

## **Tracing The History of The *Serai Serumpun* Dance Form as A Cultural Identity of Mesuji Regency, Lampung Province**

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This research is a dance ethnographic study that was conducted to trace the history of the *serai serumpun* dance which has lost its history. In the past, this dance was thought to have originally belonged to the Mesuji community and was an asset of the Mesuji Regency Education Office as well as the identity of the Mesuji Community of Lampung Province. This research will first discuss the form of the *serai serumpun* dance which is studied through the discipline of ethnochoreology. Then an assessment will also be made of the supporting culture of the *serai serumpun* dance, so as to obtain the values contained in it. By knowing these values, an identity of the people of Mesuji Regency will be obtained through the history of the *serai serumpun* dance.

*Keywords: tracing, history, serai serumpun dance, identity, and culture*

### ***Melacak Jejak Sejarah Bentuk Tari Serai Serumpun Sebagai Identitas Budaya Kabupaten Mesuji Provinsi Lampung***

Penelitian ini merupakan sebuah penelitian etnografi tari yang dilakukan untuk melacak jejak-jejak sejarah tari *serai serumpun* yang kehilangan sejarahnya. Tarian ini pada masa lampau diduga asli milik masyarakat Mesuji dan merupakan sebagai aset Dinas Pendidikan Kabupaten Mesuji serta sebagai identitas Masyarakat Mesuji Propinsi Lampung. Penelitian ini terlebih dahulu akan membahas mengenai bentuk tari *serai serumpun* yang dikaji melalui disiplin ilmu etnokoreologi. Kemudian dilakukan juga pengkajian kepada budaya pendukung dari tari *serai serumpun*, sehingga mendapatkan nilai-nilai yang terkandung di dalamnya. Dengan mengetahui nilai-nilai tersebut, maka akan didapatkan sebuah identitas masyarakat Kabupaten Mesuji melalui pelacakan sejarah tari *serai serumpun*.

*Kata kunci : melacak, sejarah, tari serai serumpun, identitas, dan budaya*

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## INTRODUCTION

Mesuji Regency is one of the regencies in Lampung Province. It is the result of the division of the Tulang Bawang Regency. Previously, Mesuji was a sub-district in Tulang Bawang Regency, but due to its wide location and sufficient resources to be independent, a new Regency was formed. In addition, the location of Mesuji is too far from the capital of Tulang Bawang Regency, namely Menggala, the difficulty of doing administrative matters was the reason that supported the formation of Mesuji Regency. On the basis of accelerated and equitable development, increased welfare, and affordability of public services, the Mesuji community components who are members of the Mesuji Regency Preparatory Implementation Committee (P3KM) chaired by the late Ismail Ishak (former Deputy Regent of Mesuji) expressed the community's desire to separate themselves from Tulang Bawang Regency and form Mesuji Regency.

There are nine old villages in Mesuji Regency, namely, Wiralaga, as the oldest village, then the Sungai Sidang, Sungai Cambai, Sungai Badak, Nipah Kuning, Sri Tanjung, Keagungan Dalam, Talang Batu, and Labuan Batin. The majority of the people in the old villages are Lampung people and also Ogan Komerling Ilir people. Geographically, Mesuji Regency is located in the eastern part of Lampung Province. In the north, east, and west, Mesuji Regency is directly adjacent to Ogan Komerling Ilir (OKI) Regency, South Sumatra Province, in the south it is bordered by South Rawajitu District and Penawar Tama District, West Tulang Bawang Regency and Way Kenanga District, West Tulang Bawang Regency.

As a border area between two provinces, namely Lampung and South Sumatra, Mesuji Regency has cultures that are acculturated from several cultures. The number of transmigrants who choose to live in Mesuji Regency also affects the culture that exists in this Regency, so the culture of Mesuji Regency does not yet have its own uniqueness and then cannot be directly recognized as in other districts in Lampung Province which is very thick with Lampung culture. The culture that exists in the Mesuji community is very diverse and is unique because of the geographical location of Mesuji Regency which is a border area that elaborates on two major cultures, namely the culture of South Sumatra and Lampung, so it cannot be claimed that Mesuji culture is Lampung culture and vice versa. Therefore, Mesuji Regency has not been able to determine which culture becomes the root of their cultural identity.

As happened in one of the forms of culture currently owned by Mesuji Regency, namely the *serai serumpun*. Siti Minah, one of the *serai serumpun* dancers from Wiralaga Mesuji Village said that this dance is a dance to welcome great guests, which is usually used by the Mesuji community at big regency events. This dance symbolizes the unity of the Mesuji people who are bound by one form of dance choreography (Interview: Siti Minah). This is in line with what was expressed by traditional leaders and musicians from the Wiralaga Mesuji Village, Auza Asendi, who said that this dance contains two cultural elements, namely the culture of South Sumatra and the culture of Lampung. *Serai serumpun* dance cannot be said to be a dance in the customs of the Lampung people, this is supported by the elements of motion, music, and costume worn in the dance, which is very thick with South Sumatran culture.

As a district that is already 14 years old, Mesuji Regency should determine its cultural identity, because it is very important for the sustainability of the social life of the Mesuji Regency community. Culture itself has meaning as all living habits that exist in certain communities including knowledge, economic systems, agricultural technology, religious ceremonies, social organizations, languages, and arts (Koentjaraningrat, 1985: 3). The existence of cultural identity for the community is something very important, this is what then becomes the basis of the community in living a stable life. If the community does not have a cultural identity, then the people of Mesuji Regency will become an unstable society and it is easy to cause conflict between the communities themselves.

This research was conducted to understand the identity of the people of Mesuji Regency by studying the *serai serumpun* dance and the elements that make up the dance. Through an assessment of the elements that make up the *serai serumpun* dance, the values of cultural identity that exist in Mesuji Regency will be obtained. After obtaining these values, the true identity of the Mesuji Culture can be determined. This research was important to be carried out to determine whether the cultural roots of Mesuji Regency are Lampung culture or South Sumatra culture, this also applies to other cultural elements.

## LITERATURE REVIEW

This research is still original considering the existing books and research results. The books, journals, and research obtained on the form of performing arts in Mesuji Regency mostly state that the culture in

Mesuji Regency is still very "exotic" and there is still much need for in-depth study. This study with the aim of tracing the history and cultural identity of Mesuji Regency through the study of the *serai serumpun* dance was carried out using ethnochoreology as the main umbrella (Mustika: 2002). This study is used to look at the historical traces of the *serai serumpun* dance and the supporting elements in it. After that, the concepts of identity and cultural values were also used to determine the supporting culture which is ultimately expected to determine the identity of the Mesuji Regency itself. This is done to find the cultural identity of the people of Mesuji Regency. According to Arnold Hauser in his book titled *The Sociology of Art*, art is said to be a product of society. The production of the 'outcome' of works of art depends on the sociohistorical of a number of diverse factors.

The life of performing arts is basically part of the journey of a culture that is largely determined by the supporting community, which in the process develops (Houtser, 2005). In addition, social problems that occur in society involving performing arts often occur. Therefore, performing arts have a very close relationship with people's lives and their environment. According to RM Soedarsono (2002), in order to observe the development of Indonesian performing arts from the past to the era of globalization, it is necessary to trace the history and origin of the traces of art with its dance function.

## RESEARCH METHODS

This research used field and literature methods, as well as dance ethnographic methods to be able to find out the historical traces of the *serai serumpun* dance as the Cultural Identity of Mesuji Regency. The ethnographic method of dance is carried out using ethnography according to Spardley (2007) with a gradual forward flow, where ethnographic research in a gradual forward path is carried out by completing the research steps one by one to obtain coherent results. The steps are as follows:

- 1) Determining the informants. The selected informants are traditional leaders, artists, *serai serumpun* dancers and also supporting communities in Mesuji Regency.
- 2) Interviewing informants. Interviews were conducted in a structured and unstructured manner with the informants who have been determined above to obtain information about the *serai serumpun* dance.

- 3) Conducting direct observations of the culture under study. Researchers went directly to the field to see and observe the dance and the culture that supports the dance.
- 4) Writing ethnographic notes. The research took place simultaneously with the researcher writing ethnographic notes which would later be useful during data analysis.

Conducting studies and writing ethnographic results. After getting the results, the researcher conducted an assessment based on the theories and a literature review that has been determined and write the results of the research.

## DISCUSSION

### Ethnography of the Mesuji Society

Mesuji is the name of an ethnic group that inhabits an area in Sumatra, precisely in the southern part. The distinctive feature of the Mesuji clan is that it has farming or *ume* activities, and lives along the river, one of which is named the Mesuji river. Administratively, the Mesuji area is included in the province of Lampung, which is also included in the Tulang Bawang district. Mesuji then continued to develop into a developed area and succeeded in becoming a district that was named Mesuji district.

Based on the website of the local government of Mesuji ([www.mesujikab.go.id](http://www.mesujikab.go.id)) Mesuji district was inaugurated on October 29, 2008, which is the result of the division of the Tulang Bawang district as the parent district. Mesuji Regency was formed by Law no. 49 of 2008 which also stipulates that the capital city of the Mesuji district government is located in the Mesuji sub-district, namely the village named Wiralaga Mulya. According to data based on the local government website, Mesuji has 7 sub-districts and 73 villages with an area of  $\pm 2,184 \text{ Km}^2$  or 218,400 Ha. The sub-districts include Way Serdang, Simpang Pematang, Panca Jaya, Tanjung Raya, Mesuji, East Mesuji, and North Rawajitu.

The Mesuji people live along the Mesuji river and other rivers. It can be said that the river in Mesuji is a cultural area for the Mesuji people. Based on information from sources and informants, Mr. Auza Asendi stated that there were 9 old villages in Mesuji.

Land and river are two elements that are inseparable from the life of the Mesuji people since time immemorial. In the past, for the first time, the prince

of Mad came to Wiralaga or the Kabung river to find fertile land for agriculture and plantations. The land was then increasingly fertile and able to support the economic life of the Mad prince's entourage in clearing the land. By using the *ume* farming system, the economic condition of the Wiralaga village continued to improve. The land is planted with rice fields, pepper, coffee, cassava, and other plantation crops, especially the area occupied by the community is an area along the river, thus indicating that the river is one of the important economic bases for the Mesuji people.

Until now, the Mesuji community is known for its extensive and reliable land ownership in a fishery-based economy. The river is not a foreign thing for the Mesuji community because the Mesuji community is a society that has to manage the river. At first, the Mesuji indigenous people had a livelihood in the form of gathering forest products such as rattan, resin, and others, then the livelihood changed to farming in different fields or *ume* and catching fish in rivers. This is due to the geographical condition of Mesuji which is traversed by several rivers and is very suitable for farming. Along with the economic development of the Mesuji community, the Mesuji have developed in terms of the economy so that they are able to take advantage of this geographical situation well and open other sectors to support businesses in the local area.

In addition to abundant natural potential, Mesuji district also has a wealth of culture and customs inherent in its people. Mesuji with nine villages located along the Mesuji river, they do not have any traditional groups such as clans or *buay*. This is because they only adhere to a large family name system which is taken from the male line or patriarchal lineage, namely the lineage taken from the male lineage. So, there are no levels of tribes or sub-tribes in this indigenous Mesuji community. However, this has become an identity that is different from other regencies in Lampung.

### Forms of *Serai Serumpun* Dance

*Serai serumpun* dance is one of the arts that developed in the Mesuji community. This dance is a form of community pride for its cultural identity. *Serai serumpun* dance is performed only on special occasions, such as traditional events, and to welcome important figures who are present at the Mesuji such as governors, regents, and other public officials. Based on an interview with Mrs. Siti Minah, an important figure of the *serai serumpun* dance, she said that this dance is estimated to have existed since the 1950s. This dance was originally created by a female figure of Sinungan descent,

namely Ibu. This dance was created as a form of solidarity from the community and illustrates the unity of the Mesuji community. At the beginning of its creation, this dance was performed only to families of traditional descent, outside of traditional descent, this dance could not be performed.

*Serai serumpun* dance is taken from two words, namely *serai* and *serumpun*. The word *serai* is taken from a plant that is usually used as a kitchen spice, namely *serai*/lemongrass as a description of the lemongrass which is long and lush and has a distinctive taste. *Serai* plant is a cooking ingredient that is used by anyone as a cooking spice to add flavor to preparation, so this illustrates that *serai* has meaning as a specialty that adds value. Then the word *serumpun* has the meaning of unity. The word *serumpun* has the same value as the philosophy of *Bhineka Tunggal Ika*, which means that even though they are different, they are still one. So if based on the elaboration of the meaning of *serai serumpun*, this dance depicts a strong unity above differences that has a distinctive value.



Figure 1. Interview with Mrs. Siti Minah  
(Source: I Wayan Mustika, 2022)

Based on interviews with informants, the *serai serumpun* dance was first performed around the 1950s in welcoming the arrival of Ir. Soekarno who was present in Lampung. After that, this dance was again danced at the Bogor Palace. Thus *serai serumpun* dance becomes a dance of the pride of the Lampung people, which is known and performed at the presidential palaces. However, as time went by, the *serai serumpun* dance has begun to be abandoned. The reason for this is that there are no institutions such as dance studios that study the *serai serumpun* dance, so there is no regeneration that can dance this dance. In addition, there is also no documentation that clearly describes what the *serai serumpun* dance is like developing in the community.

*Serai serumpun* dance is a typical and original dance of the Mesuji community created by the extended family of Muhammad Ali Sinungan that is also the founder of Mesuji. This dance is usually performed

in order to welcome kings, traditional leaders, and public officials who attend the Mesuji area or weddings and other big events. This dance is performed by three to five dancers according to the conditions and needs of the dance performance by forming a circle formation that continues to move dynamically. *Serai serumpun* dance contains sacred values and is full of philosophy and aesthetics of the traditional arts of the Mesuji people. This dance is performed with soft and flowing movements and the deep passion of each dancer. So indeed *serai serumpun* dance is a traditional Mesuji dance that has great value for its people.

### **Serai Serumpun Dance Movements Variety**

Dance is a rhythmic arrangement of movements of the body's limbs that are patterned in space and time and are influenced by expressions and emotions so that they create beauty (Indrawan, 2021: 2). Movement in dance is the main element that is able to convey a message in the dance and is able to provide the identity of an area through distinctive

movements. *Serai serumpun* dance has a distinctive movement that is divided between hand and footwork in harmony. The *serai serumpun* dance is basically performed with a soft and flowing movement without breaking, this illustrates the unbreakable cohesion and unity. When it was first created, this dance was a dance with slow and gentle movements that described the elegance of the Mesuji woman.

The following is the description of the name of the movement and the description of the movement for the *serai serumpun* dance:

### **Langkah Utama Movement**

The first movement performed by a *serai serumpun* dancer is the *langkah utama* movement. This movement is carried out by the dancers when entering the area where the performance begins with the right footstep as a form of good steps in starting a journey that is also a custom that is believed by the people of Mesuji.



Figure 2. *Langkah utama/Langkah maju* movement  
(Source: I Wayan Mustika, 2022)

This movement is done by stepping on the right foot as a prefix with the hand positioned in front of the chest and slightly bent forward. This movement illustrates the people's confidence in starting a job or business, so it is also depicted in the *serai serumpun* dance movement. In addition, the dancer's slightly lowered gaze illustrates the simplicity and humility of the people, even though they have had abundant harvests and wealth, they must remain humble and not boast about what they have. So that this

movement really illustrates the attitude of the Mesuji people in everyday life.

### **Sembah Movement**

The *sembah* movements are the same as Lampung dance and dances in other areas that use *sembah* movements. This movement begins with a straight body position and then moves to *ukel* movements or circular hand movements then, the palms meet while the body is leaning forward.





Figure 3. *Sembah* Movements  
(Source: Mustika, 2022)

*Sembah* movement has a meaning as a manifestation of respect for the people who are present when this dance is performed. *Serai serumpun* dance is performed at the event to welcome important guests and public figures, and the *sembah* movement is an expression of respect for the presence of the important guest. In addition, the *sembah* movement in the *serai serumpun* dance also illustrates how people who live side by side with different ethnic groups still respect each other's differences.

### ***Serai Movement***

*Serai* movement is one of the distinctive movements of this dance, this is because this movement is

named after the original name of the *serai serumpun* dance. This movement becomes unique and different when the hand movement mimics picking something and then it is opened like a flower that is blooming. In addition, hands that are straight in one direction also describe a *serai* that is long and lush. This movement is done with a straight posture and then starts with the right hand straightened towards a right angle, while the left hand is above the shoulder parallel to the face. Then the legs are crossed and this is done by turning and facing forward and backward.



Figure 4. *Serai* movement  
(Source: Edo, 2022)



Figure 5. *Serai* movement  
(Source: Edo, 2022)

*Serai* movement depicts openness and elegance when the dancer performs the movement. The hand gestures that are straightened open to the right illustrate the openness of the Mesuji community towards immigrants who want to inhabit the Mesuji. In addition, the openness referred to is also in line with the *piil pesenggiri* values, namely *nengah nyappur* which has the meaning of intermingling between indigenous people and immigrants. *Serai* movement contains the philosophy that the openness of the Mesuji community will lead them to success and prosperity. In addition, the position of the dancer's body and the direction of view describe the elegance and beauty of Mesuji girls who are famous for their beautiful faces.

### ***Serai duduk* movement**

This movement is the same as the *serai* movement, but the difference is that it is done in a sitting position and with the right hand on the left shoulder and vice versa.



Figure 6. *Serai duduk* movement  
(Source: Edo, 2022)

Movements in the *serai sereumpun* dance are performed repeatedly but in no definite order after the first and subsequent movements, but are adjusted to the agreement of the dancers. Slow and gentle movements make this dance have a long enough duration. In addition, the movements of the *serai sereumpun* dance are carried out repeatedly with a floor pattern that rotates between the dancers. So that this dance movement is not interrupted and continues to move dynamically.

### ***Serai Serumpun* Dance Costumes**

Costume and make-up are two of the most important supporting elements in performing arts, including

dance performances. Fashion and make-up are not just to beautify a work of art but more than that, costume and make-up can be used as a medium to express and implement the uniqueness of local wisdom. In addition, costume and make-up in dance are also a form of aesthetic representation function which will become the identity of the dance work based on the culture that develops in the area.

*Serai serumpun* dance is a traditional dance performed in welcoming important guests. This dance is performed by 5 female dancers or called the *gadis-gadis* in the dance full of elegance. The costume worn by dancers is costumes that are also worn by Mesuji girls in traditional events. But what makes the difference is the use of make-up and accessories in this dance. Based on data from informants, there is no documentation on how the costume was worn by *serai serumpun* dancers in the past, but what is certain is that the dancers used the *kebaya kurung* and *songket/tapis* cloth. Traditional costume is also worn as dance costume that gives identity to this *serai serumpun* dance. In line with the opinion of I Wayan Dibia in Irawan who stated that the traditional costume used in traditional activities can also be applied among the local community so that traditional costume is also a dance outfit.



Figure 7. *Serai Serumpun* Costume  
(Source: Siti Minah, 2022)

The costume worn by the *serai* cognate dancers is the *kebaya kurung* which is generally worn by girls in southern Sumatra. This costume is an acculturation of Malay and Islamic culture. This *baju kurung* is usually made of satin with striking colors such as red and gold. This color is also commonly worn in the *serai serumpun* dance. In addition to the *baju kurung*, this dance also uses a geometric patterned *songket* cloth made of silk thread woven with gold thread, which can be in the form of floral, zig-zag, horizontal, and other motifs.

But at this time, the use of *songket* cloth can be replaced with *tapis* cloth or with other motifs.

### **Serai Serumpun Dance Accompaniment**

The accompaniment or music is one of the most important parts of the dance. Music as a dance accompaniment can be analyzed as the accompaniment of dance movements, which serves as an illustration to support the atmosphere of the dance theme. The terms dance music and dance accompaniment are music to accompany social dances or both, which can be pieces of music in whole or in part from a larger musical arrangement (Musfitasari, 2019:4). It can be understood that dance music is music that is composed to accompany a dance. Dance and music are interdependent, in other words, they need each other. The relationship between the two is very close, and although actually music is able to stand alone as a work of art, in its context as a dance accompaniment, music cannot be separated from the dance that accompanies it. In general, people already know that the partner of dance is music as an accompaniment. The art of dance and music comes from the same source, namely the human rhythmic impulse or instinct.

*Serai serumpun* dance is accompanied by a guitar, the music made has a role to add a graceful and majestic impression to this dance. The guitar has been used as accompaniment since the first time this dance was created. *Serai serumpun* dance uses a musical instrument type of chordophone, which is a musical instrument whose sound source comes from strings.



Figure 8. *Serai serumpun* dance musical instrument  
(Source: Asendi, 2022)

The function of music accompaniment in the *serai serumpun* dance is as a means of expressing aesthetic and symbolic power. The Mesuji community is a society that has a diverse culture. So that the music in this dance becomes a symbol of the cultural state of society, especially the Mesuji community (Interview: Asendi, 2022).



Figure 9. Interview with Siti Minah and Auza Asendi  
(Source: Edo, 2022)

Apart from that, the music in the *serai serumpun* dance is a form of integration and community identity. It is undeniable that many tribes in society eventually form different groups and types. Even many guitar instruments are also played as music accompaniment, but in the *serai serumpun* dance, the music plays a different tone or musical presentation from other regions. This has become the identity of the community and the *serai cognate*.

### **Cultural Values in Serai Serumpun Dance.**

Dance is one of the branches of art which is the most basic and oldest human expression (Nurshanti, 2019: 133). Dance is a form of human expression which is symbolized in the form of motion, space, time, and other supporting elements. Mesuji Regency has a diversity of customs, culture, and arts that develop in the community, one of which is the art of dance. *Serai serumpun* dance is one of the art forms in the Mesuji community which has now begun to be forgotten, even though this dance was the forerunner of other arts born in Mesuji. *Serai serumpun* dance contains many values and philosophies in society which are in the form of motion, accompaniment, and costume worn. This dance is also the identity and pride of the community in connection with the local wisdom.

The values contained in the *serai serumpun* dance are as follows:

#### **Ethical values.**

In *serai serumpun* dance, it can be seen that there is a *sembah* movement performed by the dancers as a form of respect for the important guests who are present and as good ethics carried out by the Mesuji community. Based on the opinion of Keraf in Akhmad (2021: 6), it is stated that ethics is a custom



or good life habit. These good values live in the Mesuji community as seen in the *serai serumpun* dance. In addition, the depiction of the *serai serumpun* dance is a polite attitude which is also reflected in the movements and costume worn. Courtesy is defined as respectful behavior towards others. Courtesy are closely related to good manners. The value of manners contained in the *serai serumpun* dance is seen from the movements of the dancers who lower their eyes when they first enter the staging area.

In addition, the costume worn by dancers can also describe the value of manners. This dance uses long-sleeved *kurung* and uses long *songket* cloth to cover the ankles. The costume worn are closed costumes so it is appropriate if worn in traditional events or in the events of welcoming guests. The costume also helps the dancers to look more graceful and beautiful when performing the dance. These things also illustrate that the Mesuji community highly upholds good manners in life.

### **Social Values**

*Serai serumpun* dance is one of the arts that is present in traditional and in events of welcoming important guests. So in its implementation, of course, it requires help from other people in order to make the dance performance a success. *Serai serumpun* dance cannot run on its own without the help of other parties in the sense that parties outside the dancers really help the continuity of this dance. *Serai serumpun* dance which also means the dance of unity and cohesion certainly illustrates how people work hand in hand and work together in life without minding different backgrounds. This is also in line with the value of *piil pesenggiri* of the Lampung people, namely the *sakai sembayan*.

The people of Lampung recognize *sakai sambayan* as a form of social solidarity in helping others and working together. So it is no stranger that in every event, the community will work together to help people who need help. In *serai serumpun* dance, dedication to show the best can be seen in the training process of the dancers. Of course, the social values that are deeply rooted in each dancer also motivate the dancers to perform well. In essence, every art or culture in society has a social value in it as a form of regional wisdom.

### **Aesthetic Values (Beauty)**

Beauty is seen as an essential value in human life. Beauty has become a universal part of life and is found in various aspects of human life, such as in aspects of dance, music, painting, and so on. Beauty is a necessity of human life that can make a person

feel happy. Aesthetic value is the ability of an object to create an aesthetic experience for those who observe it. The greater a person's aesthetic response to the work of art, the higher the aesthetic value of the work of art (Djelantik in Anneka South, 2008:70).

The aesthetic value contained in the *serai serumpun* dance can be seen in the use of clothing or costumes worn by the dancers, make-up, motion, and accompanying music. The costume is one of the elements of beauty that blends with the dancer's body. With this element, a dance will become a unity whose beauty will be ensouled. In addition, costumes can also reveal the identity of a dance. *Serai serumpun* dance uses the typical costume worn by the Mesuji girl. The costume worn are *baju kurung* and *songket* cloth or *tapis*. Then the dance movements performed by the dancers are very graceful and gentle adding to the aesthetic impression of the dance. The music accompaniment in the *serai serumpun* dance is a classical guitar which plays a role to liven up the atmosphere and give rhythm to every movement made by the dancers.

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