an offering dance for the Batang Hari Regency area, because it is lifted from the local wisdom of the community or the habits of the people who throw turmeric rice mixed with coins and then throw it at guests when guests walk into their seats. According to Saam and Arlizon (2011, p. 11) local wisdom or certain groups are local or according to a particular culture, so local wisdom is not universal in nature but local, in short the actions or actions of the local community which are traditions, but have elements of local expertise (local expertise). According to Istiqomah in Yustuti (2018), explaining that regional art must be preserved, because regional art has local wisdom values, moral values that shape national characteristics.

From the problems above, the researcher is interested in studying the ethnochoreology of the Tabur Beras Turmeric dance from the Batang Hari Regency, Jambi Province. The Tabur Beras Kunyiit dance is inspired by the customs of the people of Batang Hari Regency which can be seen from the movements, music, clothing, and properties used in the Tabur Beras Turmeric dance. Then this dance has an implied function, meaning and symbol, so it is very important to be peeled and studied in interdisciplinary science, namely ethnochoreology.

METHOD

This research was conducted using a qualitative paradigm, a multidisciplinary approach with ethnochoreology as a scalpel, and descriptive analytical methods. Qualitative research aims to gain an authentic understanding of the experiences of the person concerned. Qualitative research is research that is used to find extensive knowledge of the object of research. According to Creswell (2016) qualitative research is a type of research that explores and understands the meaning in a number of individuals or groups of people that originate from social problems. Qualitative research in general can be used for research on people's lives, history, behavior, concepts or phenomena, social problems, and others.

Multidisciplinary approach to analyze the phenomenon of one dance in Batang Hari Regency. This multidisciplinary approach is intended to see more clearly from a text perspective, the Tabur Beras Kunyiit dance in

bringing the cultural context or customs of the people of Batang Hari Regency. This is related to the symbol and meaning of the Tabur Beras Kunyiit dance which is influenced by various aspects, both from values, people's mindsets and so on. Ethnochoreology is a scientific study of all important matters related to culture or its position in society according to Kurath in Narawati (2014, p. 28).

RESULTS AND DISCUSSION

In this study, researchers will examine and analyze the Tabur Beras Kunyiit dance with ethnochoreological studies as a scalpel that examines the values of the Tabur Beras Kunyiit dance, including the historical background of the creation of the dance, the characteristics of movement, music, clothing, properties, presentation, and the role of the dance. Sowing Turmeric Rice in the people of Batang Hari Regency. Ethnochoreology is a multidisciplinary approach used as a scalpel in this study which can contribute to the textual and contextual analysis and data collection process of Tabur Beras Kunyiit dance.

In this study, researchers used ethnochoreological studies to analyze the Tabur Beras Turmeric dance in Batang Hari Regency. Ethnochoreological study is an approach to analyzing a dance according to Soedarsono in Jurnawan, Hendry, et al (2015, p. 4) explaining Ethnochoreology is a combination of textual and contextual research. Textual is related to things that can be seen such as movement, musical instruments, makeup and clothing, while contextual research is related to the background of society, culture, history, function, meaning in the Tabur Beras Turmeric dance.

Ethnochoreological studies examine the ethnic movements that exist in the Tabur Beras Turmeric dance textually and contextually. Tabur Beras Kunyiit dance is a creative dance that departs from community traditions in Narawati's speech (2014, p. 10) regarding Ethnochoreology as a discipline of dance studies stating the requirements for upholding Ethnochoreology requires clarity regarding the main approach, the theory, the types of data that can be used, the method of data collection and then the analysis system. In analyzing a dance, Narawati in the book *Faces of Sundanese Dance From Masa Kemasa* (2014, p. 42) emphasized that the Ethnochoreological approach can be said to be a multidisciplinary approach, of course applying

many theories from various disciplines, history, sociology, anthropology, psychology, semiotics, and aesthetics.

Content analysis is any systematic procedure designed to examine the content of recorded information. The data can be in the form of written documents, films, audio recordings, video presentations, and others. According to Eriyanto (2013, p. 47) states that "decryption content analysis is an analysis intended to describe in detail a message or a text". This research will examine the text and context of the Tabur Beras Kuyit dance. Text and context to be discussed in this study. As follows:

1. textual

Textual is the phenomenon of dance seen as a physical form that is relatively independent, which can be read, studied or analyzed textually or "texted" in accordance with the concept of understanding (Sumandiyo 2012 p. 23). Textual is a phenomenon in dance that can be studied, studied, and analyzed which can be seen by the eye or what appears outside of the Tabur Beras Turmeric dance. The things that will be studied textually in the Tabur Beras Kuyit dance are the variety of movements, forms of accompaniment, make-up, dance attire, properties, floor patterns, and the number of dancers. According to Marinis in Narawati (2014, p. 71) states that the analysis of performing arts consists of text, namely text analysis consisting of movement, music, make-up, clothing, floor patterns and others.

a. Range of Motion

In the world of dance, we often hear the term variety of motion, that: "the word variety does not come from a particular ethnic language, but comes from the Indonesian word "range-diversity". The term variety of motion is used to indicate sequential movements of a number of motions or forms of motion sequences. Movement can basically be analyzed and differentiated into three parts as stated in Rastela (2016, p. 18) a movement will be specified and analyzed based on locomotion (moving places), pure movement (pure movement has no meaning) and gesture (meaningful movement). so, based on this quote, the meaning of a movement performed by dancers can be seen through a differentiating analysis of dance movements which determines a characteristic of the identity of the people of Batang Hari Regency.

Movement is the main element and also the aesthetic element of dance that comes from the limbs. The limbs that can be used for dancing are the upper, middle and lower limbs. The upper limbs consist of the head, eyes and facial features. The range of motion of the midsection consists of the upper arm, forearm, palm, fingers and knuckles. While the lower limbs consist of legs. The range of motion on the legs is almost the same for dances in the east. The difference lies in the tempo or volume of the movement. Motion has three elements of motion namely space, time, energy. According to Sumandiyo (2012, p. 10) the relationship between the power of motion, space, time is the main thing of the nature of choreography.

The movements of the Turmeric Rice Tabur dance have meanings that are formed in space, time, energy. This study examines the symbols and meanings of the various movements of the Tabur Beras Kuyit dance, which have three parts, namely the opening, main and closing which describe an adaptation process intended for guests who come to visit. The movements contained in the Sow Rice Turmeric dance have 19 variations of motion, namely:

- 1) motion,
- 2) zigzag leg up and down motion,
- 3) throwing motion to the left and right followed by turning the body to the left and right Menerau,
- 4) the movement of breaking the left and right nails of the body, lowering and crouching,
- 5) prayer gesture,
- 6) movement of concocting turmeric rice,
- 7) the fluttering motion of the wings,
- 8) movement as long as the left and right hands are relaxed,
- 9) clean motion,
- 10) the elbows of both hands,
- 11) lounging,
- 12) pandan folding motion,
- 13) glare,
- 14) body movement lowers the niche,
- 15) the motion of the princess walking wearing a ring,
- 16) concocting motion and taking the bowl,
- 17) standing bowl swinging motion,
- 18) lounging,
- 19) sowing turmeric rice.



Picture 1. Movement of Sowing Turmeric Rice
Source: Hilda Jasri (2019)

Table 1. Category of Turmeric Rice Sowing Dance, Batang Hari Regency

No	Motion Name	Symbol	Meaning
1	Move Move	Joy	The attitude of the people of Batang Hari who happily welcome guests who come
2	Swing Up And Down Zigzag Legs	Level or rank	The Batang Hari community does not judge a person by rank, guests from any class are welcomed with open arms.
3	Left Throwing Motion And to the right followed by turning the body to the left and to the right across	Invite friends	The community happily welcomes guests who come
4	Left And Nail Broken Motion	Broken Right Nail Body	Humble And Prostrate, Humble People who are humble to respect the guests who come
5	Movement of Worship	Worship	Respect and greet the guests who come
6	Turmeric Rice Mixing	Movement Make turmeric rice	Symbolizes a clean heart, happiness, sustenance
7	Flap Stretching Movement	Open heart	A community that opens and welcomes anyone who comes to visit
8	Idak Movement Left And Right Hands relug	A daughter	The people of Batang Hari who have a gentle and polite attitude to visiting guests.
9	Clean Move	Cleaning up	The Batang Hari community welcomes guests in a clean and tidy state
10	Movement of Both	Hands please	People who welcome anyone to come visit
11	Upright Walk	Ready	The host is ready to mix the rice and tidy himself up
12	Pandan Folding Movement	Do not cut the folds	Don't be prejudiced against others because we are good people
13	Shine	Peep	The people of Batang Hari once knew that he would be friendly and would welcome them to come to Batang Hari
14	Movement of the waist of the body lowers the recess	Finished	Guests are welcome to get ready to enter
15	The Movement of the Princess Wearing the Ring	A princess wears a ring	The people who welcome guests with gentle
16	Take the Bowl	Take the bowl	Indicates the dancers are getting ready to sprinkle turmeric rice towards the guests
17	Bowl Swing Motion	Stand Rocking the bowl	Indicates that the turmeric rice is ready to be sown
18	Lean movement	Relax	The dancer is taking the position to throw turmeric rice
19	Sowing Turmeric Rice	Throw turmeric rice and coins	The host welcomed the guests who came to visit and prayed for prosperity, happiness, purity for the guests.

(Hilda Jasri;2019)

b. Accompaniment Form

Music in dance is not just a complementary accompaniment to dance but is part of the performance that can help convey the message contained in the dance movement. This is because music can maintain a place where someone who is present and watching the dance can participate in the sound of the performance movement which has a role in the difficulty and level of specialist needed in promoting understanding and human nature and the values shown (Sliverman 2017).

There are five musical instruments used in the Tabur Beras Kunyit dance, namely the two-sided or Malay drum, violin, accordion, bass, stringed drum. The musicians for the Tabur Beras

Kunyit dance consist of six people, namely 1 vocalist, 1 Malay drum player, 1 violinist, 1 accordion player, 1 bass player, 1 harp player. Of the five musical instruments and one vocalist, the musical accompaniment of the Tabur Beras Kunyit dance produces a beautiful and soft melody, still with the characteristics of Malay music. The musical accompaniment of the Tabur Beras Kunyit dance comes from traditional music in Jambi, especially Batang Hari Regency, namely Jeruk Purut. In the past, Jeruk Purut was a rhyme which was then turned into a music that played softly, along with a poem from Jeruk Purut:

Jeruk purut		[1]
Elahe sayang		[2]
Dibuatlah ngobat		[3]
buluhlah perindu	}	[4]
Buluh perindu		
Jadikan serdang		
kalulah menurut	}	[5]
Kalulah nurut tetuo adat		
mudo merindu	}	[6]
Tuo beragam		
Melati bungolah melati		[7]
diambeklah budak	}	[8]
Diambek budak		
Dalam perigi		[9]
tarian kami	}	[10] untuklah
Tarian kami menghibor hati		
menyambut	}	[11]
Untuk menyambut rajo sehari		

- [1] fruit name
- [2] poem attachment
- [3] often made for traditional medicine
- [4] an expression of longing
- [5] according to the term Batang Hari
- [6] those who feel longing for those who do a lot of behavior or behavior
- [7] poem attachment
- [8] taken child

- [9] in a barge (bowl) (only used for marriage gifts)
- [10] this dance is entertaining
- [11] to welcome the bridegroom or groom to come to the woman's residence and be paired as a king for a day.

The poem has the meaning that the host is happy and friendly in welcoming guests who

come to Batang Hari Regency or the king of the day (bride). This symbolizes that the people of Batang Hari always welcome guests with open arms with courtesy and friendliness that are always shown to guests who come to visit.

c. Tata Rias

Rusliana in Vinlandari (2016, p. 131) says that make-up aims to provide a foundation, provide various colors, and give lining colors according to the type and character. Basically make-up is not something that is foreign to everyone, especially women because make-up is an aspect to support appearance and has become a habit in everyday life. The purpose of cosmetology itself is to change the physical appearance that is considered less than perfect. In the work of make-up dance is one of the supports to reveal the characters of the story being staged. The make-up used in the Tabur Beras Kuniyit dance is a corrective make-up that can emphasize the shape of one's face.



Figure 2. Makeup and Clothing
Source: Hilda Jasri (2019)

d. Dance Clothing

Dance clothing is the clothing worn on the dancer's body on stage in accordance with the role played in the dance performance. According to Soedarsono in Dwi, Ismunandar, Winda (p. 8) states that, in principle, costumes must be comfortable to wear and pleasing to the eye of the audience. The clothing must be in accordance with the concept of the work that will be displayed, both the clothing design and the color. Dance clothing is an aesthetic that cannot be separated from dance performances because the presence of clothing can provide harmony, emphasis, on aesthetic and dynamic dancer postures, and can provide contrast to a dancer's movement patterns.

The role of fashion in dance will give a certain strength through the form or color model and accessories, and ornaments or decorations in a dance work. Malay culture is known for the expression "abstain from washing hair". Malay clothing should have the beauty of mountains and beaches, as found in the Hikayat Dewa Mendu. This means that clothes should be beautiful seen from afar and beautiful up close. In addition, clothing should be beautiful to the eye and beautiful to the inner eye. (Takari, 2017)

The dance dress for the ceremony is simpler and does not emphasize aesthetics. In contrast to the dance dress used for performance dances or spectacle dances. The clothes in a spectacle dance or performance are designed in such a way as to create an impression of beauty and depth from the audience.

Table 1. Turmeric Rice Sprinkle Dance Dress (Hilda Jasri;2019)

No	Clothing Name And Style Rias	Symbol	Meaning
1	Tight shirt	Muslim woman	Be polite, respect guests in the way they dress
2	Songket	Women Malay	Gentle, polite, friendly to guests come
3	Lotus	Protection	Polite in using women clothes
4	Pending	Belt	Income must be managed and used as best as possible
5	Konde / bun	Level of life	Humans will not always be above each of them, they must know their function and role.
6	Mahkota	Honor	As a woman, you must be able to maintain honor by being kind and polite.
7	Flower decoration	Chrysolite flower, leaf betel, fern leaves	A beautiful and kind-hearted daughter must be able to establish brotherhood, be humble and must remember that life will not always be straight, meaning life will always go up and down.
8	Cosmetic	Corrective	A woman must be able to beautify herself not only from the outside but beautiful from within

Based on the explanation above, the clothes worn in the Tabur Beras Kunyit dance symbolize the modesty of a woman and being a woman must be strong in facing life and maintaining her honor as a Malay woman. The make-up used in the Tabur Beras Turmeric dance is corrective which symbolizes that a woman does not only have to beautify herself from the outside, but must also be able to beautify herself from the inside.

e. Property

Ismiyanti (2013, p. 2) says that dance properties are all accessories and equipment in the appearance or demonstration of a dance. Property is a tool that is functional, so that its use

is oriented towards certain needs in an effort to give more meaning to motion, or as a guide for expression. As in the Sowing Rice Turmeric dance, the properties used are small bowls or cups, coins and rice that have been smeared with turmeric water, so that it is yellow in color, which describes the custom of the people, in addition to giving betel nut to guests, they also throw or sprinkle turmeric rice on guests. as a symbol that the host has received guests openly, happily and happily, then the turmeric rice and coins themselves symbolize as a prayer that gratitude to the creator, happiness, purity, and abundance of sustenance.



Figure 3. Properties of Turmeric Rice Sprinkle Dance
Source: Hilda Jasri (2019)

f. Number of Dancers

Analysis of the number of dancers is included in the choreographic analysis which is quite important. Forms of choreography consisting of one dancer or a single dancer are often called solo dances, while more than one dancer can be called group choreography, such as two dancers or a duet, three dancers or a trio, four dancers or a quartet and so on (Sumandiyo, 2007, p. 20). In determining the number of dancers in a choreography is relative and depends on the needs of the dance creator.

According to La Meri in Sumandiyo (2012, pp. 45-47) there are five group composition motifs, namely unison or simultaneously, balanced or balanced, alternate or alternate, canon or alternating, and broken or split. Each of these group motifs has a different emotion or impression which can strengthen a dance if it is chosen correctly. The number of dancers in the turmeric rice sowing dance is an even number, from 6 to 10 people.

2. Contextual

Contextual is something that will be studied, studied, analyzed from the Tabur Beras Kunyit dance where this is not visible from the eye which is in the form of background, function, symbol

and meaning, anthropology, and socio-culture, which according to Marinis in Narawati (2014, p. 71) states that the analysis of performing arts consists of context, namely: analysis of the context of dance assisted by history, anthropology, sociology, ethnic aesthetics, archeology and others. According to Sumandiyo (2012, p. 97) Contextual is an art phenomenon that is viewed or in context with other disciplines. This study has been developing for a long time and is often dominated by anthropologists. In accordance with the field because this knowledge is included in the field of humanities, namely knowledge that understands all human activities in relation to socio-culture, the characteristic of the approach is holistic or comprehensive. Understanding socio-cultural phenomena, an anthropologist tries to relate this phenomenon to other phenomena and make the phenomenon more comprehensive. Through this kind of perspective, one will realize that the creative process of symbolizing ideas and feelings that are transformed into various artistic activities cannot be separated from the socio-cultural context. This means that the existence of dance performing arts can function or have a background with socio-cultural phenomena such as religion, politics,

economic education, tourism and so on.

a. Function

Function is the use of something or the implementation of something, while functioning is useful for something. Talking about functions in dance cannot be separated from the social and cultural functions of society. Social functions affect customs, human behavior, and other social institutions in society. The function of dance is an illustration of where we want to go based on the form and purpose of the content of the dance which functions as what the dance is, so that its use can be explained in society and in a dance performance.

The existence of dance can function in various ways in human life and the function of dance is divided into three parts, namely dance as a means of ceremony, dance as a means of entertainment, dance as a show. This can be seen from the art of the Tabur Beras Turmeric dance, which is essentially a ceremonial means, namely the offering dance or guest welcoming dance to meet the community's needs for aesthetic objects of art, meaning that in the context of the dance it prioritizes the satisfaction of guests who come and the community.

b. Symbol and meaning

Culture as a pattern of values in the form of symbols that are inherited historically, a reference for insight expressed in the form of symbols, people communicate, transmit, and develop their knowledge about life and their attitudes towards life. Things that include symbols are everything that includes meaning and communication, such as language, myths, songs, art, ceremonies, behavior, objects and concepts.

According to Sumardjo (2014 p. 90) Art symbols are something created by artists conventionally used together, regularly and thoroughly studied so as to give the essence of works of art, namely a framework full of meaning to be communicated to other people, the environment, and to oneself. and is a product of social interaction. Meaning has two parts denotation and connotation, denotation is the level of signification that explains the relationship between the signifier and the sign whose reality produces explicit, direct and definite. Connotation is the level of signification that explains the relationship between the signifier and the sign in which indirect and uncertain meanings operate.

The Tabur Beras Turmeric Dance is an offering dance in Jambi Province, Batang Hari Regency which is lifted from the habit of its

people sprinkling or throwing turmeric rice at guests who come, this is a symbol of giving prayers to them and being happy to receive the guest. This theory will be used to dissect and examine the symbols and meanings of the Tabur Beras Kunyit dance, where the dance has symbols and meanings found in the people of Batang Hari Regency.

CONCLUSION

Tabur Beras Kunyit Dance is one of the products of the Batang Hari community that depicts three pillars, namely, philosophy, social, and geography. These three pillars are still firmly held and serve as guidelines to this day and are characteristic of the society of Batang Hari Regency which is clearly reflected in the structure of the Tabur Beras Kunyit dance presentation. The idea of Tabur Beras Kunyit dance was taken from the habit of people who like to cooperate, always receive guests with open arms and always hold fast to Islamic teachings until now, as well as being a substitute for the Sekapur Sirih dance when the conditions of the Sekapur Sirih dance are not met.

This can be seen from ethnochoreological studies, in textual and contextual forms. Textuals such as motion, accompaniment, property, clothing and make-up, number of dancers, and floor patterns. While contextual, namely the function, meaning and symbol in the turmeric rice tabur dance. It means that the people in Batang Hari Regency reflect people who like to work together, always welcome guests with open arms, are polite, speak good language. Furthermore, the turmeric rice sowing dance also describes a form of expression that the host accepts any guests who come to visit regardless of status or caste and does not have negative thoughts about the guest which is one of the forms of religious values, namely that we as humans cannot see, judge, and choose one's caste or status and we should not be prejudiced against others. And also in the Tabur Beras Turmeric Dance it also has a function, the meaning of an aesthetic performance, and as an identity, and has a social meaning, namely, respecting guests who come to visit and pray, this is a characteristic of the Batang Hari people.

REFERENCES

- Creswell, J. W., & Poth, C. N. 2018. *Qualitative Inquiry and Research Design Choosing Among Five Approaches* (4th Edition ed.).

- California: Sage Publishing
- Eriyanto. 2013. Analisis Naratif: Dasar-dasar dan Penerapannya dalam Analisis Teks Berita Media. Jakarta: Kencana
- Hadi, Sumandiyo. 2012. Kajian Tari Teks Dan Konteks. Yogyakarta: Pustaka Book
- Hilda Jasri 2019. Simbol Dan Makna Tari Tabur Beras Kunyit Di Kabupaten Batang Hari Provinsi Jambi. Tesis. Universitas Pendidikan Indonesia: Bandung
- Ismayanti, N.F. 2013. Properti Sebagai Media Stimulus untuk Meningkatkan Kreativitas Siswa. Ringkang 1 (3), hlm. 1-6
- Jurnawan, Hendry, Dkk. 2015. Analisis Struktur Gerak Tari Jepin Langkah Penghibur Pengantin Di Kota Pontianak Kalimantan Barat. Jurnal Pendidikan Dan Pembelajaran Untan Vol. 4 No. 9 Program Studi Pendidikan Seni Tari dan Musik FKIP UNTAN
[Http://jurnal.untan.ac.id/index.php/jpdpb/article/view/11290](http://jurnal.untan.ac.id/index.php/jpdpb/article/view/11290)
- Liliweri. Alo. 2011. Komunikasi. Jakarta: Prenada Media Group Ebook
- Lindayanti,dkk. 2013. Jambi dalam Sejarah 1500-1942. Jambi: Dinas Kebudayaan dan Pariwisata Provinsi Jambi
- Muslim, F. 2015. Analisis Perkembangan Perubahan Budaya Masyarakat Kota Jambi dan Perkembangan Pola Perekonomian Masyarakat Berbasis Ekonomi Kreatif. Jurnal: Proceeding Seminar Nasional 9 Mei 2015 Universitas Jambi. Hal 789-796
- Prayogi, A. .2016. Dinamika Identitas Budaya Melayu dalam Tinjauan ArkeoAntropologis. TAMADDUN: Jurnal Kebudayaan dan Sastra Islam, 16(1), 1-20
- Narawati, Tati. 2013. Etnokoreologi: Pengkajian Tari Etnis & Kegunaannya Dalam Pendidikan Seni International Conference On Languages And Arts: Proceedings Of The2nd ISLA2013.
[Http://ejournal.unp.ac.id/index.php/isla/article/view/4005](http://ejournal.unp.ac.id/index.php/isla/article/view/4005)
- Restela, Rika. 2016. Tari Rampoe Cerminan Karakteristik Masyarakat Aceh (Tesis). Tidak Diterbitkan Bandung : Universitas Pendidikan Indonesia
- Sliverman, M. 2017. I Drum, I Sing, I Dance: An Ethnographic Study Of A West African Drum And Dance Ensemble. Research Studies In Music Education, 40(1), 5-27.
[Http://doi:10.1177/1321103x17734972](http://doi:10.1177/1321103x17734972)
- Sumardjo, Jacob.2014. Estetika Paradox. Bandung: Kelir
- Takari, 2017. Busana Pengantin Melayu Sumatera Utara Dalam Konteks Kebudayaan. Dosen Universitas Sumatera Utara dan Alumni S3 Pengajian Media University of Malaya
- Vinlandari, A. 2016. Penanaman Nilai-Nilai Kesundaan Berbasis Pembelajaran Tari Pakujajar Di SMP Negeri 5 Kota Sukabumi. Pascasarjana Universitas Pendidikan Indonesia, Bandung
- Yustuti. 2018. Tari Sembah Carano Sebagai Budaya Masyarakat Kuantan Singingi Provinsi Riau. Program Studi Pendidikan Seni Jurusan Sekolah Pascasarjana Universitas Pendidikan Indonesia.