

The Contribution of Talempong Pacik Tigo Duo in the Mananti Marapulai Traditional Ceremony in Kolok, Barangin District, Sawahlunto City

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Abstract

This study investigates the contribution of *Talempong Pacik Tigo Duo*, a traditional Minangkabau percussion ensemble, within the context of the *Mananti Marapulai* (welcoming the groom) ceremony in Kolok, Barangin District, Sawahlunto City, Indonesia. Employing a qualitative phenomenological approach, the research explores how this musical tradition functions as a cultural symbol, fosters social cohesion, and supports economic sustainability for local practitioners. Data were collected through in-depth interviews with cultural leaders, musicians, religious figures, and youth representatives, alongside participant observation during ceremonial performances and a review of relevant literature. The findings reveal that *Talempong Pacik Tigo Duo* is deeply embedded in local identity, reinforcing customary practices while accommodating Islamic values, thus ensuring intergenerational transmission. Socially, it unites community members across socio-economic backgrounds, while economically, it provides income-generating opportunities for performers. Despite these strengths, challenges remain, including limited exposure beyond the region, dependency on ceremonial contexts, and the need for innovative arrangements to attract younger audiences. The study underscores the significance of preserving *Talempong Pacik Tigo Duo* as an intangible cultural heritage and suggests strategic measures for its sustainable development. These include creative adaptation, broader promotion, and enhanced documentation, ensuring the art form's vitality amid contemporary cultural transformations.

Keywords: Cultural Identity, Minangkabau, Talempong Pacik, Traditional Ceremony, Tigo Duo

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1. INTRODUCTION

The historical evolution of Sawahlunto as a municipality illustrates significant administrative transformations and socio-economic developments over the decades. Officially recognized as a municipality since 1918, Sawahlunto has navigated various political and economic changes, including notable struggles during the global economic crisis of the 1930s. The decline of coal production during this period stunted the city's development, as corroborated by Arsa, who describes how consequential economic and political upheavals significantly impacted the city's growth trajectory through the 1940s (Arsa, 2018).

The transition towards improved administrative status occurred in 1965 when Sawahlunto was designated as a second-level region (Kotamadya) under Law No. 18, a pivotal change that enabled it to be led by an elected mayor rather than appointed officials. This shift responded to evolving local governance needs amidst a backdrop of changing socio-political dynamics, as noted by Amril, who examines the strategic placement of administrative buildings during earlier periods of the city's colonization, highlighting governance structures and their proximity to economic hubs like coal mines (Amril, 2024).

Examining the leadership timeline is essential to understanding how these periods have shaped administrative strategies and urban development in Sawahlunto. Under the leadership of Drs. H. Subari Sukardi from 1993 to 2003, followed by Ir. H. Amran Nur, Ali Yusuf, S.Pt., and currently Deri Asta, S.H., various strategies have been implemented to enhance urban management and community welfare. A study by Handayani and Pamungkas indicates low levels of community empowerment concurrent with the development of historical

tourism in Sawahlunto, suggesting that governance efforts still have considerable room for improvement (Handayani & Pamungkas, 2020).

More recently, the geographic characteristics of the administration have also been addressed, with studies highlighting the need for sustainable urban development and tackling issues like land vulnerability. Nauli and Hellyward's analysis reveals significant landslide threats in areas such as Santur Village, indicating urgent requirements for urban planning and risk mitigation (Nauli & Hellyward, 2024). Similarly, other studies emphasize the necessity for effective land management frameworks within the region, considering its historical identity rooted in coal mining and resultant ecological challenges (Adji et al., 2023).

The composition of Sawahlunto's administrative areas, including four distinct districts—Barangin, Lembah Segar, Silungkang, and Talawi—each hosting various urban and rural villages, underscores its rich linguistic and cultural diversity. Zubir's research elaborates on the potential of Sawahlunto's multicultural heritage, particularly how historical mining efforts can transition into a thriving cultural tourism sector, reinforcing the city's unique historical narrative (Zubir, 2018).

Language and art are fundamental components of communication in Minangkabau society, serving to enhance social cohesion and collective identity. The Talempong Pacik Tigo Duo musical ensemble illustrates this dynamic effectively, particularly during ceremonial events like the Mananti Marapulai, which denotes its significance in cultural expressions and rituals. As pointed out by Sari and Yusuf, cultural practices such as these are crucial for preserving Minangkabau identity, especially in migratory contexts where individuals must balance adaptation with cultural retention (Sari & Yusuf, 2023). The emphasis on musical ensembles and their performance during significant events aids in solidifying social ties and fostering community solidarity, illustrating how cultural expressions function as a means of communal contribution.

The concept of contribution within this research context aligns with prevalent definitions of the term, which encompass both tangible and intangible benefits stemming from collective cultural performances. The assertions from the Cambridge Dictionary and the Indonesian National Dictionary (KBBI) reinforce the understanding of contribution as a provision of resources or efforts aimed at achieving a communal objective. Guritno (2000) elaborates on this, emphasizing that the contributions resulting from cultural performances can embody a dual impact—fostering social unity while furthering cultural preservation in settings defined by rapid socio-economic changes (Salliyanti et al., 2021).

In the village of Kolok Nan Tuo, the Talempong Pacik Tigo Duo resonates not only due to its artistic value but also because of its role in reinforcing social bonds. The kinship greetings identified by Salliyanti et al. illustrate how language rituals in Minangkabau culture serve as forms of cultural resistance, solidifying social connections that enhance community resilience (Farsalena, 2022). Meanwhile, Farsalena's research indicates the adaptability of Minangkabau women in maintaining cultural traits during inter-ethnic marriages, demonstrating how the values embedded in performance art like Talempong are crucial in negotiating identity in diverse cultural landscapes (Hartati et al., 2022).

Moreover, the role of linguistic expressions in the Minangkabau community extends to its proverbs, which serve as a conduit for cultural knowledge and reinforce collective values. Meisuri and Bahri explored how the use of proverbs reflects the socio-cultural fabric of Minangkabau society, highlighting their function in expressing cultural wisdom (Meisuri & Bahri, 2019). This notion is also discussed in Harahap and Hasiah's study, which emphasizes how cultural expressions such as the "Tari Piring" (plate dance) serve both as artistic endeavors and as vehicles for cultural identity and continuity (Stark & Yahaya, 2018).

The examination of Talempong Pacik Tigo Duo performances and their contributions to social structure, cultural identity, and economic opportunities in Kolok Nan Tuo provides an insightful avenue into understanding the role of traditional music within the Minangkabau context. The socio-cultural framework surrounding these performances positions them as vital elements in commemorating and promoting Minangkabau identity. Research by Ramanta & Samsuri (2020) highlights the values of local wisdom ingrained in Minangkabau culture, particularly during traditional ceremonies such as Baralek Gadang, suggesting that these practices foster social norms and strengthen communal bonds, which parallels the objectives of the Talempong performance.

Further emphasizing the significance of traditional music, Darlenis (2022) explores the inheritance and maintenance patterns of Talempong Pacik, noting that the music serves as a medium for cultural continuity in the face of modernization. This continuity reinforces social institutions in Minangkabau society and illustrates the urgency of preserving such art forms amid globalization's influences on cultural practices. The reflective nature of these performances allows for a reaffirmation of identity, as articulated by Games et al. (Games et al., 2020), who discuss how traditional values among the Minangkabau people rely on maintaining practices that reinforce social networks and identity.

Additionally, the intersection of traditional music with economic opportunities is illustrated in cultural celebrations through performances, which can act as a catalyst for local economies via tourism and cultural engagement. The socio-economic impacts of traditional performances are noted in the context of social solidarity, akin to those highlighted in studies on Ethiopian traditional music by Pati et al. (Pati et al., 2015). This serves as a parallel to the Minangkabau context, emphasizing how performances contribute to community resilience and economic potential.

Furthermore, Malin & Kondang (2023) work on Minangkabau operas provides insights into the interplay of various elements—music, dialogue, and visual art—that enhance social cohesion and collective cultural identity, which can be extrapolated to understand the Talempong Pacik Tigo Duo's integral role in similar communal functions.

The research on the matrilineal characteristics inherent in Minangkabau society, noted in studies involving local traditions and music practices, reinforces the idea that cultural expressions like Talempong Pacik are essential for preserving heritage and influencing social dynamics, as demonstrated in studies by Sriwulan et al., (2023) and Jafar et al., (2024).

By situating the Talempong Pacik Tigo Duo within these broader socio-cultural narratives, the study aims to address scholarly gaps concerning traditional music's role in enriching community life, enhancing identity, and contributing to economic vitality. The intersection of cultural practices with social identities serves as both a bridge to understanding community dynamics and as a framework for sustainable cultural development.

2. LITERATURE REVIEW

A literature review serves as the foundation for situating new research within existing scholarly discourse. In the context of cultural and ethnomusicological studies, it is essential to examine previous works that have explored the role of traditional music in preserving heritage, strengthening social cohesion, and contributing to local economies. This section synthesizes findings from relevant research to justify the theoretical framework and variables adopted in this study, which focuses on Talempong Pacik Tigo Duo in the Mananti Marapulai ceremony in Kolok Nan Tuo, Minangkabau.

Traditional music plays a critical role in preserving cultural identity and enhancing social cohesion, particularly within the Minangkabau context, where the Talempong Pacik serves as a vital symbol of local wisdom and communal heritage. (Darlenis, 2022) emphasizes that this musical form transcends mere entertainment; it embodies collective memory, traditional rituals, and community narratives (Darlenis, 2022). The Talempong Pacik, depicted in various traditional ceremonies such as the Mananti Marapulai, exemplifies the integration of music into significant social rituals, reinforcing social norms like mutual cooperation (gotong royong) and respect for kinship ties, as articulated by (Ramanta & Samsuri, 2020).

The intergenerational transmission of Talempong music is critical for its preservation, typically achieved through informal community-based learning methods. underscores the significance of community engagement in maintaining and passing down this traditional art form, noting the role of cultural institutions in promoting arts education and facilitating the transmission of knowledge (Darlenis, 2022). This community-centric approach reflects broader trends in music education, where cultural practices serve as means for fostering group identity and collective participation, as discussed by (Luo & Guan, 2022).

Moreover, similar to the findings of Yang & Theerapan (2024) that folk songs foster cultural identity and creativity, the Talempong Pacik enhances community solidarity and acts as a marker of ethnic identity within Minangkabau society. It resonates with Gilbert (2018) discussions on community building through music,

suggesting that such musical expressions contribute significantly to the experiential construction of identity and social ties within traditional contexts.

Additionally, highlight that music serves as a resource for developing social identities, indicating that the practices surrounding Talempong Pacik are instrumental not only in cultural preservation but also in enabling individuals to articulate and affirm their ethnic identities within the broader societal framework (Guan et al., 2022).

Traditional music plays a significant role in preserving cultural identity and contributing to the local economy. In the Minangkabau context, performances such as Talempong Pacik Tigo Duo are integral during traditional ceremonies and festivals, functioning as cultural expressions that can attract tourists, create job opportunities, and stimulate local economies, emphasizing the intertwined nature of culture and economic sustainability (Darlenis, 2022).

The integration of Talempong Pacik with other art forms, such as Tari Pasambahan and martial arts demonstrations, enhances the cultural experience offered at these events, potentially increasing their market value and appeal to a broader audience. The multifaceted nature of these performances facilitates a richer cultural experience, further solidifying their importance in both artistic and economic domains. Moreover, the role of women in organizing these cultural events is particularly significant in the matrilineal Minangkabau society. Women are central figures in ensuring the continuity of traditions, as they work to promote inclusive participation within cultural practices (Sriwulan et al., 2023). This involvement not only reinforces social cohesion but also enhances economic opportunities linked to cultural events, thereby contributing to community welfare and empowerment.

Additionally, the preservation of traditional music, such as Talempong Pacik, relies heavily on intergenerational transmission, which is often facilitated through community-based learning environments (Darlenis, 2022). Educative initiatives, such as those associated with Talempong Pacik, provide critical support for the arts and enhance community engagement in maintaining these cultural practices. The vibrant role of community institutions in this process underscores the cultural resilience and economic potential inherent in traditional music.

3. METHOD

This study employed a qualitative phenomenological approach to explore the lived experiences, perceptions, and meanings associated with Talempong Pacik Tigo Duo performances in the Mananti Marapulai ceremony at Kolok Nan Tuo. The phenomenological design was chosen to capture the essence of cultural practices as experienced by participants, emphasizing subjective interpretation and socio-cultural context.

The detailed methodological approach outlined in your study on the role of Talempong Pacik Tigo Duo at the Mananti Marapulai ceremonies is well-supported by existing literature on qualitative research methods and cultural studies. The data collection process you describe, involving in-depth interviews with various stakeholders such as musicians, cultural leaders (niniak mamak), religious figures, event organizers, and youth representatives, aligns closely with contemporary methodologies highlighted in recent research.

Wu and Chuangprakhon's study on preserving Salar vocal folk music illustrates the effectiveness of fieldwork, participant observation, and interviews as comprehensive methods for capturing the nuances of cultural practices Wu & Chuangprakhon, (2024). Their interdisciplinary approach problematizes the preservation and transmission of folk music, paralleling the complexities found in your study of Talempong Pacik performances.

Similarly, Jumriani et al. emphasize the necessity of incorporating traditional music into educational contexts, thus enhancing cultural preservation efforts (Jumriani et al., 2024). Their examination of strategies aligns with your focus on collecting data to assess the contribution of traditional practices to cultural identity and social cohesion.

Additionally, Tang and Sornyai's exploration of Baima Tibetan folk songs highlights the importance of preserving ethnic minority music cultures, similar to how Talempong serves the Minangkabau community

(Tang & Sornyai, 2023). Their findings on integrating folk traditions into broader educational narratives could provide further insights for your study on the interwoven roles of performances and local customs.

The ethnographic perspective presented by Gunara et al., (2022) in their examination of Kampung Naga and Cikondang Indigenous music also resonates with your approach, emphasizing authenticity and preservation of musical traditions amidst evolving societal contexts. Their work underscores the significance of qualitative methods in understanding and documenting indigenous music culture.

Lastly, the framework provided by Liao and Chaiyason on the contemporary status of Naxi Chinese folk songs complements your analysis by offering insights into how contemporary adaptations and social engagement strategies can facilitate cultural sustainability (Liao & Chaiyason, 2024). They demonstrate the importance of community elders in teaching folk songs, a sentiment that parallels your findings on the role of local leaders in preserving Talempong traditions.

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Moreover, similar to the findings of (Yang & Theerapan, 2024) that folk songs foster cultural identity and creativity, the Talempong Pacik enhances community solidarity and acts as a marker of ethnic identity within Minangkabau society (Yang & Theerapan, 2024). It resonates with Gilbert's (2018) discussions on community building through music, suggesting that such musical expressions contribute significantly to the experiential construction of identity and social ties within traditional contexts (Gilbert, 2018).

Additionally, (Guan et al., 2022) highlight that music serves as a resource for developing social identities, indicating that the practices surrounding Talempong Pacik are instrumental not only in cultural preservation but also in enabling individuals to articulate and affirm their ethnic identities within the broader societal framework (Guan et al., 2022).

In essence, the Talempong Pacik is not merely a performance but a living tradition that encapsulates essential aspects of Minangkabau life, functioning as a vital vessel for local wisdom, cultural transmission, and community cohesion. As such, it underscores the need for continued support and engagement from both local communities and cultural institutions to preserve this unique cultural heritage in the face of modern challenges.

4. DISCUSSION

4.1. *Talempong Pacik Tigo Duo*

Talempong Pacik Tigo Duo, as one of the prominent traditional arts of Minangkabau, is an art form that has developed in Nagari Kolok, Sawahlunto City. *Talempong Pacik Tigo Duo*, as a leading Minangkabau traditional art, is the creative work of an artist from *Sanggar Malakutan Bunian* in Kenagarian Kolok. This art group is led by Sudharmono (1) and Aldefri (2), both of whom are members of a community group committed to preserving the arts. Its establishment was driven by the aspirations of several artists and art enthusiasts in Kenagarian Kolok.

One of the key infrastructures supporting *Talempong Pacik Tigo Duo* as a Minangkabau traditional art is *Sanggar Malakutan Bunian*. The members of Malakutan Bunian were inspired to form this art group (sanggar)

by upholding strong values of togetherness rooted in both religion and customary traditions. The name “Malakutan Bunian” itself carries meaning: *Malakutan* is the name of a river whose waters irrigate the rice fields in Kenagarian Kolok, while *Bunian* is likened to melodies, sounds, and the murmur of flowing water that have inspired many in the community to become traditional and institutional artists. This fusion of ideas led to the creation of the art group named *Malakutan Bunian*. The name stands as a tribute to the geographic setting of the area surrounding the Malakutan River.

TIGO DUO



(Figure 1.)

The term *Talempong Pacik* is derived from the method of using or playing the instrument, which is held in the hands (*dipacik*). According to Ediwar, S.Sn, M.Hum, Ph.D., in his book *Musik Tradisional Minangkabau*, *Talempong Pacik* is a genre of traditional percussion music well-known in the cultural life of Minangkabau society. The term *Talempong Pacik*, as it is now known, is specifically used for academic purposes by researchers studying one of the traditional *talempong* genres in Minangkabau. The aim is to distinguish the *interlocking* playing technique (mutually overlapping/lock-and-key style) performed while holding the instrument.

Talempong Pacik is used for various social activities, both for entertainment and traditional ceremonies, as well as to accompany *Tari Piring* and *Randai*. Entertainment-oriented events include *alek nagari* (village festivals), music for *Batagak Pangulu* processions, circumcision celebrations, communal work in rice fields or farms, repairing village roads, maintaining irrigation channels, accompanying wedding processions, welcoming the groom (*mananti marapulai*), commemorating national holidays, and other occasions.

It should be noted that a traditional art group does not emerge easily; it requires careful consideration, fundamental planning, and a long-term vision. Likewise, *Talempong Pacik* was born, grew, and developed among a diverse community deeply concerned with the arts. The existence of this tradition represents a complex synthesis of ideas uniting the people of Kenagarian Kolok to achieve togetherness. Ardipal (2015) states that the development of art cannot be separated from the role of artists or musicians, but this role also involves various other elements within the community who participate in the art infrastructure.

One of the supporting infrastructures for *Talempong Pacik Tigo Duo*, as a prominent Minangkabau traditional art, is *Sanggar Malakutan Bunian*, established by the initiative of several artists and art enthusiasts in Kenagarian Kolok. Led by Sudharmono (1) and Aldefri (2), Malakutan Bunian is part of a community group dedicated to the arts, especially *Talempong Pacik Tigo Duo*. The members were inspired to create an art group (*sanggar*) upholding strong values of togetherness rooted in both religion and customary traditions. The name “Malakutan Bunian” has a symbolic meaning: *Malakutan* refers to a river that irrigates rice fields in Kenagarian Kolok, while *Bunian* is likened to melodies, sounds, and the murmur of flowing water that inspire people to become traditional or institutional artists. The fusion of these ideas led to the formation of the Malakutan Bunian art group, which serves as a tribute to the geographic location surrounding the Malakutan River.

Malakutan Bunian functions as a collective of thinkers, researchers, creators, composers, arrangers, performers, as well as preservers and developers of all forms of art in Kenagarian Kolok in particular, and Barangin District in general. One of its main preservation efforts focuses on *Talempong Pacik Tigo Duo* as a leading Minangkabau traditional art. Initially, *Talempong Pacik* served to foster togetherness and cooperation among the lower-income community, particularly farmers working their land. With the establishment of this creative group under

Malakutan Bunian, *Talempong Pacik*—which was once performed under limited conditions—has evolved into a well-received performing art enjoyed by all levels of society.

The existence of *Talempong Pacik Tigo Duo* has elevated the artistic stature of the region, fostering unity, mutual respect, and sharing, while increasing the economic value for the community, especially its musicians. Based on data collected from several informants, this art form is considered “premium” in Kolok Nan Tuo. Each performance requires the event organizers to meet several criteria, including the quality of repertoire, the selection of musicians, the performance venue, timing, duration, and budgetary capability. The completeness or lack of these criteria directly affects the performance’s market value and fee.

4.2. The Influence of Talempong Pacik on the Community

The *Talempong Pacik Tigo Duo*, rich in cultural meaning and social values, is one of the prominent traditional arts of Minangkabau and a hallmark of Kolok’s regional heritage. Today, it has the capability to perform not only at local and provincial events but is also aspiring to reach national and international stages. The life of this traditional art form serves as a medium for expressing and channeling various ideas into an art that can evolve in accordance with contemporary demands and needs, making it a social product that benefits all parties involved.

The primary subjects that determine the survival and development of this art are the artists and the community. The term “community” here refers to the artistic community, including art enthusiasts, practitioners, critics, researchers, and participants in the arts. The popularity of the art also depends on the quality of the compositions or works presented to the audience and the skill of the performers in transforming circumstances into sounds that can be enjoyed, while taking into account audience preferences—a demand that cannot be overlooked.

Artistic practice can have both positive and negative impacts on society in general. Ideally, art should elevate the dignity of a region, unite the spirit of togetherness or *gotong royong* (mutual cooperation), foster mutual respect and sharing, and increase economic value. Within the community, there is a shared understanding that in activities for a good cause, local customs must allow equal participation and grant freedom even to those from less affluent backgrounds, at the very least offering recognition to other groups. Historically, a form of social discrimination between the wealthy and the poor emerged naturally through certain traditional arts. Fortunately, in this case, such discrimination—where the wealthy were favored and the poor were excluded—has, unexpectedly, weakened and even disappeared

a. Supporting Instruments of Talempong Pacik Tigo Duo

As one of the prominent traditional arts of Minangkabau, the *Talempong Pacik Tigo Duo* performance is supported by several main musical instruments, including five *talempong* units, *gandang tambua*, and *tasa*.



(Figure 2)
5 buah instrument Talempong
(Doc, Yusnelli, September 2022)

Talempong Pacik Tigo Duo, as one of the prominent traditional arts of Minangkabau, is performed by three main players: two players each holding two talempong instruments, and one player holding a single talempong, accompanied by supporting musicians such as *gandang* players and *sarunai* or *pupuk gadang* players. The first player, with two talempong tuned to re and fa, is commonly referred to as the *pemain dasar* (base player). The second player, with two talempong tuned to do and mi, is called the *peningkah* (counter-melody player). The third player, with a single talempong tuned to sol, is known as the *penganak* or *anak* (child), functioning as the tempo keeper. In its performances, Talempong Pacik often includes additional instruments such as *tambua*,

pupuik batang padi, pupuik gadang, tasa, and bansi to enrich the tonal color and strengthen the tempo, thereby enhancing the performance's energy—depending on the available budget.



(Figure 3)
Gandang Tambua and Tasa
(Doc. Yusnelli, September 2022)

The *Gandang Tambua* is a double-headed drum with both sides of equal size. According to Ediwar, Ph.D., et al., in *Musik Tradisional Minangkabau* (p. 37), the *Gandang Tambua* is performed in various ceremonies and social activities held by the community. These include wedding celebrations, bridal processions, accompanying the *Tari Gelombang* dance during royal coronations, village festivals (*alek nagari*), the installation of *pangulu* (clan leaders), the commemoration of the Prophet Muhammad's Mawlid, and many other occasions. Similarly, in *Talempong Pacik Tigo Duo* performances, the *Gandang Tambua* functions as an instrument that enhances the atmosphere, enlivens the performance, and regulates the tempo in the playing of the five *talempong* instruments or in the overall *Talempong Pacik* performance. The *Tasa* is one of the traditional rhythmic instruments that is often included alongside *Talempong Pacik*. This instrument typically plays rhythmic patterns as an introduction or opening to *Talempong Tigo Duo* performances.

b. Talempong Pacik Tigo Duo Performance

The *Talempong Pacik Tigo Duo*, with its long history and rich cultural and social values, is traditionally performed during the *Mananti Marapulai* ceremony, which is generally featured at wedding celebrations locally known as *boleak* (wedding festivities). Each performance is organized and prepared by the family of the *Anak Daro* (bride). The term *Talempong Pacik Tigo Duo*, deeply rooted in local tradition, is used by the people of Kolok Nan Tuo to refer to a set of *talempong* instruments played by members of the *Sanggar Malakutan Bunian* art group.

This ensemble consists of five *talempong* instruments played in an interlocking style (*interlocking*) and is accompanied by the *Gandang Tambua* (drum). At times, *Talempong Pacik Tigo Duo* performances are further enriched with additional instruments such as *Pupuik Batang Padi*, *Pupuik Gadang*, and *Tasa*.

The main musical composition performed in this ensemble is the piece titled *Tigo Duo*, which is a signature repertoire representing the identity and artistic heritage of *Talempong Pacik Tigo Duo* within the Minangkabau traditional music scene.



(Figure 4)
The long-standing *Talempong Pacik Tigo Duo* performance, rich in cultural and social values
(Doc. Yusnelli, September 2022)



(Figure 5)

The long-standing *Talempong Pacik Tigo Duo*, rich in cultural and social values, accompanies *silat* performances. (Doc. Yusnelli, September 2022)

c. Contribution *Talempong Pacik Tigo Duo*

Providing contributions to others and to the environment generates positive impacts on the life of *Talempong Pacik Tigo Duo*, particularly for its performers, allowing them to feel content, grateful, joyful, and happy. Delivering a good and meaningful performance gives the performers a greater sense of achievement and satisfaction. The satisfaction of the performers is reflected in the satisfaction of the audience, and in turn, the hosts of the event also feel pleased and gratified.

From the joy felt among performers and art enthusiasts in evaluating a performance, it can be said that *Talempong Pacik Tigo Duo* has indeed made a contribution. Citing the *Reaching Self* website, the benefits of contribution include providing relief and happiness, fostering healthier relationships and stronger physical and mental connections with others, receiving reciprocal acts of kindness, finding assistance in discovering purpose, and inspiring others. These benefits also involve problem-solving, feeling appreciated, boosting self-confidence, learning about humanity, and reducing loneliness. All of these benefits have been achieved by the performers of *Talempong Pacik Tigo Duo* after each performance, and they continue striving to improve the efficiency and effectiveness of their musical presentations. All forms of contribution felt by the performers after presenting *Talempong Tigo Duo* are the result of constructive criticism, evaluations, and perceptions from various segments of society.

Perception of the Traditional Leaders: Art in the life of the people of Kolok Nan Tuo is closely linked to customary law, as the community is highly obedient to its traditions. The performance of *Talempong Pacik Tigo Duo* in the *Mananti Marapulai* ceremony is an art form that has been agreed upon by local traditional leaders to be permissible as long as it follows the prevailing customary rules. The *Niniak Mamak* (clan elders) as custodians of tradition state that there will be no prohibition on *Talempong Pacik Tigo Duo* music as long as the performance does not violate the norms or regulations in the *nagari*. Performers should wear appropriate attire, refrain from using the event as an occasion for drunkenness, and avoid disturbing public peace. This stance reflects the contribution of the *Niniak Mamak* in motivating the community to preserve *Talempong Pacik Tigo Duo* as a heritage from the ancestors. This art form helps create joy and success in traditional ceremonies in the *nagari*, such as the *Mananti Marapulai* in Kolok Nan Tuo. In addition, traditional leaders believe that *Talempong Pacik*, when performed appropriately, can support the economy of the artists, foster togetherness, and even alleviate communal grief.

Perception of Religious Leaders: Discussions of religious leaders' perspectives on *Talempong Pacik Tigo Duo* performances are inseparable from Islamic teachings. During the time of the Prophet Muhammad, songs and music were acknowledged, as evidenced by many hadith discussing the arts, including: "Announce marriages and beat the tambourine," and "Indeed Allah is beautiful and loves beauty." Art is a part of human culture that does not contradict or harm Islamic faith. In Kolok Nan Tuo, the performances of *Talempong Pacik Tigo Duo* produce melodious music that pleases the ear and delights the eyes of its audience. Most of its audiences are devout Muslims who fully understand which performances align with their faith. Likewise, as long as the performance does not stray from Islamic teachings, the religious leaders support and encourage *Talempong Pacik Tigo Duo* performances in the village.

Perception of Intellectuals (*Cadiak Pandai*): The success of a region's art form largely depends on the support of the community and its environment. Both individuals and groups of intellectuals affirm that *Talempong Pacik*

Tigo Duo is a defining cultural marker for the area, a source of pride for local intellectuals, the city, the province, and the nation—something not found elsewhere. They express pride in having *Talempong Pacik Tigo Duo* in their village. The creation of various opportunities for *Talempong* performances is one of the forms of support from intellectuals in the *nagari*, reflecting community-driven motivation for progress and development. The realization and popularity of *Talempong* performances in the village are inseparable from the intellectuals' contributions in providing opinions, perspectives, solutions, and active participation. In every event, the *cadiak pandai* always prioritize *Talempong Tigo Duo* as a featured performance and community entertainment.

Perception of the Younger Generation: As the heirs to this art form, young men and women—the nation's hope and the successors to the elders—have a strong affinity for *Talempong*, both in the broader Minangkabau context and in Kolok Nan Tuo specifically. As recipients of this cultural heritage, they consistently show enthusiasm and support for every performance. No direct or indirect command is needed for them to attend and witness *Talempong Pacik Tigo Duo* performances. This reality indicates that the youth willingly accept the inheritance of *Talempong Tigo Duo* music, making them the custodians of this art for future generations.

5. CONCLUSION

Mananti Marapulai is a central component of traditional wedding ceremonies in Kolok Nan Tuo, celebrated by both couples from within the same region and those from different areas. This long-standing tradition has been passed down through generations, with the *Talempong Pacik Tigo Duo* performance becoming an inseparable part of the event. The ceremony takes place in front of the bride's family home, involving various family members—each playing specific roles—and is enriched by the music and artistry of local performers.

The *Talempong Pacik Tigo Duo* ensemble, supported by instruments such as *gandang tambua*, *sarunai*, and *tasa*, along with martial arts demonstrations, dance, and ceremonial processions, provides a continuous musical backdrop for the entire *Mananti Marapulai* sequence. The instruments and melodies adapt to the shifting atmosphere of the event, creating an engaging and meaningful experience for participants and audiences alike.

The unbroken presence of *Talempong Pacik Tigo Duo* in the *Mananti Marapulai* tradition demonstrates its broad acceptance within the cultural, community, and religious frameworks of Kolok Nan Tuo. To date, there have been no disputes or prohibitions concerning its performance. On the contrary, its presence is welcomed and celebrated, as reflected in the lively atmosphere of recent events, such as the September 2022 wedding attended by government officials and community leaders.

Looking to the future, the preservation and advancement of *Talempong Pacik Tigo Duo* require continuous attention, particularly in developing performance techniques and instrument quality. Such efforts will ensure the art form remains vibrant and relevant in the face of changing times, allowing it to retain its role as a source of cultural pride, social unity, and artistic expression for generations to come.

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