



E-ISSN ON PROGRESS

Submitted date : 2026-03-26
Revised date : 2026-05-27
Accepted date : 2026-06-27

Correspondence Address:

Study Programme: Art Education,
Drama, Dance, and Music Faculty of
Language and Art, State University of
Surabaya
Gedung T11 Kampus Lidah, Jalan
Kampus Lidah Unesa, Surabaya 60213
Telepon : +6231-7522876, Faksimil :
+6231- 7522876
webs :
<http://sendratasik.fbs.unesa.ac.id>
e-mail :
pendidikansendratasik@unesa.ac.id

BARITAN DANCE AS A REPRESENTATION OF THE BARITAN TRADITION OF THE BANYUWANGI COMMUNITY

Lulung Martha Gerryn¹, Retnayu Prasetyanti Sekti²

¹State University of Surabaya, Surabaya, Indonesia

²Unesa University, Surabaya, Indonesia

Email: lulung.22002@mhs.unesa.ac.id

Abstract: The study aims to analyze the symbolic representation of the *Baritan* Dance created by Monica Yenike Anggraeni at the Gandrung Arum Dance Studio. The description of the *Baritan* Dance is elaborated through a representation analysis using Stuart Hall's theoretical approach, supported by Susanne K. Langer's theory of symbolic meaning, which comprises discursive and presentational symbols. This study employs a qualitative research approach, utilizing observation, interviews, and research documentation presented in the form of a narrative description. The results indicate that the *Baritan* Dance reveals symbolic representation of the *Baritan* tradition in the form of a performing art. Meanwhile, the symbolic representation of the *Baritan* tradition within the *Baritan* Dance is manifested in dance elements such as movement, musical accompaniment, costumes, and props, which serve as a means of conveying meaning to the audience. Thus, the *Baritan* Dance created by Monica Yenike Anggraeni at the Gandrung Arum Dance Studio is intended as a means of local cultural representation and a vehicle for preserving the *Baritan* tradition in Banyuwangi.

Keywords: Baritan tradition, Baritan Dance, Symbolic Representation

1. INTRODUCTION

The dance competition named the Regional Dance Creation Festival (Festival Karya Tari Daerah / FKT) in 2018 in Banyuwangi adopted the theme of customs and traditions. One of the traditions of the Banyuwangi community, particularly the Javanese ethnic group, which became the theme in FKT 2018, was the *Baritan* tradition. This tradition is held on the night of *Satu Suro* (the first of Javanese New Year) as a manifestation of gratitude to God Almighty for the blessings provided. The term *Baritan* originates from the words "*lebar rit-ritan*", which means after the grand harvest (Wahyuningtyas & Astuti, 2016: 135-136). There is also an interpretation that *Baritan* stands for "*mbubarake dhemit lan setan*" (dispersing demons and evil spirits). Furthermore, the *Baritan* tradition is often interpreted as a form of *Bersih Desa* (village cleansing ritual) performed by the local community. The tradition takes place along village streets or at crossroads. Participating community members bring *takir* (traditional banana-leaf food containers) matching the number of their family members to the event location, while those who are well off bring *tumpeng* (cone-shaped yellow rice), and then sit in rows to jointly offer prayers.

The Gandrung Arum Dance Studio created a dance work themed around the *Baritan* tradition, which is still routinely performed every year in this region. This studio remains active and continues to exist to this day, located in Cluring village, southern Banyuwangi, under the leadership of Suko Prayitno. The *Baritan* Dance by Monica



© 2023 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY-NC-SA) 4.0 license.

Yenike Anggraeni emerges as a choreographic work inspired by the *Baritan* tradition in Banyuwangi, presenting a form of dance performance that uncovers the religious values and the moral value of community togetherness. With movement development rooted in the characteristics of the *Banyuwangen* dance style, the choreographer showcases synchronized and lively movements as a representation of the spirit mutual cooperation and the harmony of the community's social life. Furthermore, the vocal lyrics of the musical accompaniment using the *Using* languages further emphasize the Banyuwangi identity. This is also supported by costumes combining yellow, green, and black, as well as props that further depict the *Baritan* tradition.

The researcher's interest arises because the execution of the *Baritan* tradition by the Javanese ethnic community indirectly becomes a form of ancestral heritage preservation through a dance work. The choreographer realized the idea by representing various activities carried out during the execution of the *Baritan* tradition. The *Baritan* Dance is presented in the form of a standalone dance (*tari lepas*), meaning it is not part of the actual ritual sequence of the *Baritan* tradition. This study holds a significant role as a reference for understanding how the *Baritan* Dance serves as a cultural representation, particularly in examining how the values of the *Baritan* tradition are manifested into a performing art form. Based on the objective phenomenon and the background elaborated, the researcher is interested in analyzing the *Baritan* Dance by the Gandrung Arum Dance Studio as a representation of the *Baritan* tradition observed on the night of *Satu Suro* by the Banyuwangi community.

2. METHOD

The method used in this study is qualitative, emphasizing field observation research methods. According to Moleong, qualitative research methods are research procedures that generate descriptive data in the form of written or spoken words from directly observable behaviors of individuals (Moleong, 2014:6). Qualitative descriptive research provides a detailed description of behaviors, speech, or writing observed in the field from a comprehensive perspective. According to Nazir, research methods are systematic procedures that involve selecting designs, tools, and steps to collect and analyze data in order to solve problems scientifically (Nazir, 2005:13). Nazir also emphasizes qualitative research methods as an approach that underscores the in-depth exploration of natural phenomena through narrative descriptions, rather than numerical measurements.

The research conducted by the researcher utilizes a qualitative research method because the researcher aims describe "*Baritan* Dance as a Representation of the *Baritan* Tradition of the Banyuwangi Community by the Gandrung Arum Dance Studio". Consequently, the content of this study consist of descriptive explanations rather than numerical data. By conducting field observations, the researcher will obtain the necessary data derived from interviews, field notes, photographs, videos, or the researcher's personal documentation. The data obtained by the researcher will be presented in the form of descriptive words, in accordance with the issues based on the problems of this study.

3. RESULTS AND DISCUSSION

3.1 Results

The *Baritan* Dance was created by Monica Yenike Anggraeni in 2018 at the Gandrung Arum Dance Studio to present the *Baritan* tradition. This dance focuses on the representation of the community's gratitude to God for the sustenance and safety that have been provided. These values are not only conveyed explicitly by the choreographer but are also manifested through artistic symbols present throughout the entire performance of the *Baritan* Dance. The representation of the *Baritan* tradition within *Baritan* Dance is realized by the choreographer through dance elements including movement, musical accompaniment, costumes, and the props of the *Baritan* Dance. These dance elements contain meanings that the choreographer intends to convey. Consequently, the *Baritan* Dance not only displays the beauty of movement but also serves as a medium for conveying the meaning of the *Baritan* tradition that lives within the Banyuwangi community, particularly the Javanese ethnic group. These meanings are conveyed through pure events poured into various dance movements, as well as other dance elements. The following is an elaboration of the elements of the *Baritan* Dance, which constitute a form of representation of the *Baritan* tradition:

A. Movements of the *Baritan* Dance

The presentation of the *Baritan* Dance is performed by seven female dancers in a group dance format that showcases synchronization, balance, and harmony of movement (Monica Yenike Anggraeni, interview February 10, 2026). In addition to moving in unison, the dancers are also divided into smaller groups with different variations of movement to create performance dynamics. The following are the names of the movement variations in the *Baritan* Dance that represent the *Baritan* tradition:

1. **Sembah Kawitan** in the first part.



Figure 1. **Sembah Kawitan** Movement Variation in the *Baritan* Dance
(Documentation by Lulung, 2026)

2. **Mider** in the second part.



Figure 2. **Mider** Movement Variation in the *Baritan* Dance
 (Documentation by Lulung, 2026)

3. **Ukel atas sujud** in the third part.

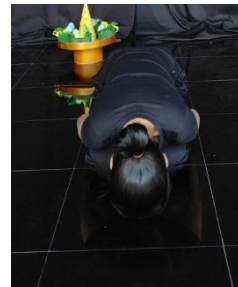


Figure 3. **Ukel atas sujud** Movement Variation in the *Baritan* Dance
 (Documentation by Lulung, 2026)

4. **Angkruk mundur** in the third part.



Figure 4. **Angkruk mundur** Movement Variation in the *Baritan* Dance
 (Documentation by Lulung, 2026)

B. Musical Accompaniment of the *Baritan* Dance.

The musical accompaniment of the *Baritan* Dance utilizes a complete set of Banyuwangi Gamelan instruments, including the **Saron, Pantus, Peking, Gong** and **Kempul, Kendang, Kluncing, Angklung, Bonang** dan **Kethuk, Biola, Terbang**, and **Patrol**, tuned to the *slendro* scale, along with vocals featuring lyrics in the *Using* language (Adlin Mustika Alam, interview April 7, 2026). The vocal element with lyrics in the *Using* language serves as a medium to convey messages containing cultural and spiritual values, particularly for the Banyuwangi community. The verses chanted by the vocalist generally express the community's gratitude, prayers for safety, and hopes for a better life in the future. The lyrics within the musical accompaniment of the *Baritan* Dance that represent the *Baritan* tradition are elaborated as follows:

1. "**Berkahe yo wong baritan go-mugo myakne slamet**" which is translated into Indonesian as "through the blessing of observing the *Baritan* tradition, may we safety in navigating through life".
2. "**Ya duh Gusti, Maha Agung, jaluk berkah ugo keslametane**" which is translate into Indonesian as "O God, the Almighty, asking for blessings of safety".
3. "**Akeh maceme, ring donya. Aneka warna, tingkah lakune menungsa**" which is translated into Indonesian as "There are

many kinds (of things) in this world, various colorful behaviors of human beings".

4. "**Sega tumpeng ya wujud syukure, baritan aran slametane. Moco donga nang hang kuoso, kanggo ngusir barang hang ala**" which is translated into Indonesian as "The *tumpeng* rice serves as an expression of gratitude, and *Baritan* is the event. Offering prayers to God Almighty, to ward off bad things".

C. Costumes of the Baritan Dance

The costumes used in the *Baritan* Dance are creative garments that combine the colors of yellow, green, and black (Monica Yenike Anggraeni, interview February 10, 2026). The costume design utilizes in the *Baritan* Dance includes **kemben** (torso wrap), **kebaya** (traditional blouse), **sewek** or **jarik** (traditional batik cloth), **sembong** (waist cloth overlay), **sabuk** (belt), and **ilat-ilat** (hanging decorative belt element), as well as head accessories. Through the color representation in the *Baritan* Dance costumes, the audience can capture the essence of symbolic values, the magical atmosphere, and the messages that the choreographer intends to convey symbolically. Soedarsono explains that costume color serves as a visual element capable of supporting the delivery of character and aesthetic values in a dance work (Soedarsono, 2002:118). The following is the costume of the *Baritan* Dance in *Festival Karya Tari* at the 2018:



Figure 5. Costumes of the Baritan Dance
(Documentation by Lulung, 2026)

D. Props of the Baritan Dance

The props used in the *Baritan* Dance consist of a replica of a *tumpeng* (cone-shaped rice dish) that can be worn on the dancer's heads. These props are manipulated by the dancers from the middle or core section of the dance until the final section or ending. In the middle or core section, the props are manipulated at a low level (not worn on the head), but rather held by the hands to form various movements (Monica Yenike Anggraeni, February 10, 2026). However, the props of the *Baritan* Dance have now visually undergone a change in color appearance only; originally green and adorned with beads, they have now changed to a gold color. The following is the prop of the *Baritan* Dance:



Figure 5. Props of the *Baritan* Dance
(Documentation by Lulung, 2026)

3.2 Discussion

In general, dance cannot be separated from the reality of human life. Dance is often created through human life realities, stemming from both cultural realities and human social life. One of the cultural realities that is still preserved and routinely conducted in the Banyuwangi region is the *Baritan* tradition held during the night of *Satu Suro* (the first of Javanese New Year). This tradition serves as an expression of gratitude from the community to Almighty God for the sustenance and safety received throughout the year. From this tradition, numerous moral messages and religious values can be applied by the humans. According to Monica Yenike Anggraeni, she packaged the source of the idea by developing it into a dance form that can be fully presented to the audience through the traditional values of *Baritan*. Through this process, the activities and atmosphere within the *Baritan* tradition were processed into dance elements capable of representing the life of the Banyuwangi community that practices the *Baritan* tradition (Monica Yenike Anggraeni, interview February 10, 2026).

Choreographically, the *Baritan* Dance represents the activities within the *Baritan* tradition through a variety of movements sourced from community activities. Generally, the community activities in question include prayer movements of carrying traditional ritual media, and expressions of public gratitude. These movements do not only function as aesthetic elements, but can also become symbols that possess certain meanings related to the *Baritan* tradition. Consequently, the movement variations in the *Baritan* Dance serve as a medium to convey cultural messages and values to the audience. In addition to movement, other supporting dance elements such as dance music, makeup and costumes, as well as props can also reinforce the representation of the *Baritan* tradition within the *Baritan* Dance. In this study, the researcher focuses the analysis of representation on the primary and supporting elements of the *Baritan* Dance. The elements in question are dance movements, musical accompaniment, costumes, and dance props. The form of representation expressed in the *Baritan* Dance is discussed by the researcher using Stuart Hall's theoretical approach regarding the production of meaning through language that is not merely limited to words (Hall, 1997:15-19). This is further supported by Susanne K. Langer's theory of symbols concerning discursive symbols and presentational symbol (Langer, 2006:24-25).

1. Movements of the *Baritan* Dance

Movements articulated in dance generally root themselves in daily activity movements that are artistically developed and stylized.

The choreographer plays a vital role in exploring these basic movements into a far more engaging composition, while simultaneously functioning them as a medium to convey specific meanings. Dance movements created by humans do not mean they are meaningless; instead, they often possess deep meanings because dance serves as part of the symbolic representation of human life. In the Baritan Dance, there are 17 movement variations, though not all of these movements represent the Baritan tradition; rather, it is reflected in only 4 movement variations. Within these 4 movement variations, Monica Yenike Anggraeni, as the choreographer, created movements that serve as a medium for conveying meaning to the audience or art connoisseurs.

2. Musical Accompaniment of the Baritan Dance

Music in the *Baritan* Dance serves as one of the important representational elements in depicting the Baritan tradition in Banyuwangi, as the values within the *Baritan* tradition can be conveyed to the audience through the accompaniment and vocal lyrics. Murgiyanto states that music in dance is not merely a "sound background" to prevent the performance from being silent, but rather part of an organic unity that brings the choreographic structure to life (Murgiyanto, 1983:73). Through tempo and harmonization, the accompaniment music of the *Baritan* Dance is able to present the ritual nuance of the community in conducting a tradition across generations. In the *Baritan* Dance, the chanted vocal lyrics are a form of representation of the *Baritan* tradition in the form of words. The vocal lyrics within the accompaniment music of the Baritan Dance serve as an expressive medium that represents cultural messages or traditions practiced by the community from generation to generation.

3. Costumes of the Baritan Dance

Monica Yenike Anggraeni explains that the costumes worn by the dancers in the *Baritan* Dance are designed to align with the theme of the *Baritan* tradition. The colors used in the *Baritan* Dance costumes combine yellow, green, and black. This color combination was selected because it is deemed capable of depicting the *Baritan* tradition while also possessing its own philosophical meaning. In connection with this explanation, Soedarsono states that costuming or attire encompasses all clothing, footwear, headwear, and their accessories. Its function is not merely to cover the dancer's body, but also to support the dance design (Soedarsono, 1977:127-131). Consequently, the costumes in the *Baritan* Dance serves as a form of representation of the *Baritan* tradition in the form of symbols.

4. Props of the Baritan Dance

The props used in the *Baritan* Dance are categorized as hand props. These props are object carried and utilized throughout the dance presentation. Shaped as an imitation *tumpeng* (cone-shape rice) that can be worn on the head, it functions as a visual symbol of the *Baritan* traditional media carried by the community. The *tumpeng* shape presented in the performance represents the community's offering and expression of gratitude for the sustenance and safety provided by God.

In connection with this subsection's explanation, it refers to Hall's representation theory, which states that representation can

take the form of movements, words, or symbols (Hall, 1997:15-19). From Monica Yenike Anggraeni's perspective, the elements within this theory consist of the representational forms of the *Baritan* Dance derived from the *Baritan* tradition of the Banyuwangi community. The meanings embedded within these elements refer to Langer's theory of symbols, which posits that there are two forms of symbols: discursive symbols and presentational symbols (Langer, 2006:24-25). Below is table 1., which outlines the elements of the *Baritan* Dance, the portrayal of the *Baritan* tradition, and its symbolic representation:

Table 1. Representation of the *Baritan* Dance

No	Elements of the <i>Baritan</i> Dance	Depiction of the <i>Baritan</i> Tradition	Symbolic Representation
1	Sembah Kawitan Movement Variation in the <i>Baritan</i> Dance	Depiction of religious values in the performance of the <i>Baritan</i> Tradition	It is a manifestation of prayer to God Almighty for the hopes being expressed. This is categorized as a presentational symbol because its meaning is conveyed through visual movement.
2	Mider Movement Variation in the <i>Baritan</i> Dance	Depiction of a sacred and devotional ambiance	It expressed gratitude and reverence to the ancestors. This is categorized as a presentational symbol, supported by a circular floor pattern that visualizes of the <i>Baritan</i> tradition in the mushola or mosque.
3	Ukel atas sujud Movement Variation in the <i>Baritan</i> Dance	Depiction of the community performing collective prayer with solemnity	It represents the prayers and hopes of the community for a better life ahead. This is categorized as a presentational symbol, supported by the movement of bringing the palms together, mimicking the posture of someone praying.
4	Angkruk mundur Movement Variation in the <i>Baritan</i> Dance	The communal harmony and solidarity of the people collectively performing the <i>Baritan</i> tradition	It is a manifestation of togetherness within a harmonious and unified community (<i>guyub rukun</i>) collectively performing the routinely held <i>Baritan</i> tradition. This is categorized as a presentational symbol, supported by a clustered floor pattern executing a single variety of movement.
5	Vocal lyrics " berkahe yo wong baritan go-mugo myakne slamet "	Prayer as a form of the community's spiritual and practical striving	It represents the community's form of effort (<i>ikhtiar</i>) in praying for safety and life's blessings through communal prayer in the <i>Baritan</i> tradition. These lyrics are categorized as a discursive symbol because they are conveyed through language in the form of words.
6	Vocal lyrics " Ya duh "	The hope within the	It is a manifestation of the community's hopes through prayers, which drive the

	Gusti, maha Agung, jaluk berkah ugo keslametane"	community's prayer petitioning for safety	sustainable practice of the <i>Baritan</i> tradition. These lyrics are categorized as a discursive symbol because they are conveyed through language in the form of words.
7	Vocal lyrics " Akeh maceme, ring donya. Aneka werna, tingkah lakune menungsa "	The diversity of the community's background	It portrays the diverse backgrounds of each individual, who nevertheless share a single common goal in the performance of the <i>Baritan</i> tradition. These lyrics are categorized as a discursive symbol because they are conveyed through language in the form of words.
8	Vocal lyrics " Sega tumpeng ya wujud syukure, baritan aran slametane. Moco donga nang hang kuoso, kanggo ngusir barang hang ala "	The rice-based offering carried during the performance of the <i>Baritan</i> tradition	It portrays the <i>Baritan</i> tradition through its ritual media, the name of the tradition itself, and its activities, which serve as a petition to ward off evil. These lyrics are categorized as a discursive symbol because they are conveyed through language in the form of words.
9	The costume colors combine yellow, green, and black	The color of the ritual medium carried during the performance of the <i>Baritan</i> tradition	The color yellow portrays glory and majesty. Green portrays peace, which is associated with the harmonious and unified atmosphere (<i>guyub rukun</i>) of the community. Black portrays mystery and inner strength, which are linked to the solemn atmosphere during the communal prayer. This combination of the attire colors is categorized as a presentation symbol because its meaning is conveyed visually.
10	Props imitation <i>tumpeng</i>	The physical manifestation of the ritual medium carried by the community during the <i>Baritan</i> tradition takes the form of rice and various side dishes.	It represents an offering to the ancestors by bringing the medium of rice and its accompanying side dishes in the form of a hand property. This property is categorized as a presentational symbol because its meaning is conveyed visually.

These elements in the *Baritan* Dance serve as a means for Monica Yenike Anggraeni, as a choreographer to convey the meanings and messages contained within the performing art. Through the arrangement of movement, music, costume, properties, and the dancers' floor patterns, Monica Yenike Anggraeni endeavors to recreate the atmosphere and values found in the *Baritan* tradition practiced by Banyuwangi community.

Furthermore, the movements displayed are not merely aesthetic expressions but also represent the community's activities

during the Baritan tradition, such as praying, carrying ritual media, gathering, and expressing gratitude to God Almighty. The accompanying music, which utilizes the Banyuwangi Gamelan along with vocal lyrics in the Using language, further reinforces the sacred and solemn atmosphere characteristic of the tradition's execution. Meanwhile, the costumes and imitation tumpeng properties do not only enhance the visual appeal of the performance but also contain philosophical meanings related to the Baritan tradition. The floor patterns formed by the dancers also play a vital role in conveying meaning, as they depict togetherness, order, and the relationships among residents in collectively practicing the Baritan tradition. Thus, these elements function as symbolic media to represent various values that live within the Banyuwangi community through the Baritan tradition, which is observed on the night of One Suro.

4. CONCLUSION

Based on the results of the research and discussion conducted in accordance with the research problems, it can be concluded that the *Baritan* Dance created by Monica Yenike Anggraeni at the Gandrung Arum Dance Studio is a choreographic work that represents the *Baritan* tradition of the Banyuwangi community through symbolic forms embodied in the elements of dance performance. This representation is presented through the primary and supporting elements of dance, which are comprehensively structured to convey the religious, social, and cultural values contained within the *Baritan* tradition. The symbolic representation of the *Baritan* Dance is embedded within the elements of movement, music, costumes, and dance properties, which are presented as an integrated performance.

The representation of the *Baritan* tradition in the *Baritan* Dance is manifested by Monica Yenike Anggraeni through both primary and supporting elements of dance. The primary elements is embodied in various movement repertoires depicting the execution of the *Baritan* tradition, including ***sembah kawitan, mider, ukel atas sujud, and angkruk mundur***, each of which possesses its own unique function and meaning in portraying the tradition. Meanwhile, the supporting elements that depict the *Baritan* tradition are manifested in vocal lyrics, including: "***Berkahe yo wong baritan go-mugo myakne slamet, Ya duh Gusti, Maha Agung jaluk berkah ugo keslametane, Akeh maceme ring donya, aneka werna tingkah lakune menungsa, Sega tumpeng ya wujud syukure, baritan aran slametane, moco donga nang hang kuoso, kanggo ngusir barang hang ala***". These lyrics constitute discursive symbols that function to verbally convey messages, hope, and the values inherent in the *Baritan* tradition to the audience. Furthermore, supporting elements such as music, makeup, costume, and properties reinforce the symbolic representation in the form of both discursive and presentational symbols. In the ***angkruk mundur*** movement, the dancer's spatial pattern forms two vertical lines, which visually represent the rows of media carried during the implementation of the *Baritan* tradition. Thus, the *Baritan* Dance successfully represent the *Baritan* tradition within a communicative and meaningful work of performing arts as an effort to preserve local culture.

AUTHOR CONTRIBUTIONS

The contribution to this study lies in the effort to document, analyse, and interpret the *Baritan* Dance created by the Gandrung Arum Dance Studio in Banyuwangi as a representation of the Banyuwangi community's *Baritan* tradition. Through this research, the author contributes to the development of dance studies, particularly in the fields of choreography and cultural representation, by uncovering the dance form-encompassing both its structure and content-and its relationship with the tradition that served as the source of inspiration for its creation. Furthermore, this study is expected to serve as a reference source for students, researchers, artist, and the general public wishing to further examine the *Baritan* tradition and its

presentation in performing arts. The author also endeavors to contribute to the preservation of local culture by documenting the religious, social, and cultural values contained within the *Baritan* tradition, ensuring that the existence of this tradition remains recognized, understood, and passed down to future generations. Thus, this research not only contributes to the development of knowledge in the field of dance studies but also support efforts preserve and strengthen the cultural identity of the Banyuwangi community.

ACKNOWLEDGMENTS

The author expresses the deepest gratitude to everyone involved in this research, which enabled the successful completion of this article. Special thanks go to:

1. Prof. Dr. H. Nurhasan, M.Kes. as the Rector State University of Surabaya
2. Syafi'ul Anam, Ph.D. as the Dean of the Faculty of Languages and Arts, State University of Surabaya
3. Dr. Welly Suryandoko, S.Pd., M.Pd. as the Coordinator of the Bachelor's Degree Program in Drama, Dance, and Music
4. Prof. Dr. Trisakti, M.Si. as the Academic Advisor
5. Dr. Sn. Retnayu Prasetyanti Sekti, M.Si. as the Researcher Supervisor
6. Drs. Bambang Sugito, M.Sn. and Dra. Jajuk Dwi Sasanadjati, M.Hum. as the Board of Examiner
7. All members of the Bachelor's Degree Program in Drama, Dance, and Music
8. Suko Prayitno, S.Pd. as the founder Gandrung Arum Dance Studio and Monica Yenike Anggraeni, S.Sn. as the choreographer of the Baritan Dance

REFERENCE

- Hall, S. (1997). *Representation: Cultural Representation and Signifying Practice*. London: Sage Publications.
- Langer, S. K. (2006). *Problems of Art* (F.X Widaryanto, Trans.) Bandung: Sunan Ambu Press STSI Bandung.
- Moleong, L. J. (2010). *Metode Penelitian Kualitatif (Qualitative Research methodology)*. Remaja Rosdakarya.
- Murgiyanto, Sal. (1983). *Koreografi: Pengetahuan Dasar Komposisi Tari (Choreography: Basic Knowledge of Dance Composition)*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Nazir, M. (2005). *Metode Penelitian (Research Methods)*. Bogor: Ghalia Indonesia.
- Soedarsono, R.M. (1977). *Tarian-tarian Indonesia (Indonesian Dance)*. Jakarta: Proyek Pengembangan Media Kebudayaan, Direktorat Jendral Kebudayaan, dan Departemen Pendidikan dan Kebudayaan.
- _____. (2002). *Seni Pertunjukan Indonesia di Era Globalisasi (Indonesian Performing Arts in the Era of Globalization)*. Jakarta: Direktorat Pendidikan Tinggi, Departemen Pendidikan Nasional.

- Wahyuningtyas, w., & Astuti, N.D. (2016) Analisis nilai-nilai dalam tradisi Baritan sebagai peringatan malam Satu Suro di Desa Wates Kabupaten Blitar (Analysis of values in the Baritan tradition as the commemoration of One Suro night in Wates Villages, Blitar Regency). Preceeding Of Seminar Nasional Pendidikan 2016