

The Function of Music in Silek Minangkabau: Instrument and Cultural Values

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ABSTRACT

Silek minang is a form of traditional martial arts originating from Minangkabau, West Sumatra. This martial art consists of physical aspects and fighting techniques accompanied by music. The music has an important role and function in supporting the players' emotions, serving to enhance and support the movements and providing a heroic atmosphere in the silek performance. This article examines the musical instruments used in silek minang music and its function. This research used a qualitative approach with observation and interviews with artists, cultural figures, community leaders, Silek practitioners and traditional musicians. Our results show that each of the accompanying instruments for the silek minang including talempong, gandang tambua, gandang tasa, sarunai and gong, has a specific function and role in supporting silek in performance. The sounds and rhythms promote the player's emotional engagement when carrying out silek movements. Enthusiasm is brought about by the influence of the rhythm of loud music and a faster or slower tempo in stimulating the atmosphere. The music is at once a symbolic marker, event opener, and encouragement to players and audience. Symbolic interactions between performers, musicians and audience are co-present in the performance space in a dynamic and lively atmosphere.

KEYWORDS

*Silek Minang
Function
Music
Performance
Atmosphere*

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INTRODUCTION

Silek (Indonesian: *Silat*) is a traditional martial art that has become an inseparable part of the life of the Minangkabau people in West Sumatra. Nursyirwan et al., note in general, there are various styles of *silek*, including *silek lintau*, *silek luncua*, *silek kumango*, *silek harimau*, *silek pauh*, *silek gulo-gulo tareh*, and some of the *silek* schools that still exist today include *silek abai*, *silek pangian*, *silek taralok*, *silek colau*, *silek katiani*, *silek luncu*, *silek kotoanau*, *silek kumango*, *silek lubuk gadang*, *silek paninjauan*, and *silek harimau* (2023: 77). Indra Utama refers to it as *pancak* (*pencak*), as a genre of martial art of the Minangkabau people (2017: 1). *Silek* not only functions as an actual technique of combat but also as a vehicle to instill high cultural and moral values. One of the oldest styles is *silek tuo*. This style is known for its elegant movements and effective techniques, as well as the deep philosophy embedded in each of its movements.

In Minangkabau culture, *silek* plays a very important role as it embodies the personality of the Minangkabau people (Abdullah, 2019: 23). *Silek* is taught to boys from an early age as part of their education in the *surau*, a building that plays a very important role in the life of *adat* (customs) and religious communities (Navis, 1984: 189; see also Navis, 2009). In the dialectic of the Minangkabau context *silek* refers to the dynamic interaction between both

physical movements and the philosophical values contained within them. The movements in *silek* are not merely fighting techniques, but an expression of a life philosophy that encompasses aspects such as balance, harmony, and harmony with nature and society. As quoted from Ediyono: "The martial art of *pencak silat*, as a fighting method philosophically teaches techniques, spirituality, and physicality to help its practitioners internalize noble moral values" (2019: 299). Techniques that appear simple, such as the *kudo-kudo* movement or basic moves in *silek*, carry philosophical meanings about life balance and emotional stability.

Silek draws on movements based on defensive and offensive moves, with and without weapons. Fundamentally, *silek* initially served as a means of self-defense for the Minangkabau people in protecting their *nagari* (village) from enemy threats. Over time, *silek* has evolved not only as a martial art but also as a form of entertainment, incorporated into events such as welcoming guests, *randai* (a traditional Minangkabau theater), dance accompaniment, music, and *silek* match events, among others. As a martial art and a Minangkabau cultural heritage passed down through generations, *silek* has also been contemporarily developed in dance, known as *silek galombang*. According to Apprellisa et al., *silek galombang*, created by A. Dt Rangkayo Bungsu in 1982, is based on the traditional movements of Minangkabau *silat*. The *silek* movements in *silek galombang* are the most important elements, characterized by agile movements, intense eyesight, and dexterity. The music played to accompany *silek galombang* includes 1. *gandang tambua*, 2. *talempong*, 3. *banci*, 4. *sarunai tanduak*, and 5. *tasa* (2019: 38-39, 44).

Traditional music is one of the rich expressions of ethnic cultural heritage. Music can be found in various occasions and cultural activities within the community. Traditional music holds high philosophical values for its people. These values are presented through the form, sound, method of use, function, and role of music in supporting various artistic and cultural activities. Music is widely used in *adat* (customary) and ceremonial activities, whether cultural, religious, ritual, or other formal practices. Music accompanying *silek* is not just for musical performance as a stand alone, but it serves as an integral part of expressing heroism and providing motivation for the performers and the audience. The atmosphere is stirred by the musical expressions played. The function of music, apart from entertainment, is also to enhance the spirit of the *silek* performers and the audience. Music is an important medium in the *silek* performances in Minangkabau, as it can boost the enthusiasm of both the performers and the spectators.

The music accompanying *silek* can raise the emotional intensity of the audience and stimulate them to follow the movements. *Silek* demonstrations will not feel lively if the accompanying music is not expressive. In various events, whether competitions or cultural performances, the accompanying music for *silek* includes *gandang tambua* and *tasa*, *talempong*, and *sarunai*. The *Silek* demonstrations presented are not competitive matches but *Silek* performances as entertainment. Traditional music lives within the community, passed down through generations, growing and developing among the ethnic groups in Indonesia. Sedyawati (1992: 23) states, "Traditional music is a type of music used as an expression of cultural values that align with tradition." Traditional music reflects the culture of an ethnic group or community rooted in tradition.

In certain contexts around Indonesia, *pencak silat* serves various functions within the community. *Pencak silat* is often accompanied by traditional music, including gamelan, *gandang* (drums), *suling* (flute), *gong*, *angklung*, *calung*, *saronen*, *korca*, and others, with some even incorporating vocals to provide encouragement and create a heroic or festive

atmosphere. The musical ensemble, composed of traditional instruments from the region, is an important supporter in enhancing the performance of *pencak silek*.

Pencak silek varies by region, including differences in movements, names, costumes, props, musical accompaniment, and terminology. *Pencak silek* can be performed indoors or outdoors (see Figures 1 and 2), during the day or night. In Minangkabau, *silek* is featured in various cultural events such as wedding ceremonies, the *batagak penghulu* (inauguration of a *datuk*), *batagak gala*, and at the beginning of ceremonies. *Silek* is also showcased at festivals, whether regional, national, or international. *Silek* attractions are popular activities in various events, especially in cultural tourism. The movements in *silek* performances are diverse, including stances, kicks, punches, and jumps. According to Ediyono (2019: 302), structurally, *pencak silat* martial arts encompass four entities: stance, step movement, attack, and defense. These movements have beautiful patterns and high philosophical values for the community. This also makes *silek* a traditional art that is developed and preserved and not used indiscriminately. The uniqueness of this martial art, with its various names, also comes with specific requirements for learning it.

Learning *silek* has special requirements for prospective students. It is not just about the intention and desire. Good character is also a criterion for a teacher to accept a student. For acceptance as a student, especially in Minangkabau *silek*, there are various requirements, usually including a traditional dagger, white cloth, *lado kutu* (a bird's eye chili), salt, sugar, sewing needle, mirror, cigarettes, rice, money, and a set of *silek* clothes (*endong sapatagak*). The amount of money is usually not specified. As Ediyono explains, essentially, *pencak silat* uses all body components, various weapons, and objects effectively and optimally. The main codified gestures used include fingers, hands, elbows, arms, legs, thighs, and knees (see Figures 5 and 6), while auxiliary components are other parts of the body. All components are used alternately as support, movement, attack, and defense (2019: 302).

METHOD

This research uses a qualitative approach with a case study research method to understand the musical instruments and the function of music in the *silek minangkabau* performance. According to Yin, the case study method involves studying a case in real life, within a contemporary context or setting (Creswell, 2015: 135). In case study research, the researcher explores a contemporary bounded system (case) through detailed, in-depth data collection involving multiple sources of information, such as observations, interviews, audiovisual materials, and documents and reports, and reports a case description and case themes (Cresswell, 2015: 135-136).

Data collection in case study research recommends gathering six types of information: documents, records, archives, interviews, direct observations, and physical artifacts. This approach was chosen because it allows the researcher to deeply and holistically understand phenomena within a complex cultural context. Sugiono (2010: 15) states that the qualitative research method is often referred to as the naturalistic research method. The research is conducted in natural settings and can be also called ethnographic method. The qualitative research approach includes naturalistic or natural qualitative research, ethnography or ethnomethodology, case studies, insider perspectives, interpretation, and other terms (McCalls, Simmons, 1969, Bogdan and Taylor, 1975, 1982) Wemer and Schoele, 1987: Lincoln and Guba, 1985, Gama, 1988: Moleong, 1989, Gama, 1989 in (Abdussamad, 2021: 44).

Analysis and exploration of *silek* data, both from primary and secondary sources, related to its history, techniques, philosophy, and meaning for society. Data are sourced from

literature studies (books and articles), interviews (*silek* practitioners, trainers, cultural figures), observations (*silek* performances accompanied by music), and analysis of traditional music as accompaniment to *silek* performances. The analysis seeks to understand the meaning and context of the data by identifying patterns and structures of *silek* performances and accompanying music (videos and photos).

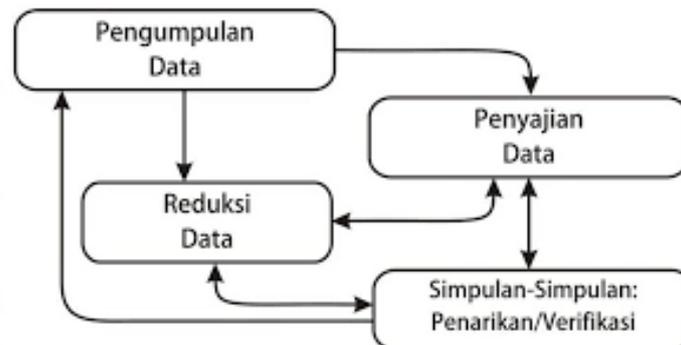


Figure 1. Research Flowchart

RESULT AND DISCUSSION

In Minangkabau, *silek* is a cultural heritage with philosophical and spiritual values. According to Cua Hendri (interview, 2025) traditional Minangkabau *silek* begins with the *malabeh* or *malabaik* step. This movement uses the *ampek* step (one step to the left and right, one step forward and back). The *silek* practitioner then takes a respectful step toward the opponent. Afterward, the *silek* practitioner prepares to wait or attack the opponent according to the *silek* movement. In its performance, *silek* fosters friendship, embodied in aspects of gaze and movement. It also emphasizes the powers of inner insight. For that reason some *silek* performances are even performed blindfolded. It falls into the category of communication, interaction between martial artists, and interaction between martial artists and the audience. *Silek* is not only known for its dynamic and elegant movements. It also emphasizes inner and physical strength. Physical strength is acquired through training in self-defense techniques, in stylized punches, kicks, and arm locks. Inner strength is acquired through spiritual and mental training, such as meditation and emotional control, through concentration, stress management, and emphasis on the balance between nature and God. *Silek* teaching and its traditional systems of transmission can be either closed or open. Closed systems have specific requirements in the form of rituals regarding student acceptance, training, venues, and the conditions under which the martial art is deployed. These tenets govern who can become a *silat* student or teacher. Open training systems are more popular, open to the public. Training centers are variously known as *sekolah silat* schools, *padepokan*, *sanggar*, *galanggang*, etc. These centers do not have specific rules for student admission, training venues, or general movements. One example presented below is the icon of a *silek* school in West Sumatra.

Silek Minangkabau movements are predominantly hand and foot movements. Hand movements include pointing, strangling, grabbing, elbowing, pushing, pressing, backhand striking, twisting, finger thrusting, and pinching. Footwork involves kicking, knee thrusting, and pinning (Interview with Cua Hendri Datuk Pangeran, 2025). The primary movements and attack patterns utilize the feet and hands. Examples of Minangkabau *silek* movements are as follows.



Figure 1. Opening Greetings, Balabeh Front, Tapiak (according to movement sequences, from left to right)



Figure 2. Balabeh Behind, Sambuik, Balabeh Left Side (according to movement sequences, from left to right)



Figure 3. Balabeh Right Side, Attack, Closing (according to movement sequences, from left to right)

Over time, *silek* performances have evolved beyond self-defense and character building. They have also become an aspect of cultural identity displayed at cultural events, such as the inauguration of a leader (*pengulu*), the inauguration of a *datuk*, weddings, the reception of honored guests, festivals, and so on. According to Cun, silat has begun to be accompanied by music, with the aim of adding excitement and motivation to the performances. The accompanying music is typically non-standard, including *talempong*, *gendang tambu*, *tasa*, *bansi*, *saluang*, and *sarunai*. Other instruments may also be added, depending on the event organizer (Interview, Cun Hendri Sutan Pangeran, 2025).



Figure 4. Gendang Tambu and Tasa (Doc. Alfalah, 2025)

The accompanying music for the *silek* Minang attraction includes *talempong*, *gendang tambu*, *gendang tasa*, *saluang*, *sarunai*, *bansi*, and *gong*, each with specific functions and roles in supporting the *silek* performance. The sound and rhythm evoke emotions in the *silek* practitioners during their movements. The impact of loud and fast or slow music rhythms can stimulate enthusiasm and relaxation. Music functions symbolically as a signal, an opening ceremony, and as motivation for both the *silek* practitioners and the audience. The symbolic interaction between the performers, musicians, and audience takes place in a shared space, creating a dynamic and lively atmosphere. Prier (1996: 48) reminds us that music has functions for humans in the areas of psychology, sociology, and culture.



Figure 5. Music Accompanying a Wedding Procession (Doc. Rosta Minawati, 2023)

In the following section, we shall describe the musical instruments commonly accompanying *silek*. In this section, the music accompanying *Silek* Minang performances is transcribed based on the video uploaded by Hariezs0808 via YouTube (<https://www.youtube.com/watch?v=Li1HKi8iq-k>). The *silek* performance in the video is

broadcast by *tambua tansa* game. *Tambua tansa* is a traditional Minangkabau music performance which has an important role in various aspects of Minangkabau culture and life. *Tambua tansa* is a percussion musical instrument consisting of a *tambua* (large drum) and a *tansa* (a type of snare drum). This instrument is played with wooden or rattan sticks. *Tambua tansa* is often used in various traditional ceremonies, folk parties and religious events in Minangkabau. According to Subroto and Rohadi, in practice, martial arts have 4 (four) symbols of meaning in building community productivity, namely the mental spiritual aspect (developing personality through asceticism, meditation or mysticism), the arts and culture aspect (depicted through dance, music and traditional clothing), martial arts aspects (tend to emphasize technical aspects formed by personality, environment, art and culture), and sports aspects (improving physical condition) (Mardotillah, 2019: 126).

There are three types of musical instruments that accompany the *silek minang* performance in the video, consisting of *saluang*, *gandang tambua*, and *gandang tasa*. The following transcriptions of the music accompanying the *silek* performance are presented below.





Notation 2. Basic Pattern of the *gandang tambua* and *gandang tasa*
(Transcription: Edward Van Ness, 2024)

Discussion

The Role of Music in *Silek Minang*

Music in Minangkabau silat functions as a tempo regulator for synchronized and harmonious silat movements, fostering enthusiasm, full concentration, solemnity, dexterity, and vibrancy in performance. The dynamics of the *silek* performance are built upon the accompaniment of drums, *talempong*, *tasa*, *sarunai*, and *bangsi*. The accompanying music is not standardized in every performance, being rather flexible in the accompanying instruments. Music also adds beauty, uniqueness, and distinctiveness to *silek* performances (Interview with Hardi, 2024).

Alan P. Merriam, in "The Anthropology of Music," explains the functions of music. Merriam divides music's functions into ten categories within the context of its use in society: 1. Emotional Expression, 2. Aesthetic Enjoyment, 3. Entertainment, 4. Communication, 5. Symbolic Representation, 6. Physical Reaction, 7. Social Norms, 8. Validation of Social Institutions, 9. Cultural Continuity, and 10. Social Integration (1964: 15-17). The functions of music can be categorized as primary and secondary in the socio-cultural context of the community. The aesthetics of traditional music lie in the types of sounds produced by the instruments, their tones, rhythms, tempos, and dynamics played. Rhythm is a musical aspect related to duration, accents, and the grouping of sounds within the overall musical pattern that forms the basic melody.

The various functions of music also relate to psychological aspects. The relationship between psychology and music is discussed in detail by Djohan (2008: 32-35). Music can be approached or viewed as the product of cognition, which is displayed through behavior. Djohan notes that music is the result of a certain environment or context. "Thus, it would certainly be more complete if we understood musical behavior by involving multidisciplinary studies." (2008: 32).

The powerful and rhythmic music, following the tempo, expresses enthusiasm for musicians, *Silek* performers, and the audience. *Sarunai* or *saluang* helps focus on starting stances, evoking memories of one's homeland and extended family. The *gong* signals the start of an event or performance, though sometimes replaced by the *tambua* drum. Before beginning *silek* movements, the players exchange greetings with each other; in individual performances, the player greets the audience.

The initial duration of *silek* players showcases postures, punches, kicks, and jumps. The beauty of the movements, accompanied by music in slow tempo which gradually escalates with the addition of the *gandang tasa* and *talempong*. The tempo quickens, supporting the *silek* duel, highlighting each player's skills. When using props like knives, very fast music creates a tense atmosphere, producing a heroic ambiance, eliciting dramatic audience responses. To end the fight, the music slows, and the *silek* performers display slower more

aesthetic movements, closing the match with mutual greetings between the performers and the audience.

The philosophy in *silek* performances emphasizes principles of ethics, logic, and aesthetics. Politeness in starting a fight and all displayed movements embody ethics, logic, and aesthetics towards opponents and spectators. Subroto and Rohadi note that martial arts in practice embody four symbolic meanings to enhance community productivity: mental-spiritual aspects (developing personality through meditation or spirituality); cultural aspects (represented through dance, music, and traditional attire); martial arts aspects (focusing on techniques shaped by personality, environment, art, and culture); and sports aspects (improving physical condition) (Mardotillah, 2019: 126).

Several functions of traditional music in ceremonies and customs in Minangkabau include the use of the *tambua* drum during wedding processions. The procession, illustrated in Figure 3, showcases the *tambua* drum accompanying the bridal family entourage. This activity also becomes a parade for the benefit citizens and passersby, marking the procession for traffic safety.

1. Motivation Accompanying

Music in *Silek* performances serves to elevate the spirits of the *silek* practitioners, the audience, and the musicians. The *silek* performers and audience become more enthusiastic about every movement. Music plays a significant role in *silek*. The harmony of the movements displayed, the tension-creating movements, foster a dramatic atmosphere. Music's role supports the ambiance, signals movement changes, and stimulates *silek* practitioners in kicking, blocking, punching, jumping, etc. Musicians and *silek* practitioners interact to synchronize the tempo and movement expression.



Figure 6. *Silek* Minang Accompanied by Music (Source. Alfalah, 2025)

Music greatly influences and stimulates *silek* practitioners' movements. It provides rhythm, accentuates expression and atmosphere, offers accents, and regulates rhythm or counts, prompting practitioners to execute movements. Music holds a vital role in *silek* attractions, serving not only as entertainment but also as a tool to boost motivation and energy for the practitioners. From enhancing focus and concentration, psychological conditioning, fostering a sense of unity, to providing physical and mental stimulation, music significantly contributes to *silek* performances. Through the rhythm and melody of traditional music, it helps *silek* practitioners achieve optimal mental and physical states, enabling them to perform with high energy and enthusiasm. Thus, music is not just part of

Silek culture but an essential element supporting the success and effectiveness of *silek* performances.

2. Entertainment

Performing arts in various cultural activities not only function as rituals, symbolic representations and dance accompaniments, but also as entertainment. In Minangkabau, the musical instruments *gendang tambua*, *gendang tasa*, *talempong*, *sarunai*, *saluang* function to enliven events (alek) such as weddings, housewarmings, *batagak penghulu* (inauguration of clan leaders), circumcisions, and other ceremonies, which function as entertainment. Music as accompaniment has unique regional artistic value. Regarding characteristics and styles of music, Nettl regards style as the aggregation of features within a composition which is also found in other compositions within the same cultural complex (2012: 165). In the context of Minangkabau music, the harmony of the *tambua* drum, *tasa* drum, *talempong*, *sarunai* and gong creates sounds that enliven and enhance the atmosphere. Music stimulates *silek* players to perform their movements skillfully, slow or fast, with the right tempo. *Silek* practitioners' creative solo performances showcase their skilled movements, both with and without weapons. The role of musical instruments in the performance ensemble can be described as follows.



Figure 7. *Silek* Fight in the Field and *Silek* Fight Indoors (Doc. Nursyirwan, 2023)

a. *Gendang Tambua* and *Tasa*

Gendang tambua and *tasa* are not only accompanying musical instruments in *silek* but also crucial elements that enrich the aesthetic and cultural experience of the *silek* performance. Their role extends beyond setting rhythm and melody; they also convey emotions, assert cultural identity, and honor the rich heritage and values of *silek* tradition. The *gendang tambua* is a traditional percussion instrument categorized as a membranophone, typically played with sticks made from wood or rattan. The drum provides a strong and steady basic rhythm in the *silek* performance, helping to regulate the movements of the *silek* practitioners and maintain synchronization between their steps. Practitioners often adjust their movements to the drumbeats, making the *gendang tambua* a natural metronome in practice and performance.



Figure 8. *Tambua Tasa* Performance in *Silek Minang*
(Source: <https://www.youtube.com/watch?v=mS705ewRVmY>)

The function of the drum in accompanying music in various repertoires is to set the tempo and create a lively atmosphere. Whether fast or slow, the drum also plays a role in regulating specific tempos and emphasizing the intent and purpose conveyed to the audience and *silek* practitioners through accentuated drumbeats, which are followed by the drummer's expressions. This continuous and uninterrupted drumming can create a more vibrant and festive atmosphere. The drum can also function as a closing instrument to end the musical performance.

In accompanying *silek* performances, the beats of the *gendang tambua* can vary, from slow to fast, depending on the performance's needs. Fast beats increase intensity and energy in the *silek* arena, while slow beats allow for calmer and more technical movements. Additionally, the sound of the *gendang tambua* can elevate the spirit and mentally prepare the *silek* practitioners when facing opponents in the arena, helping them focus and channel their energy. In *silek* performances, the *gendang tambua* is played with tight beats in a 2/4 time signature, continuously until the *silek* performance ends.

The *tambua* is a percussion instrument used in *gendang tambua* performances. Generally, the head of the *tambua* is made of plastic or fiber. Typically played by one person, the *tambua* rhythmic sound adds a layer of complexity to the basic rhythm produced by the *gendang tambua*. With its higher and sharper sound, the *Tasa* provides a different musical color and nuance, enriching the overall auditory experience in the *gendang tambua* performance. The *tambua* plays an important role in setting the dynamics and emotions of the performance. Its rhythms and beats are tight and varied, sometimes played softly and calmly, other times loudly and energetically, helping to create a mood that matches the performance. For example, fast and spirited beats can excite the audience and participants, while slow and calm beats can create an introspective or respectful atmosphere.

In *gendang tambua* performances, the rhythmic structure of the *tambua* is crucial. It helps affirm and strengthen the rhythm set by the *gendang tambua*, maintaining tempo and coordination between musicians and performers, ensuring all musical elements in the *gendang tambua* performance are synchronized.

The *tambua* often marks significant changes in the performance, such as transitions from one section to another or signaling climaxes and emotional peaks. Changes in the beat patterns and melodies of the *tasa* provide cues to musicians and performers about upcoming transitions. The distinctive sound and energetic rhythm of the *tambua* capture the audience's attention and enhance their engagement, creating a stronger connection between musicians, performers, and the audience, resulting in a more immersive and unified experience.

The drum is classified as a membranophone. Traditional drum music is widely used, played by hand or with wooden sticks. In Minangkabau, the *gendang tambua* and *tambua*

produce sound struck with wooden sticks. While the drum does not produce melody, the rhythm from metric patterns in three and four dominate. The drum's function across various repertoires is to set the tempo and create a lively atmosphere. Whether fast or slow, the drum regulates specific tempi, emphasizing the intended message and purpose for the audience and *silek* practitioners through accentuation and other expressive drumming gestures.

This continuous, uninterrupted stream of drumming serves to generate a vibrant and lively atmosphere. The drum can also signal endings. In musical ensembles, the drum is part of the percussion group. Suka Harjana (2003: 78) states that arranging or composing music is specifically to mark a musical work in conveying ideas through musical language. Ediyono writes that using local music or percussion, its accompaniment is adjusted to the *silat* movements. In other words, the drum is typically contextualized to match the movements of *pencak silat* (2019: 311).

b. *Talempong*

Talempong is a traditional musical ensemble from Minangkabau, resembling the Javanese *bonang*. In West Sumatra there are types known as the handheld *talempong pacik*, and *talempong unggan*, originating from the village of *Unggan*, in which the *talempong* pots are suspended in a wooden rack. Both *talempong unggan* and *talempong pacik* use fundamentally pentatonic scales. The instrument is played by striking the center boss following the rhythm of other music. A majority of the musical repertoires in Minangkabau are accompanied by *talempong*. One player produces the melody while others, accompanying the melody, play the *talempong* to produce low (*talempong jantan*) and high (*talempong betina*) sounds. Besides being a melody carrier, *talempong* also serves as a carrier of tempo. Generally, *talempong* is played alongside other instruments such as *gendang tambua*, *gendang tasa*, *saluang*, *bansi*, *sarunai*, and gong.



Figure 9. *Talempong* (Doc. Alfalah, 2025)

c. *Saluang* or *Sarunai*

The *saluang* or *sarunai* is another traditional musical instrument from West Sumatra. It is played by blowing into it and using fingers to cover and uncover holes to produce beautiful sounds. The skill of the *saluang* or *sarunai* player in blowing and finger placement creates exceptional and distinctive Minangkabau musical ornaments (see Figure 4). The proficiency of a *saluang* or *sarunai* player is evident at this level. The function of *saluang/sarunai* in various events is to create a lively and non-monotonous atmosphere. The sound of the *saluang* or *sarunai* provides an attractive ambiance.



Figure 10. *Saluang, Bansi, Sarunai* (Doc. Alfalah, 2025)

d. *Aguang* or *Gong Minang*

Aguang, a term for the Minang gong, is a percussion instrument. Its shape is similar to gongs found in Java, Bali, Sumatra, and several other regions in varying sizes. Sound is produced by striking the central boss with different techniques. In West Sumatra, *aguang* is often featured in traditional events, although it can now also be found in ensembles with other musical instruments. The gong's function in cultural events can be as a marker in *silek* matches or fights. At the beginning of an event, the gong might signal the start or the inauguration of the event. The gong serves as an important symbol for *silek* performers and the audience, indicating that the event has commenced. The gong also plays a role as an accompanying musical instrument along with other instruments. The emphasis of the gong's sound on specific beats enhances the music's liveliness. The gong is rarely used outside of major traditional or cultural ceremonies.

CONCLUSIONS

Silek is a martial art found in West Sumatra. Various movement names and terms in *silek* are deeply rooted in the history, sociology, and anthropology of the *silek* tradition itself. Initially, *silek* was used to protect the *nagari* (village) from enemies. However, today, *silek* has evolved into a cultural tradition showcased in various cultural and tourism events. In its performances, *silek* has developed to be accompanied by music, including *talempong*, *gendang tambua*, *gendang tasa*, *sarunai*, *bansi*, and gong. The music of *silek* serves multiple functions: entertainment, creating a festive atmosphere, communication (signals), symbolic representation, emotional expression, and physical response. *Talempong* carries the melody, the *gendang* maintains the tempo, and the *sarunai* enhances the lively or heroic ambiance. The fast-paced music energizes the *silek* performers, elevating their spirits, which is shared by the audience. Additionally, the gong is used to symbolize the start of an event. Musical instruments serve primary and secondary functions in accompanying *silek* performances in Minangkabau.

Our results show that each of the accompanying instruments for the *silek minang* including *talempong*, *gandang tambua*, *gandang tasa*, *bansi*, *sarunai* and gong, has a specific function and role in supporting *silek* in performance. The sounds and rhythms promote the player's emotional engagement when carrying out *silek* movements. Enthusiasm is brought about by the influence of the rhythm of loud music and a faster or slower tempo in stimulating the atmosphere. The music is at once a symbolic marker, event opener, and encouragement to players and audience.

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