

---

## Learning from the Cultural Legacy: Traditional Learning Strategy of *Basandi Syara'* and *Syara' Basandi Kitabullah* in the *Ulu Ambek* Dance

---

MUHAMMAD RIDHO<sup>1\*</sup>, DARYUSTI<sup>2</sup>, AGUSTI EFI<sup>3</sup>, AND AGUSTINA<sup>3</sup>

### Abstract

This research analyzes *Ulu Ambek* dance's presentation and explores the adat's symbolic meaning: "basandi syara', syara' basandi kitabullah." The study employs a qualitative approach with a descriptive method. The data is collected through literature review, observation, interviews, and documentation. The findings indicate that the *Ulu Ambek* dance symbolizes various social and cultural values, such as intergenerational relationships and respect for elders. The dance movements include *sambah*, which reflects obedience and the relationship between humans and the creator. The dance features two movement patterns: *malalu* (attack) and *ambek* (defense). The five main movements in *Ulu Ambek* are *Ambek Sampiang*, *Ambek Cincin*, *Ambek Gemang Baju*, *Ambek Deta*, *Ambek Urek Tunggang*. Additional movements present today serve to embellish the dance. There is no physical contact between dancers, distinguishing it from *silek*.

### Keywords

Cultural symbolism,  
*Minangkabau* culture,  
traditional learning strategy,  
*Ulu Ambek* dance

### Article History

Received 08 February 2024  
Accepted 28 March 2025

### How to Cite

Ridho, M., Daryusti., Efi, A., & Agustina. (2025). Learning from the cultural legacy: Traditional learning strategy of basandi syara' and syara' basandi kitabullah in the ulu ambek dance. *Indonesian Research Journal in Education | IRJE |*, 9(1), 55– 67.  
<https://doi.org/10.22437/irje.v9i01.31705>

---

<sup>1\*</sup>Universitas Negeri Padang, Indonesia, Corresponding author: [muhammadridh980@gmail.com](mailto:muhammadridh980@gmail.com)  
<sup>2,3,4</sup> Universitas Negeri Padang, Indonesia

## Introduction

Art is a human endeavor involving individuals or groups' thought processes. As a key element of Minangkabau culture, art is integral to people's lives and serves as a characteristic that defines a region (Rustim et al., 2019). Traditional art can be viewed as a legacy of the past, but tradition occurs repeatedly. Tradition does not happen by chance or intentionally. Tradition can give birth to culture in society itself. Art and tradition reflect society's culture, especially in Minangkabau. Art is one element of culture and arises from the community's behavior. The Minangkabau community holds the philosophy of "*Alam takambang manjadi guru*," which means that all sources of knowledge and human behavior refer to nature; everything is learned by observing and looking at nature (Mulyani et al., 2024). According to Budiwirman et al. (2023), traditional art is the work of a group of people in an area that arises from what is felt. Traditional arts are inseparable from human activities within the scope of culture fostered by the community that owns art. Traditional arts reflect the life of the community where art was born and developed.

Traditional arts have various forms and names, such as *saluang*, *dendang*, *silek*, *randai*, and *dance*. Dance is a creative and constructive activity that can generate emotional intensity, and the meaning of dance as a medium of artistic expression can communicate its appreciation through movement and expressive phrases (Dou et al., 2021). In Minangkabau, many types of traditional dances and arts have different characteristics. Each region in Minangkabau has unique names for its movements and forms of performance.

*Ulu Ambek* is a traditional Minangkabau dance art from Padang Pariaman, West Sumatra. Two male dancers perform the *Ulu Ambek* dance, displaying fighting movements based on the Islamic *silat* teachings of the *Syatarian* school. These movements consist of attacking and parrying techniques that do not involve physical contact. The dancers embody the character of a warrior, showcasing beauty, strength, skill, agility, and intelligence in *silat* martial arts while also reflecting a powerful imagination toward magical values. This distinction contributes to the bonds of solidarity within the community. Muhammad Nur, a former young head of Sungai Asam village, believes that *Ulu Ambek* originated from Aceh and was invited there to combat those who obstructed Islam's spread during Syech Burhanuddin. *Ulu Ambek* was deemed necessary because those opposing the spread of Islam possessed significant mystical knowledge. According to Muhammad Nur, the 16<sup>th</sup> century in Padang Pariaman may have been when Syech Burhanuddin began propagating Islam in Minangkabau. Syech Burhanuddin invited *Ulu Ambek* to reside in Aceh. However, no research has confirmed *Ulu Ambek*'s presence in Aceh. From Muhammad Nur's perspective, *Ulu Ambek* was endowed with supernatural or mystical powers, which were expected to help confront groups resisting Islam who relied on magical abilities. Saifullah et al. (2023) placed *Ulu Ambek* as an art closely related to *Sufi* teachings (tasawuf). The *Ulu Ambek silat* performance involves *silat* movements and attack and parry dances. However, the attacks and parries symbolize "giving and receiving" from a teacher, sheikh or *kapalo mudo* (young leader) to his students. The substance of giving and receiving is the teaching of morality and spiritual knowledge. Denotatively, the word *Ulu* means "attack," and *Ambek* means "parry". However, *Ulu* means "pass," and *Ambek* means "hinder". Therefore, the *Ulu Ambek* dance aims to keep the Padang Pariaman area safe by preventing enemies from entering through attacks and parries. This means that this creative expression is an actualization of the

community that owns the dance and wants to maintain the integrity of its territory from enemy attacks. Therefore, art is a creative expression of human imagination to explain, understand, and enjoy life, especially in protecting the integrity of collective life from the possibility of attacks from outside. In the *Ulu Ambek* performance, when a dancer is hit by an opponent's attack called *buluib*, the dancer who is struck by the *buluib* will suffer shame, including the *ninik mamak* and the villagers who witness the performance. The concept of self-esteem has been born and ingrained in the Padang Pariaman community since the birth of *Ulu Ambek*. These values motivate them to maintain their cultural identity, distinguishing them from other cultures. The magical value of the *Ulu Ambek* dance is supported by the appearance of the dancers, who are not only good at dancing but must also be able to create sounds used as music in the *Ulu Ambek* dance.

The *Ulu Ambek* dance features music known as *Dampeang*. *Dampeang* means cheers, which resembles singing. *Dampeang* plays a role in regulating the movement of the dancers. The vocals of the *Dampeang* present an atmosphere of sadness and joy. The audience becomes more captivated by this creative expression, immersed in a mystical ambiance. Conditions related to customs are the community's habits of maintaining items touched by special people, including movements and vocal sounds that are considered to have magical powers. Every movement of *Ulu Ambek* has a philosophical value and a specific meaning. Unlike most Minangkabau martial arts, these two dancers compete without touching. Their fingers move as if giving specific signals. They display wild facial expressions without looking at each other. Occasionally, both attempts to outdo each other in agility and speed through their attacking and parrying movements. The parrying and attacking styles tend to be different. In *Ulu Ambek*, the defending warrior's body position is sideways from the attacker. The individual expressions of the two dancers, who do not touch each other, represent the depth of knowledge and spiritual strength.

The characteristic of this performance is the superiority of the imagination of the *Ulu Ambek* dance, which is the pride of the Padang Pariaman community. The costumes worn in the *Ulu Ambek* dance are depictions of the *pangulu* (traditional leader) clothing. Black dominates this attire, which includes a daster, galembong pants, dance clothes, and a sarong. *Daster* is a cloth wrapped around the dancer's head. *Galembong* pants are pants that are three times larger than standard size. The dancers wear black dance clothes, and the side cloth is a sarong for prayer that is folded into a triangle and attached to the dancer's waist, which will later be used for prayer when prayer time arrives. *Ulu Ambek* is performed at an *alek nagari*. *Alek Nagari* is a party, or a kind of festival, held by an autonomous *nagari* that involves other *nagari* like *alek* or guests. *Alek Nagari* is held in the context of the inauguration of the coronation of a new *penghulu* or another important customary moment. Usually, the dancers receive advice to perform ablution or purify themselves before the *Ulu Ambek* performance begins. At the *Ulu Ambek* performance, women are not allowed to enter the *laga laga* or the *Ulu Ambek* performance venue.

*Ulu Ambek* is performed in the *laga laga*. *Laga* is a rectangular building constructed with a floor, pillars, and roof without dividing walls. The *laga laga* area is divided into three based on its function: (1) the place for the *pandeka* or the place for the *Ulu Ambek* dancers to perform, (2) the seat of the traditional leader or *ninik mamak*, the *kapalo mudo* seat, and (3) the floor of the *Ulu Ambek* performance area, which is formed or lined with bamboo slats that are tied together with elastic vine roots or wood. The woven bamboo slats with roots are

known as *lapih tulang baluik*. Zinc lines the bottom of the slats, a material typically used for house roofs. The space or part of the jalianan consists of seven longitudinal areas, such as the Ulu Ambek performance arena. On the roof of the *laga-laga*, there is a *tabia*. *Tabia* symbolizes the middle of *adat* or belonging to *ninik mamak*. *Tabia* consists of white cloth that symbolizes *syara'* or Islamic law. The colorful cloth placed over the white cloth symbolizes *adat*. Therefore, it can be concluded that customs are within the scope of *sharia*. Customs must not deviate from the corridor of *syara'*, and customs are maintained by *syara'*, which is based on the Qur'an (interview with Ade, April 25, 2023). Based on the explanation above, the preparation for the performance (before dancing), the movements of the *Ulu Ambek* dance, the actions or places of the performance, the concept of self-esteem, and the costumes of the Ulu Ambek Dance contain the meaning of the *adat basadi syara' syara' basandi kitabullah adat mamakai syara' mangato alam takambang majadi guru*. The purpose of this research is to reveal and analyze the form of presentation of the *Ulu Ambek* dance and to examine the symbolic meaning of the *adat basandi syara' syara' basandi kitabullah* in the *Ulu Ambek* dance in the *Tandikeek* Selatan village.

## Literature Review

Understanding of *Adat Basandi Syara' Syara' Basandi Kitabullah*, *Adat Basandi Syara' Syara' Basandi Kitabullah* is a principle that combines Minangkabau customary values with Islamic teachings. According to [Triasa \(2024\)](#), this concept emphasizes the importance of harmonization between local culture and religious values in the lives of the Minangkabau people. In the *Ulu Ambek* dance context, this principle is reflected in every movement and symbolic meaning contained therein. *Ulu Ambek Dance as Traditional Art Ulu Ambek Dance* is a form of traditional Minangkabau art originating from Padang Pariaman. According to [Niswah et al. \(2025\)](#), this dance functions as entertainment and as a means of moral and spiritual education for the community. The *Ulu Ambek* dance movements reflect the values of obedience, respect for parents, and the spiritual relationship between humans and the creator.

***Traditional learning strategies in education:*** Traditional learning strategies often prioritize direct interaction between teachers and students and practice-based teaching. According to [Handayani et al. \(2024\)](#), this method is effective in arts education because it allows students to learn through direct experience. In the *Ulu Ambek Dance* context, this approach can be applied through regular training involving local dance teachers and artists.

The role of local wisdom in education plays a vital role in education, especially in maintaining cultural identity. According to [Sarumaha et al. \(2024\)](#), education that integrates local values can increase students' awareness of their culture. By studying the *Ulu Ambek* dance, students at SMAN 1 Patamun learn about dance and the history and cultural values of the Minangkabau people.

***Effectiveness of learning through dance:*** Several studies have shown that learning through art, including dance, can increase student motivation and engagement. According to [Azahra and Aryani \(2024\)](#), dance can be used as a practical learning method to teach complex concepts in a fun and interactive way. In this case, the *Ulu Ambek Dance* can be a tool to teach social and spiritual values to students.

Community involvement in arts education community involvement in arts education is essential for cultural sustainability. According to Wurtiningsih (2023), collaboration between schools and local arts communities can enrich students' learning experiences. At SMAN 1 Patamun, collaboration with Ulu Ambek artists and local traditional figures can provide deeper insight into the practice and meaning of this dance.

### Methodology

This research uses a qualitative approach with a descriptive method to analyze the traditional learning strategy of *Basandi Syara' Syara' Basandi Kitabullah* in the *Ulu Ambek* dance at SMAN 1 Patamun, South Tandikek Village, Padang Pariaman Regency. The research site was chosen because this school actively teaches the *Ulu Ambek* dance as part of its local arts and culture curriculum. Key informants included dance teachers, students, local artists, and traditional figures with in-depth knowledge of Minangkabau culture. Data were collected through interviews, observations, and documentation to obtain comprehensive information about learning practices and the meaning of the dance. Data analysis was done through data reduction, presenting data in narrative and tabular form, and drawing conclusions from the information obtained. Data validity was ensured through triangulation of sources and techniques, combining information from various informants and data collection methods. The research is planned to last for six months, from January to June 2024, with a focus on gaining an in-depth understanding of the contribution of this learning strategy to the preservation of culture and the character education of students at SMAN 1 Patamun.

### Results and Discussion

#### *Ulu Ambek art*

Ade Suyandra (interview, September 4, 2023) stated that *Ulu Ambek* originated from Aceh and was brought to Aceh to fight against people who hindered the spread of Islam veasuring Syech Burhanuddin's time. *Ulu Ambek* was needed because the group that hindered the spread of Islam had high mystical knowledge. *Ulu Ambek* was in Padang Pariaman in the 16<sup>th</sup> century when Syech Burhanuddin began to spread Islam in Minangkabau. *Ulu Ambek* was brought to Aceh because Syech Burhanuddin lived there. However, no research has revealed *Ulu Ambek's* existence in Aceh. Based on Ade Suyandra's opinion, *Ulu Ambek* is one of the *pamenan anak nagari* and *suntiang niniak mamak*, *pamenan nan mudo - mudo*, *dek nan tuo clothes*, *ganggam arek kapalo mudo* (*penginir ninik mamak*, young people's games, identity or self-identity for the elderly, under the authority of the *kapalo mudo*). Based on the predicate attached to *Ulu Ambek*, it can be understood that *Ulu Ambek* is a traditional ritual of the Padang Pariaman community. *Niniak mamak*, *urang tuo*, *kapalo mudo*, and *mudo-mudo*, are the dominant elements found in the Padang Pariaman area, West Sumatra. As expressed by Ayuah Kapalo Mudo (interview, September 4, 2023), it is not easy to detect when the *Ulu Ambek* dance was in Pariaman. He assumed that the *Ulu Ambek* dance had existed and developed in Padang Pariaman. The nature of the *Ulu Ambek* dance, which is not a pure ritual, meant that the *Ulu Ambek* dance was easy to adapt when Islam entered and changed its value orientation. The previous orientation of the ritual was directed toward the religious values currently adhered to by the Padang Pariaman community, such as Hinduism

and Buddhism. When Islam entered, the value orientation was directed toward the Islamic religion.

In an interview with Ade Suyandra (September 4, 2023), he revealed, "Ulu Ambek alah ado di Piaman sajak saisuak, alun masuak agamo islam alah ado juo ulu ambek. Cuma bantuak e ndak mode kini ko doh. Dulu batue- batue batandiang santiang. Santiang lua dalam. Kalau kalah tinggaan laga-laga. Mangkoe pangulu dan anak ulu ambek punyo ilmu nan bisa mancalakoe lawan. Biasoe ilmu nan dipakai ilmu hitam" (*Ulu Ambek* has existed since ancient times, before our religion, Islam, entered). The form is from now on. In the past, it was a competition for greatness. Both greatness in the physical and spiritual. If you lose, leave the match. That is why the *panghulu* and *Ulu Ambek* players have knowledge that can harm their opponents. Usually, the knowledge used is black magic. From the quote above, it can be understood that in the past, *Ulu Ambek* was a fight to gain victory through physical and spiritual strength. The physical and spiritual strength of the *Ulu Ambek* warrior (son of *Ulu Ambek*) and the physical strength of the *penghulu*. This means that *Ulu Ambek* is a change of location for a fight or battle approved by the *panghulu* or *niniak mamak*. The blessing of the *penghulu* shows that there are other interests in a fight besides the desire to fight from the warrior. This is because *penghulu* is the leader of a clan. Physically, *Ulu Ambek* consists of opposing movements performed by two men, accompanied by *dampeang* (a type of vocal song). The patterned and beautiful movements make *Ulu Ambek* seem like a dance. The opposing and attacking movements can also be considered *silat*. However, if explored further, *Ulu Ambek* is neither dance nor *silat*, but *Ulu Ambek* is *Ulu Ambek*, which is whole, independent, and functions in its society.

### ***Presentation form of Ulu Ambek dance***

That form is a complete picture of everything presented. A complete picture of dance contains elements, aspects, or principles that it owns. Furthermore, Soedarsono explained that the basic elements formed or born of dance are dancers, movements, costumes and make-up, accompanying music, floor patterns, and presentation places (Vania & Susmiarti, 2024). Based on the elements above, *Ulu Ambek* dance combines dancers, movements, costumes, make-up, accompanying music, floor patterns, and presentation places that form a complete unity. The description of each of these elements can be presented as follows.

*The presentation form of Ulu Ambek dance was reviewed from the dancer's aspect*, in dance, a dancer's body acts as a medium of expression. All ideas are expressed through the body, so the body is called body language. Ade Suyandra (interview, September 4, 2023) explained that the *Ulu Ambek* dance is performed by a man who has reached puberty, with the number of dancers consisting of two male dancers with the provisions of the movement role: one person performs the *Ulu* movement, and one person performs the *Ambek* movement. In this *Ulu Ambek* dance, women are not allowed to follow or become *Ulu Ambek* dancers because the *Ulu Ambek* dance is a *suntiang ninik mamak* performed by men.

Alwendri Guci (interview, September 4, 2023) stated that *Ulu Ambek* dancers are also called *anak main Ulu Ambek*. The provision that men must perform *Ulu Ambek* dances has been carried out for generations according to the customs coded in *syara' syara'* in the book of Allah. The role of men in Minangkabau is the *pagar nagari* or leader of the clan called *niniak mamak*. Next, in an interview with Mr Pandu Hardiknas (September 4, 2023), *Ulu*

*Ambek* dancers must be men because, since ancient times, only men were allowed to do activities outside. Women are prohibited from activities in crowded places because they maintain their dignity as heirs to the *limapeh rumah gadang*. Based on the interview results, it can be concluded that *Ulu Ambek* dancers, also called *anak main Ulu Ambek*, must be men because, according to Minangkabau customary provisions, men are leaders in the clan. The arts in Minangkabau are *suntiang ninik mamak* which are played by men.

### ***Presentation form of Ulu Ambek dance reviewed from dance movement aspect***

Dance, as a means of communication, uses movement as its material. In other words, the movement itself is used as a medium of expression, and from the dancer's body movements, the form of the dance can be seen. Each movement of *Ulu Ambek* has a philosophical value and a specific meaning. Unlike Minangkabau silat in general, these two dancers compete without touching. Fingers move as if giving a specific signal. The dancers display a range of facial expressions, including wild eyes, without making eye contact. "Garak garik, Tagak Tagun, Padang Kutiko" means the dancers are vigilant. Now, both dancers compete in agility and speed through their attacking and parrying movements. The parrying and attacking styles tend to be different. In *Ulu Ambek*, the defending warrior's body position is sideways from the attacker. The individual expressions of the two dancers who do not touch each other represent the depth of knowledge and spiritual strength. The characteristic of this performance is the superiority of the imagination of the *Ulu Ambek* dance, which is the pride of the Padang Pariaman community. Ade Suyandra ([interview, September 4, 2023](#)) stated that the *Ulu Ambek* dance performs opposing movements. The movements in *Ulu Ambek* consist of two patterns. There is a *malalu* (Ulu), which means attacking, and a blocking (*Ambek*), which means fending off. Unlike *silat*, in *Ulu Ambek*, no movements touch each other. In *Ulu Ambek*, there are five main movements: *ambiak sampiang*, *ambiak cincin*, *ambiak gewang baju*, *ambiak deta*, and *mamutuib urek tunggang*. The additional movements that exist now are the *bungo* (flower) movements, which serve to beautify the performance. These five main movements give birth to other main movements, namely the *ambek* movement, which consists of 1) *Ambek sampiang* (blocking the side), 2) *Ambek cincin* (blocking the ring), 3) *Ambek gewang baju* (blocking the shirt button), 4) *Ambek deta* (blocking deta), 5) *Ambek urek tunggang* (blocking the tendon tunggang). This means the *ambiak* movement by the *malulu* (attacker) and the *ambek* movement by the *paambek* (blocker/defender) ([interview with Ade Suyandra, September 4, 2023](#)).

Based on an interview with Mr Alwedri Guci (September 4, 2023), it was concluded that there was a *sambah* movement at the beginning of the *Ulu Ambek* movement. *Sambah* symbolizes the movement asking for blessings, or *karila* for everything in the performance area. Additionally, people interpret this *sambah* as a symbol of human obedience to the Almighty God. Furthermore, Mr Pandu Hardiknas ([interview, September 4, 2023](#)) added that in this *Ulu Ambek* movement, there is another, a *bungo* movement (beautifying). In the *Ulu Ambek* performance, the sequence of movements in the performance is not fixated on the order of movements because the *Ulu Ambek* movement is adjusted to the response of the dancing opponent.

Figure 1. *Ulu Ambek* movement. (Documentation: Muhammad Ridho, September 4, 2023)



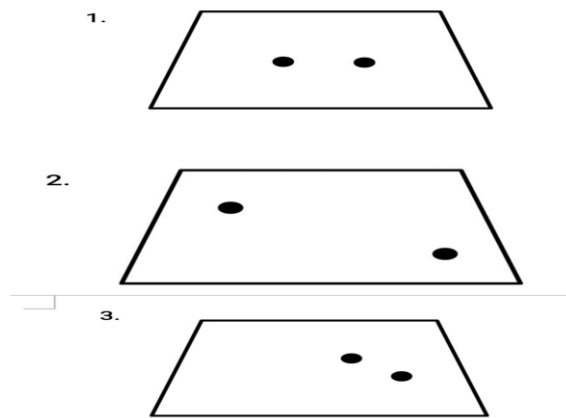
In the *Ulu Ambek* performance, when a dancer is hit by an opponent's attack called *buluib*, the dancer who is hit by *buluib* will be ashamed, including the *niniak mamak* and the people in the village who are watching the performance. The concept of self-esteem has been born and ingrained in the Padang Pariaman community.

### ***Presentation of the Ulu Ambek dance in terms of the floor pattern aspect***

Floor patterns (floor design) are lines on the floor that are passed by the dancers or floor lines made by the dancers' formation. In the *Ulu Ambek* dance, the lines on the floor that the dancers pass and that are formed by the dancers' formation are broadly divided into two floor patterns: straight lines and curved lines. These straight lines give a soft but also weak impression.

Based on the results of an interview with Mr. Ade Suyandra (September 4, 2023), the *Ulu Ambek* floor pattern is irregular, and the *Ulu Ambek* dancers play movements around the stage, or *laga-laga*. Additionally, the *Ulu Ambek* floor pattern consists of two interconnected and responsive lines. The interview with Mr. Alwedri Guci on September 4, 2023, revealed that the *Ulu Ambek* performance lacks a fixed floor pattern. However, it constantly changes according to the flow of the movements played. Furthermore, an interview with Mr. Pandu Hardiknas (September 4, 2023) found that the floor pattern or floor lines of the *Ulu Ambek* dancers are not focused or can also be called not fixed. They can change and still perform movements that dominate the stage. Regarding the floor design presented in the *Ulu Ambek* dance, it is a polarization of floor lines that the dancers pass when moving from one place to another. The researcher attached a picture or sketch of the floor design for the *Ulu Ambek* dance presented in Figure 2 below.

Figure 2. Sketch of the Ulu Ambek dance floor design



The *Ulu Ambek* dance performance does not use special makeup; the dancers appear simply as they are. Makeup serves as a complement to the dance, utilizing cosmetic materials to enhance the performers' faces. The role of the makeup artist is to apply makeup or alterations to the dancers. This task can serve as a primary function or as a supportive role. The effectiveness of makeup depends on the performers meeting specific criteria, such as character, type, and skills needed for the roles they will portray. The purpose of makeup in performances is to beautify the human body, transforming the natural into the cultural, mitigating the effects of intense stage lighting, and ensuring that the face and head align with the desired character.

Based on an interview with Mr. Ade Suyandra (September 4, 2023), the costume for the *Ulu Ambek* dance reflects the attire of a *penghulu* (traditional leader). Black dominates this outfit, which includes a *daster* (head cloth), *galembong* trousers, a black *taluk balago* shirt, and a sarong (wraparound cloth). The *daster* is a cloth wrapped around the dancer's head. The *galembong* trousers are three times larger than standard sizes. The black *taluk balago* shirt is worn by the dancers, and the side cloth is a *bugih* sarong used for prayer. The sarong is folded into a triangle and tied around the dancer's waist. The dancers use this as a symbol that will later be used for prayer during worship. An interview with Mr. Alwedri Guci (September 4, 2023) explained that the *Ulu Ambek* dance costume consists of a black *taluk balago* shirt. These black *galembong* trousers are three times larger than the size typically worn by dancers. They are a siding cloth, a *bugih* sarong for prayer folded into a triangle, complemented by a white *buntak* cloth and a *batik deta*. Furthermore, an interview with Mr. Pandu Hardiknas (September 4, 2023) clarifies that the costumes in the *Ulu Ambek* performance include a *taluk balago* shirt, which represents the attire of a *penghulu*. This costume consists of a *daster*, *galembong* trousers, a *taluk balago* shirt, and a *bugih* sarong.

**Figure 3.** *Front view of Ulu Ambek costume (documentation: Mubammad Ridho, September 4, 2023)*



**Figure 4.** *Image of Ulu Ambek Costume, side view (Documentation: Mubammad Ridho, September 4, 2023)*



Figure 5. Image of Ulu Ambek costume from behind (documentation: Muhammad Ridbo, September 4, 2023)



### *Presentation of Ulu Ambek dance from the aspect of accompanying music*

In dance, music serves not only as an accompaniment but also as an indispensable partner. Clapping, one of the elements of music, also accompanies a dance. According to an interview with Mr. Ade Suyandra (September 4, 2023), the *Ulu Ambek* dance features internal and external accompaniment. The dancers provide the internal accompaniment, while external accompaniment comes from outside the dancers' bodies. *Ulu Ambek* refers to the music as *dampeang*, a "shout resembling a song." *Dampeang* governs the flow of the dancers' movements. The vocals of *dampeang* evoke a sense of sorrow and joy, adding to the enchanting atmosphere that captivates the audience. Based on an interview with Mr. Alwedri Guci (September 4, 2023), the accompaniment in the *Ulu Ambek* dance performance does not use musical instruments as seen in other dance performances; instead, it is accompanied by *dampeang*. *Dampeang* also plays a role in directing the movements of the *Ulu Ambek* dancers.

Furthermore, an interview with Mr. Pandu Hardiknas (September 4, 2023) confirms similar information regarding the music accompanying the *Ulu Ambek* dance. Musical instruments do not produce the accompaniment, but *dampeang*, which resembles singing with lines of advice, does. Those who perform *dampeang* are called *tukang dampeang*. Additionally, the *Ulu Ambek* dancers also produce shouts that closely resemble *dampeang*.

### *Presentation of Ulu Ambek dance from the aspect of performance venue*

The *Ulu Ambek* dance is performed on a stage area known as *laga laga*. *Laga laga* is a rectangular structure constructed with a floor, posts, a roof, and no enclosing walls. The area of *laga laga* is functionally divided into three parts: 1) the space for the warriors or where the *Ulu Ambek* dancers perform, 2) the seating area for traditional leaders or *niniak mamak* (the seat of the *kapalo mudo*), and 3) the performance floor for the *Ulu Ambek* dance.

### **Conclusion**

This research reveals that the *Ulu Ambek* dance in South Tandikek Village manifests the *Basandi Syara' Syara' Basandi Kitabullah* tradition. This dance functions as a traditional art and a symbol of deep traditional and spiritual values. The presentation form of the *Ulu Ambek* dance, which involves attacking and parrying movements, depicts social and spiritual interactions in Minangkabau society. Dance movements that do not touch each other emphasize the values of self-esteem and honor, reflecting the ethics and norms that apply in society. The symbolic meaning of the *Basandi Syara' Syara' Basandi Kitabullah* tradition in this dance reflects the harmonious relationship between humans and each other and with the creator, as well as the importance of respecting traditions and inherited values. This research is expected to enrich the understanding of Minangkabau traditional arts and their contribution to preserving culture and community identity. Thus, the *Ulu Ambek* dance is not only an art performance but also a medium for conveying and maintaining cultural values in society.

### **References**

- Azahra, S., & Aryani, Z. (2024). Media pembelajaran seni tari (Dance arts learning media). *Jurnal Insan Cita Pendidikan*, 3(1), 1-7.
- Budiwirman, B., Syeindra, S., Ramadhan, A., & Syaferi, S. (2023). Seni tradisional dalam seni musik modern: Analisis berdasarkan nilai pendidikan (Traditional art in modern music art: Analysis based on educational values). *Gorga: Jurnal Seni Rupa*, 12(1), 108-115. <https://doi.org/10.24114/gr.v12i1.27135>
- Dou, X., Jia, L., & Ge, J. (2021). Improvisational dance-based psychological training of college students' dance improvement. *Frontiers in Psychology*, 12(May), 1-8. <https://doi.org/10.3389/fpsyg.2021.663223>
- Handayani, L., Hartono, & Saearani, M. F. T. Bin. (2024). Paradigma dan tantangan pendidikan seni dalam mengintegrasikan akhlaq, teknologi, dan multikulturalisme (Paradigms and challenges of arts education in integrating morality, technology, and multiculturalism). *Besaung: Jurnal Seni Desain dan Budaya*, 9(2), 235-248. <https://doi.org/10.36982/jsdb.v9i2.4165>
- Mulyani, F. F., Gunartati, G., Ofianto, O., Soriente, A., Yafi, R. A., Syahriani, F., Syah, M. A., & Ningsih, T. Z. (2024). Multicultural education based on minangkabau proverbs to integrate democratic values in history learning. *AL-ISHLAH: Jurnal Pendidikan*, 16(1), 526-544. <https://doi.org/10.35445/alishlah.v16i1.4989>

- 
- Niswah, C., Hidayati, A., Fadillah, A. R., Saputrie, N. A., Safira, I., Meilani, S., Zakira, D. F., & Sari, W. N. (2025). Islamisasi tari zapin: Transformasi estetika dan spiritualitas dalam seni tari melayu (Islamization of Zapin dance: Transformation of aesthetics and spirituality in Malay dance art). *Indo-MathEdu Intellectuals Journal*, 6(1), 895–910.
- Rustim, R., Nugraha Ch.R., W., & Simatupang, G. R. L. L. (2019). Interaksi Sosial Tradisi Bagurau Saluang Dendang Minangkabau di Sumatera Barat (Social Tradition of Bagurau Saluang Minangkabau Song in West Sumatra). *Resital: Jurnal Seni Pertunjukan*, 20(1), 36–51. <https://doi.org/10.24821/resital.v20i1.3509>
- Saifullah, S., Nur, S., & Maali, D. Y. (2023). Antara Debus Banten dan Debus Pariaman unsur-unsur Tariqat dalam Tradisi Debus (Between Debus Banten and Debus Pariaman, Elements of Tariqat in the Debus Tradition). *Nusantara: Journal for Southeast Asian Islamic Studies*, 19(1), 30-44. <https://doi.org/10.24014/nusantara.v19i1.24576>
- Sarumaha, M., Telaumbanua, K., Harefa, D., Raya, U. N., Artikel, I., Berbasis, P., Lokal, K., Budaya, I., Selatan, N., Muda, G., & Education, J. (2024). Pendidikan berbasis kearifan lokal Nias Selatan (Education based on local wisdom of South Nias): *Jurnal Education and Development*, 12(3), 663–668.
- Triasa, A. R. (2024). Analisis integrasi agama dan budaya Syekh Sulaiman Arrasuli dalam roman pedoman hidup di alam Minangkabau menurut garisan adat dan syara' (Nasihat Siti Budiman) (Analysis of the integration of religion and culture of Sheikh Sulaiman Arrasuli in the romance of life guidelines in Minangkabau nature according to customs and syara' (Nasihat Siti Budiman)). *Jurnal Kajian Islam Interdisipliner*, 9(2), 157–180.
- Vania, S. T., & Susmiarti, S. (2024). Bentuk penyajian Tari Marandang Sanggar Pituah Bundo Kota Payakumbuh (Presentation Form of Marandang Dance by Sanggar Pituah Bundo, Payakumbuh City). *Jurnal Kajian dan Penelitian Umum*, 2(4), 124-130.
- Wurtiningsih, W. (2023). Pendidikan seni budaya: Mendorong kreativitas dan apresiasi budaya dalam pembelajaran (Arts and culture education: Encouraging creativity and cultural appreciation in learning). *Educatioanl Journal: General and Specific Research*, 3(Juni), 311–317.
- 

### Biographical Notes

**MUHAMMAD RIDHO** was a student at Universitas Negeri Padang, Indonesia.

**DARYUSTI** is working at Universitas Negeri Padang, Indonesia.

**AGUSTI EFI** is working at Universitas Negeri Padang, Indonesia.

**AGUSTINA** is working at Universitas Negeri Padang, Indonesia.