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## CONCEPT, PROCESS, AND FORM OF THE CHOREOGRAPHY OF THE “LARUNG SEGORO” DANCE IN THE PETIK LAUT TRADITIONAL CEREMONY

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### Abstract:

Larung Segoro dance is a dance piece created in 2017 at the East Java Provincial Dance Festival, representing the city of Pasuruan. Based on the event's guidelines regarding the incorporation of local wisdom, this work highlights the concept of the Petik Laut Traditional Ceremony. This ceremony is held annually on a specific month and date. Larung Segoro Dance draws heavily on the values of the Petik Laut traditional ceremony to create a dance work, making it an intriguing subject for this research study. The objectives of this research include: 1) To describe the concepts and designs that the choreographer wishes to convey through the dance work “Larung Segoro.” 2) To analyze the form of performance in the dance work “Larung Segoro.” This study uses a qualitative descriptive method with data collection using observation, interviews, document study, and literature study techniques. The analysis involves data reduction, data presentation, and data validation. The results of this study indicate that the dance work Larung Segoro has undergone a very in-depth process. The closeness built by the choreographer in explaining the concept of the work and providing direct experience is a formative step in the creative process. The concepts and designs are embodied in the medium of movement, floor patterns, music, stage design, makeup, and costumes. One of the distinctive features of the Larung Segoro dance work lies in the props used. Replicas of a buffalo head and tumpeng (rice cone) are presented to create a realistic atmosphere, so that when the work is performed, it can effectively represent the activities and values contained in the traditional Petik Laut ceremony.

**Keywords:** Larung Segoro Dance, Traditional Sea Harvest Ceremony.

## 1. INTRODUCTION

Dance is an art form that emphasizes body movement as a medium for expressing emotions and meanings. In Indonesian tradition, dance has developed over a long period of time and originated from cultural backgrounds and social events that occurred in society. According to Soedarsono (2004), dance is an expression of the human soul that is conveyed through rhythmic and beautiful movements, and is created to be enjoyed. Dance functions as a medium of communication between the performer and the audience, and even with the Creator.

The creation of dance works has specific intentions and purposes that can originate from ritual needs, traditional ceremonies, important days, or even the personal concerns of the creator. Soedarsono (2004) states that the functions of dance are divided into three categories: as a means of ritual, as a personal expression, and as an aesthetic presentation. Dance as a medium of expression can encompass various aspects of human life, including culture and tradition. Its creation process requires sensitivity to the environment and social conditions.

The idea for creating a dance can come from various sources, such as social life, community culture, or the pure imagination of the creator. Inspiration can come from visual observation, sensory



experiences, or creative imagination. Creators use visual and conceptual stimuli to find meaningful forms of expression. The uniqueness of Indonesian dance lies in the fact that each region has its own distinctive movements based on local culture.

East Java is known for its diverse culture and arts, including traditional dances that continue to evolve. The government supports this by organizing dance festivals as a platform for local artists to express their creativity. These festivals provide a venue for young artists to create new dance works based on local potential, such as culture, rituals, and social conditions. These works fall under the category of creative dance, which strives to adapt to the changing times.

One example of creative dance is "Larung Segoro," inspired by the traditional sea harvest ceremony of the coastal community of Pasuruan City. The sea harvest is a tradition of coastal communities carried out as an expression of gratitude to God, particularly during the month of Suro in the Javanese calendar. East Java has two coastal regions, southern and northern, each with their own traditions and customs. Traditional activities like the sea harvest serve as a rich source of inspiration for dance creation.

The dance "Larung Segoro" was created by Parrisca Indra Perdana in 2018 for the East Java Dance Festival. This work represents the spirit and life of coastal communities and depicts the traditional sea harvest ceremony procession. Its creation involved interviews, observations, and direct participation in the sea harvest tradition. The dance received high praise from art enthusiasts and the festival jury.

For its achievements, the "Larung Segoro" dance successfully brought the city of Pasuruan to be nominated as one of the 5 best performers and 3 best costume designers in East Java. This work is often performed in traditional ceremonies and certain celebrations, especially during the month of Suro. The dance has undergone development, including thematic development through a new work titled "Segoro Pujo." This work also successfully won an award at the 2019 North Coast Art Festival.

The "Segoro Pujo" work is a continuation of the coastal community's interpretation of God and community life. In its creation, there was a deeper exploration of the sea harvesting tradition, which serves as the foundation for the choreography. The cultural depiction in the dance work serves as a medium for conveying the social and spiritual values of the community. The festival activities also serve as a strategic space for preserving and developing local arts.

The uniqueness of the "Larung Segoro" dance is evident in its representation of the sea harvesting procession and the use of distinctive props such as a bamboo tray containing a cow's head, incense, and flowers. These attributes reflect the authentic sea harvesting procession, including the ritual of casting the cow's head into the sea. Before the procession, various thematic local arts are performed. The "Larung Segoro" dance has become a staple in the annual sea harvest celebration.

The researcher chose this dance work because, in addition to being a local artist, he also succeeded in raising the profile of Pasuruan City at the provincial level. The lack of in-depth research on the process and form of the choreography of this work was another reason for conducting this research. This research uses qualitative methods to understand the phenomenon naturally. The purpose of the research is to examine the creation process and choreography of the "Larung

Segoro" dance and its connection to the traditional sea harvest ceremony in Pasuruan City.

## 2. METHOD

This research method uses a qualitative approach with the aim of understanding the meaning of phenomena in depth, particularly in the context of Larung Segoro dance. This research uses a choreography approach, which examines the form of dance movements and their meanings based on observations, interviews, and documentation. The researcher acts as the primary instrument in data collection, assisted by observation and interview guidelines, as well as supporting tools such as cameras and recording devices. The research location is at the Dharma Budaya Art Studio and the port area where the traditional sea harvest ceremony is held.

The data sources in this study are divided into primary and secondary data. Primary data was obtained directly from sources involved in the creation and performance of the Larung Segoro dance, such as choreographers, dancers, costume designers, and artistic designers. Meanwhile, secondary data came from documentation such as videos, photos, and relevant dance archives. Data collection was conducted through non-participatory observation, in-depth interviews, and documentation. To maintain data validity, source, method, and time triangulation techniques were used to ensure that the research results had a high level of reliability.

Data analysis was conducted from the beginning to the end of the study, with stages of data reduction, data presentation, and conclusion drawing. Data reduction helped researchers filter and sort information according to the focus of the study, while data presentation was carried out descriptively, supported by photographic and documentary evidence. Conclusion drawing was carried out to identify patterns, meanings, and relationships between the data found. The final results of the research provide an in-depth understanding of the choreography and meaning of the Larung Segoro dance in the context of the traditional sea harvest ceremony in Pasuruan City.

## 3. RESULTS AND DISCUSSION

### 3.1 Results

#### A. Concept and Process of Creating the Dance "Larung Segoro"

#### B. The Creation of the Dance "Larung Segoro"

##### 1) The Concept of Creation

The initial concept for the creation of the "Larung Segoro" dance originated from the initial inspiration that emerged from the choreographer, Mr. Parisca Indra Perdana's, empirical experience with the Petik Laut traditional ceremony, which is held annually in the city of Pasuruan. This inspiration served as the catalyst for ideas in responding to the meaningful life of coastal communities, from the struggles of fishermen in their daily livelihood to expressions of gratitude in the offering of sacrifices. Parisca viewed this activity as possessing strong artistic and spiritual value worthy of being elevated into a dance piece.

The main theme in this dance work is the relationship between God, humans, and the environment, as expressed by Hadi (1996). This theme reflects the life of coastal communities, which is full of struggles, spirituality, and togetherness through mutual cooperation. Parisca's courage in raising this theme is also due to its rarity, bringing a new element to the realm of local choreography. In the process, this theme was developed into a dance narrative that depicts rituals, noble values, and cultural wealth that has been passed down from generation to generation.

The title "Larung Segoro" was chosen because it is directly related to the core of the event, which is the offering of sacrifices to the sea as a symbol of the fishermen's offerings and prayers. This title carries both spiritual and social meanings, thereby creating strong expectations regarding the content of the dance. Supporting elements such as buffalo head props, incense, tumpeng (cone-shaped rice dish), and the visual nuances of the ritual further strengthen the connection between the theme, title, and movement expressions presented in the work.

In terms of type, this work belongs to the category of dramatic dance, which is a dance performance that emphasizes a particular atmosphere or event without a rigid storyline. This type allows dancers to freely depict various atmospheres and switch between characters. The mode of presentation used is symbolic-representative, where movements are not displayed literally but through expressive symbols that depict the spirit, struggle, and meaning of the Petik Laut traditional ceremony. The dance sequence is arranged in a non-sequential but interrelated manner, taking the audience to various perspectives on the life of fishermen.

The dance structure consists of several important scenes: an introduction depicting the preparations for the larungan with ubo rampe, Beber Layar as a flashback of the fishermen's struggles at sea, Keilhaman Larungan, which contains the spiritual meaning of humans to God, and the final scene, which is the climax of the spirit of mutual cooperation with the pelarungan of the buffalo head. The floor patterns, props, and dancers' expressions are symbolically designed to depict the spiritual and social processes within the ritual, thereby forming the "Larung Segoro" dance.

## 2) The Creation Process

The process of creating the dance piece "Larung Segoro" began with direct observation by the creator, Parisca Indra Perdana, of the Petik Laut traditional ceremony. In-depth observation and interviews with the community were important steps in understanding the cultural meaning that was to be conveyed. This process continued with movement exploration based on the notes of experiences and symbols within the ceremony, such as the struggles of fishermen and the tradition of larungan. The chosen movements must reflect these meanings, so the exploration is not only technical but also emotional and spiritual.



**Figure 1: Example of the exploration stage – not yet developed**

The next stage is improvisation, which involves spontaneous exploration of movement based on bodily experience, video references, and direct observation. Improvisation is used to discover original yet meaningful movements. Following this, the formation stage becomes the core of the choreography process, where movements are selected, arranged, and composed into a complete dance structure. This process also includes the selection of nine female dancers, an artistic and symbolic decision referencing the significance of the number 9 in the human body and the efficiency of the performance.



**Figure 2: Improvisation stage (left); Selection of dancers and movement formation – not yet developed (right)**

The rehearsal process was conducted using a direct and emotional approach, including the experience of crossing the sea with the dancers to explore the inner feelings of the fishermen. Parisca conducted regular evaluations and adjustments after rehearsals to ensure consistency between the concept and its implementation. Additionally, the author also conducted field observations of the Petik Laut ceremony to fully understand the cultural context underlying the work. This in-depth exploration is crucial so that the work is not merely a representation of movement but also has a strong ethnographic foundation.



**Figure 3: Results of the researcher's direct observation of the Petik Laut Traditional Ceremony**

### C. Choreography of the “Larung Segoro” Dance in the Petik Laut Traditional Ceremony

#### 1) Movement

Movement in the “Larung Segoro” dance is the main element for conveying meaning and emotion, where each movement is not merely physical exercise, but a symbol of the hard work, struggle, happiness, and spirituality of the fishing community. Referring to Jacqueline Smith's view, movement is understood as a complex and meaningful language of communication. In this work, the patterns or variations of movement are classified into three main parts: preparation for the larungan, unfurling the sails, and the larungan inspiration, each of which supports the dance's narrative as a whole. Each part has specific movement characteristics and its own level of difficulty, so dancers must undergo a process of physical and emotional adjustment through direct experience to fully bring the meaning of the movements to life on stage.

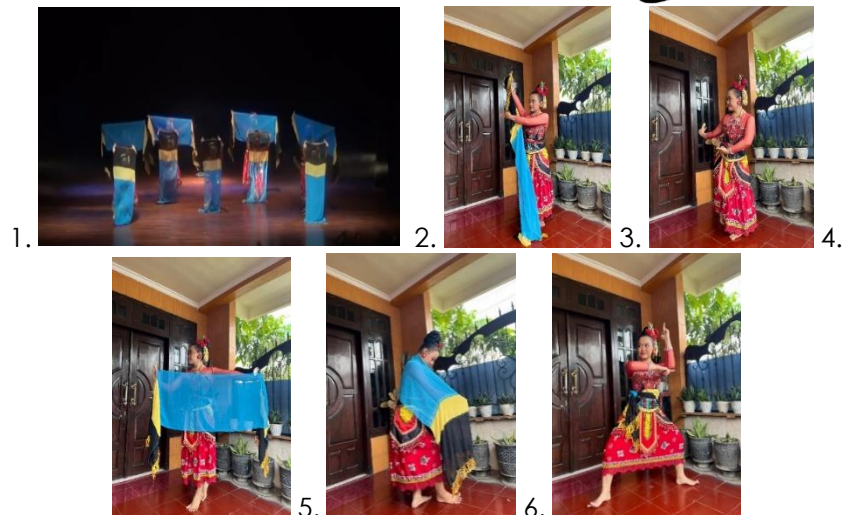
The movement patterns in the “Larung Segoro” dance consist of three main parts: Preparation for Larungan, Beber Layar, and Keilhaman-Larungan, each of which contains a series of symbolic movements full of meaning. In the Larungan Preparation section, movements such as Ukelan Pentang, Tusukan, and Tating depict the calmness of the sea, the activity of sewing nets by coastal women, and the geometric symbolism of the net's shape.



**Figure 4: (1) Preparation; (2) Ukelan Pentang; (3) Stabbing Movement; (4) Tating Movement.**

Then, in the Beber Layar section, there are movements such as Uncal Sampur (a symbol of opening the boat's sail), Jogetan (an expression of joy at the catch of fish), and Ceklekan Seseg and Kalimantan, which depict the struggles of fishermen facing waves and being stranded in the Kalimantan region. The Pentang Langit movement, adapted from the art of Terbang Bandung, reinforces the philosophy of the relationship between humans and God and their fellow humans.





**Figure 5: (1) Beber Layar; (2) Uncal Sampur; (3) Jogetan; (4) Ceklekan Seseg; (5) Kalimantanan; (6) Pentang Langit**

In the final section, Keilhaman and Larungan, movements such as Gelar Jaring, Memohon, and Larungan express gratitude and readiness to return to sea. The Remoan movement represents the East Javanese style, while Budalan Larungan serves as the closing sequence, embodying the spirit of cooperation in the Petik Laut tradition, marked by a procession of villagers carrying offerings to the sea as a form of cultural preservation.



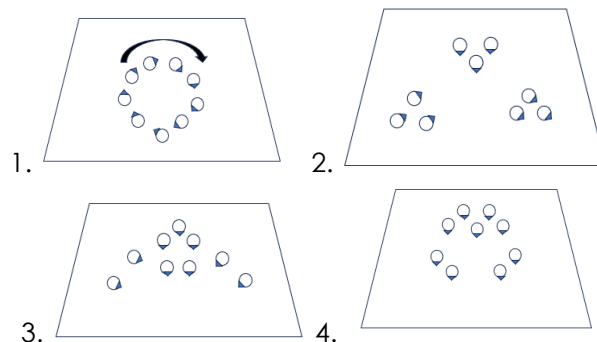
**Figure 6: (1) Larungan; (2) Remoan; (3) Budalan Larungan**

## 2) Floor Pattern

In the "Larung Segoro" dance performance, floor patterns are an important element that supports the delivery of visual messages in addition to the dancers' movements. The floor pattern design acts as a path that the dancers follow to bring the stage space to life dynamically. The use of appropriate formations makes the stage appearance engaging and avoids monotony. An odd number of dancers is chosen to facilitate formation creation and is considered to have its own symbolic value. In this work, the floor pattern is designed to represent the atmosphere of the traditional Petik Laut ceremony, strengthen the emotional impact, and emphasize the intent of each

part of the performance. The floor patterns used include various shapes such as straight lines, the letters A and V, curves, and special patterns tailored to convey specific meanings.

The four main floor patterns in the “Larung Segoro” dance are designed with deep meaning to reinforce the visualization and spiritual message of the work. The Clockwise Pattern depicts the passage of time and fate that continues to turn, in harmony with the dynamics of fishermen's lives, which are inseparable from risk and hope. The 333 pattern is formed from the spiritual beliefs of the creators, symbolizing God's involvement in every phase of human life as a balancer between good and evil. The Tarung pattern presents the symbol of inner struggle and fate through two dancers facing each other, like the struggle of fishermen against the unpredictable conditions of the sea. Meanwhile, the Larungan pattern represents the core ritual of Petik Laut, beginning with dancers gathering in formation as a symbol of cooperation, followed by one dancer at the front carrying an offering (a buffalo head) and other dancers behind, depicting the enthusiasm of the community boarding the ship in unison during the offering ceremony.



**Floor patterns (1) Clockwise; (2) 333 pattern; (3) Fighting pattern; (4) Larungan pattern.**

### **3) Makeup and Clothing**

In the “Larung Segoro” dance performance, makeup and costumes are very important supporting elements to reinforce the characters and atmosphere that are being conveyed. Makeup is used to emphasize the dancers' expressions so that they remain clearly visible to the audience despite the distance and limited lighting on stage. The makeup is tailored to the character of the coastal community, which is simple yet strong in spirit, so the strokes on the dancers' faces emphasize a natural and resilient appearance. Meanwhile, the costumes are specially designed to support the dancers' movements and visual appearance. The costumes not only serve to cover the body but also contain certain symbols that represent the culture and values of the coastal community. The ornaments on the costumes are selectively chosen to emphasize the identity and meaning that the work aims to highlight, creating harmony between movement, character, and aesthetic value as a whole.

In the “Larung Segoro” dance performance, the use of costumes and props is an important supporting element that reinforces the character and atmosphere of the work. The dancers' costumes consist of three main parts: the head, upper body, and lower body. The head



is adorned with an updo, jasmine flowers, roses, gold decorations, and earrings to depict the elegance characteristic of coastal women.



**Figure 8: Head accessories – hair buns, flowers, and earrings.**

The upper body uses furing, kemben, belts, and necklaces that emphasize the shape of the body and support the beauty of movement.



**Figure 9: Body accessories – belts, sashes, and necklaces.**

Meanwhile, the lower part consists of a skirt with coastal motifs, ilat-ilatan, and rapek that reflect cultural identity.



**Figure 10: Lower accessories – skirts and leg decorations.**

The dance properties in this work are also very distinctive and symbolically meaningful. Sampur is used as a movement aid that reinforces the expression of the choreography. The buffalo head (Aang) is used as a representation of the main offering in the larungan ceremony, symbolizing the abundance and blessings of the earth and sea. The tumpeng symbolizes cooperation and gratitude for the bounty of the sea, while the incense/smoke container adds a sacred touch to the ritual with its scent and smoke, enhancing the atmosphere of the performance.



**Figure 11: Smpur, Aang, Complete appearance of costumes and props in the Larung Segoro dance performance.**

#### **4) Music**

Music in the Larung Segoro dance performance is an important element that blends with the movements, creating harmony between rhythm and bodily expression. Music does not merely serve as accompaniment but also reinforces meaning and clarifies messages that cannot be fully expressed through movement alone. In this dance, music is designed to synchronize the tempo, beats, and dynamics of the dancers' movements to form a cohesive and emotional composition. Therefore, dancers are required to have a high sensitivity to the rhythmic pressure and tempo of the music, so that each of their movements is in sync with the rhythm. The music used in this work relies on the exploration of Javanese pentatonic scales and traditional musical instruments, reinforcing the local and cultural values of the region that form the backdrop of this dance work.

Musically, Larung Segoro uses a combination of various traditional musical instruments such as bonang, demung, saron, kempul, Banyuwangi kendang, kendang gede, gong suwukan, gong gede, dug-dug, and kecrek kura. This combination of musical instruments creates an emotional atmosphere that supports the dramatic narrative of the dance, ranging from happy, sad, tense, to sacred. The presence of music in this work is arranged in such a way that it harmonizes with the flow of movement and emotions built in the performance, especially since this dance depicts the spiritual journey and life of coastal communities in the sea harvest ceremony. Music not only enlivens the atmosphere, but also emphasizes the transitions and emotional changes that occur throughout the performance.

The opening music begins the performance with the lyrics "sumunaring cahya ing wetan," which describe the atmosphere of the morning, when fishermen prepare for the Petik Laut ceremony by getting their equipment ready, such as nets, boats, and offerings. Ethnic music enriches the performance with nuances from various cultures such as East Java, Pandalungan, Terbang Bandung, and Kalimantan, all of which are related to the background of fishermen's lives. Prayer music brings a solemn and religious atmosphere with the lyrics "Puji kunjuk maring gusti kang tansah maring rejeki" (Praise be to God who always provides sustenance), as a form of worship to God for His blessings, and serves as a bridge to the climax. Larungan music serves as the climax of the performance, beginning with the call "hee ndang dilarungne segorne yooo," accompanied by cheers that reflect the spirit and unity of the community in performing the larungan ritual at sea. These four musical segments create an emotional

atmosphere that harmonizes with the narrative journey and cultural values highlighted in the work.

Notasi Larung Segoro

1.

2.

3.

4.

**Figure 12: Notation of the Larung Segoro Dance**

### 5) Stage Layout

A stage is a place where works of art are performed, either publicly or in specific circumstances. In a performance, there is an area where the audience and performers interact to enjoy the show. An artistic work, in its creation, has no limitations regarding space and time, but requires some adjustments in its presentation when performed in different stage areas. The Larung Segoro dance was originally created for the annual East Java Dance Festival in 2017. The event was held at the East Java Cultural Park (Cak Durasim Building). The Larung Segoro dance within that building had a performance format adapted to the existing conditions, such as the number of dancers to fill the stage area, dancer blocking, and the use of lighting effects.



**13: Stage layout in the Cak Durasim Building**

(photo source: YouTube Seni Budaya: Pasuruan City "LARUNG SEGORO" East Java Dance Festival 2017, 2018)

The performance of the Larung Segoro dance was presented during the Petik Laut traditional ceremony, which took place outdoors. The stage layout for the Larung Segoro dance performance in this event required several adjustments, such as the activity being held outside the building and taking place in the late morning, the involvement of dancers in the Larungan procession, adjustments to the number of dancers due to the small performance area, which is located below the stage and close to the audience.



**Figure 14: The Larungan Parade and Larung Segoro Dance Performance at Gembong Port in Pasuruan City**

(source of photos from observation and documentation: Sanggar Seni Dharma Budaya and DISPARPORA Pasuruan City, 2018)

### 3.2 Discussion

The Larung Segoro dance was created as a representation of the Petik Laut traditional ceremony in Pasuruan City, which has a profound meaning for coastal communities, especially fishermen. In the choreography process, the creators highlighted local elements through symbolic movements that depict the struggles, gratitude, and spiritual life of the community. The choreography creation process refers to the concept of dance creation as explained by Soedarsono (2004), namely through the stages of exploration, improvisation, and formation. Parisca went through these stages by directly observing Petik Laut activities, recording cultural symbols, and translating them into meaningful movements.

During the exploration phase, the artist delved into the important elements of the Petik Laut traditional ceremony, such as the buffalo head symbol, nets, and the sea atmosphere, then transformed them into expressive and communicative dance movements. This aligns with Smith's (1985:16) assertion that "movement is a broad and varied language of communication through various combinations of elements." Movement in Larung Segoro is not merely physical expression but becomes a symbol of the struggle for life, solidarity, and spirituality. Various movements such as "ukelan pentang," "tusukan," and "budalan larungan" represent the dynamics of the fishing community's life, from preparation to the execution of the Larung ritual.

The floor patterns, as part of the choreography, also support the visual power of this dance. Patterns such as "clockwise," "333," and "larungan" are used as symbolic forms of the philosophy of life, spirituality, and togetherness. Referring to Soedarsono (2004:53) on the importance of movement and stage layout, the creators used this as

a reference to develop a varied floor design to match the symbolic meaning they wanted to convey. Floor patterns are also used to represent the dynamics of events, such as the formation of a ship's larungan and community cooperation.

In addition to movement and floor patterns, other elements such as makeup, costumes, and props also reinforce the choreographic narrative. According to Soedarsono (2004:57), makeup in performances must align with the character and expression of the dance to be visible from a distance under limited lighting conditions. In Larung Segoro, the makeup reflects the simplicity and spirit of coastal residents. Meanwhile, the costumes used feature typical coastal attire such as kemben, belts, and patterned skirts, as well as props such as sampur, buffalo heads, and tumpeng.

The music used in the Larung Segoro performance plays an important role in setting the emotional mood. The music begins with the lyrics "sumunaring cahya ing wetan" (the light of the east), which describes the spirit of the morning, followed by ethnic music that represents cultural diversity, such as Kalimantan and Terbang Bandung. During the prayer segment, the music conveys devotion to God, reaching its climax during the larungan ceremony, accompanied by cheers that reflect the community's enthusiasm. This music aligns with Sutopo's theory (2002:92), which states that sound elements in dance art create dynamics and emphasize the meaning of movement.

The presentation of this dance work is adapted to the context of the space and the needs of the event. In the 2017 Dance Work Festival, the presentation was held indoors with a closed stage setup, while the second form was performed in an open space following the larungan procession. The flexibility of the presentation form demonstrates how the Larung Segoro choreography can adapt without losing its aesthetic and symbolic value. This work proves that dance is not merely a performing art, but also a medium for cultural preservation and a reflection of social life. Through a symbolic representational approach, this work communicates through visual symbols without pointing to a dominant figure, emphasizing that the meaning of dance can be found in the overall harmony of movement, music, and visualization.

#### 4. CONCLUSION

Tari Larung Segoro is a group choreography that represents the local wisdom of Pasuruan City through the depiction of the Petik Laut traditional ceremony and the struggles of fishermen. The concept of this dance was developed through a long process using a symbolic approach that is evident in the movements, props, costumes, floor patterns, and music. This work has been performed in two forms: in an enclosed space (at the 2017 Dance Works Festival) and in an open space (as part of the Larungan procession), with adjustments made to suit the venue and atmosphere. The dance movements reflect the values of mutual cooperation, the life of fishermen, and expressions of gratitude to God. The researcher suggests that the government should be more proactive in providing information and documentation related to local culture, as well as promoting activities like Petik Laut. Further research is also hoped for on the traditional arts of Pasuruan City, which is rich in ethnic and cultural diversity.



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