

# Investigation of ambek-ambek nagari koto gadang koto anau dance art to improve cultural tourism attraction

Salsabilla Mumtaz<sup>1\*</sup>, Rafidola Mareta Riesa<sup>2</sup>, Sepri Neswardi<sup>3\*</sup>

<sup>1,2,3</sup>Politeknik Negeri Padang, Padang, Indonesianstitution of First Author, City, Country

\*Corresponding email: salsabilamuntaz@gmail.com

## ARTICLE INFO

### Article history:

Received 22 June 2022

Accepted 06 July 2022

Available 09 September 2022

## ABSTRACT

Minangkabau Tribe in West Sumatra has one cultural problem, namely the traditional art of Ambek-Ambek Dance. This study aims to find out whether the art of Ambek-Ambek Nagari Koto Gadang - Koto Anau Dance can be used as a cultural tourism attraction in Solok Regency. The research method used is descriptive qualitative using the theory of tourist attraction. Data collection is carried out by observation, interview, and documentation methods. The results of this study show that Ambek-Ambek Dance meets the criteria of good tourist attraction; 1) uniqueness, ambek-ambek dance has a distinctive uniqueness and is different from other dances, namely in terms of dance history, naming, movement philosophy, herding music, costumes, and special rules in the presentation of dance. 2) originality, pure ambek-ambek dance comes from the traditional traditions and daily life of young mudi Koto Anau in ancient times in finding a partner. 3) Authenticity, Ambek-Ambek dance has a distinctive beauty naturally, exotic, and unpretentious. 4) diversity, ambek-ambek dance has a diversity of Minangkabau customs and culture which can be seen in terms of variations in movement shapes, floor patterns, herding music, and dance costumes.

### Keywords:

Dance art, Attraction, cultural tourism, cultural diversity, cultural uniqueness

© 2022 The Author(s). Published by International Ecsis Association. This is an open access article under the Creative Commons Attribution-ShareAlike 4.0 International License.



## 1. Introduction

Indonesia is an archipelagic country consisting of various cultural tribes. These various cultural tribes have a distinctive way of life so as to create diversity in Indonesia. This has made Indonesia a tourist attraction for foreign tourists and domestic tourists. One of the cultural tribes that has an interesting way of life is the Minangkabau Tribe in West Sumatra Province (Mulia, 2016). West Sumatra is one of the provinces occupied by traditional people from the Minangkabau or Minang Tribes. The minang community is part of the ethnic culture of the Malay family that grew up because of the monarchy system and adhered to a distinctive customary system (Mulia, 2016). The customary system of the Minangkabau Tribe has given birth to many cultural resources and has its own charm that enriches the tourism industry in Indonesia. Among them are traditional buildings, traditional arts (dance and musical instruments), folklore and culinary. This triggered the formation of various types of tourism found in Indonesia, one of which is cultural tourism. Cultural tourism is one type of tourism that makes culture the main attraction. Where

in this cultural tourism tourists can feel, recognize and understand cultural traditions and local wisdom in the area (Prasodjo, 2017). Traditional means everything that conforms to traditions, frameworks and patterns of form and application that are always repeated. Traditional dance is a dance that is distinctive and grows and develops in an area. This dance is definitely different from dances in other regions, because traditional dance is the identity of each region, which always rests on traditional patterns and does not undergo changes (Putri Rizka Gasima & Desfiarni, 2021).

One example of another regional traditional dance that has become a cultural tourist attraction is the Gandrung Dance from Banyuwangi. Gandrung dance has now become a mainstay tourist attraction and has become a tourist product that is packaged directly by the Banyuwangi Regency Tourism Office. Gandrung dance has its own beauty so that in 2003 Gandrung dancers were used as the main mascot of Banyuwangi City (Suharti, 2012). Until now, Gandrung Dance has become an attraction for tourists to visit Banyuwangi Regency. Even, Gandrung Dance has become an annual Festival event in Banyuwangi Regency and in 2012 received an award from Museum Rekor Indonesia (MURI) as the event with the highest number of dancers, reaching 1,047 dancers (Cahyu, 2017). Based the development of Gandrung Dance, the same can also be done to develop the Traditional Dance Art of Nagari Koto Gadang Koto Anau as a cultural tourism attraction in Solok Regency, West Sumatra. One of the traditional dances that grew and developed in Nagari Koto Anau, Solok Regency, West Sumatra is the Ambek-ambak Dance. The dance has been around since 1950 (Putri Rizka Gasima & Desfiarni, 2021).

The existence of these dances in West Sumatra, especially in Solok Regency, can add to the diversity of typical Minangkabau dances that can be performed to tourists visiting West Sumatra, especially foreign tourists. These dances can become one of the new cultural attractions in West Sumatra, especially in Solok Regency which aims to utilize historical assets and cultural heritage for the welfare of the community in a sustainable manner without leaving behind the historical facts.

In terms of tourism, no one has made this dance an object under study, because it is not yet known by the wider community. So, based on the description above, it is necessary to conduct further research on traditional dance performances in Nagari Koto Gadang Koto Anau. The purpose of this study is to investigate the role of ambek-ambek nagari koto gadang koto anau dance art to improve cultural tourism attraction.

## **2. Methods**

This research used a qualitative approach. Qualitative approach is a process of a research and process in understanding phenomena based on a methodology that investigates a social fact and a human problem (Silva, 2022). In this approach, researchers create a complex picture, examine words that produce descriptive data, detailed reports from the informant's views, and conduct studies on natural situations. The data collection method used a systematic and standard procedure for obtaining the necessary data. In a study, there are two types of data, namely primary data and secondary data. Primary data or first-hand data is data obtained directly from the subject of study by using measurement tools or data retrieval tools directly on the subject as a source of information sought. According (Sugiyono, 2020), In qualitative research, primary data are obtained by observation, interviews, and documentation. Secondary data is data obtained through other parties, not directly obtained by researchers from the subject of the study (Utama I Gusti Bagus Rai & Mahadewi Ni Made Eka, 2012). In this study, secondary data was obtained from the internet, journals, articles, books and relevant previous research.

## **3. Results**

### **Overview of Nagari Koto Gadang Koto Anau**

Results of interviews with Bapak Zul Abral Bandaro Panjang, conducted on 31th July 2022. He explained that Koto Gadang Koto Anau is a nagari in Lembang Jaya District, Solok Regency, West Sumatra. Nagari is located at the foot of Mount Talang, located at an altitude of 1,500 meters from sea level with the topography of hilly areas and villages or steep ravines. The origin of the

naming of Nagari Koto Anau comes from the word "koto nan anam" which means six *koto* (*kampung/nagari*), which are six nagari in the territory of the Koto Anau Kingdom in the past which included Tanah Sirah, Koto Gadang, Batu Banyak, Koto Laweh, Limau Lunggo, and Batu Bajanjang. This is referred to by the term "*Tanah Sirah sungainyo janiah, Batubanyak kotonyo laweh, Limau Lunggo bajanjang batu*". Later, in its historical development, after the royal system of government began to disappear, Batu Banyak, Koto Laweh, Limau Lunggo, and Batu Bajanjang then broke away and formed their own nagari. Only Tanah Sirah and Koto Gadang still survive and still use the name Koto Anau to say the name their nagari. Therefore, until now it is called Nagari Koto Gadang Koto Anau because the center of Nagari is in Koto Gadang.

### **Overview of Nagari Koto Gadang Koto Anau Cultural Studio**

Results of interviews with Ibu Afniwati conducted on 31 Juli 2022, she explained that The cultural studio in Nagari Koto Gadang Koto Anau was originally formed in 1975 by Mr. Yahya Rasyid Malin Marendah who was the last heir to Mancak Dance and other Koto Anau traditional dances. Mr. Yahya Rasyid created a studio called "Sanggar Timbulun Tujuh". The purpose of Sanggar Timbulun was to teach Koto Anau young men and women about the indigenous customs and culture of Koto Gadang Koto Anau and preserve it so that it is not lost. This activity was carried out centered at Surau Sikumbang Ateh Balai Koto Gadang Koto Anau. There, the original young women of Koto Anau were taught by Mr. Yahya all the cultures that exist, especially silat and traditional dances, namely Mancak Dance, Piriang Dance, Galombang Dance, and Ambek-ambak Dance.

In addition, results of interviews with Ibu Etmiarni conducted on 31 Juli 2022, she explained that for the first time Mr. Yahya Rasyid and his friends performed the Koto Anau dance outside the area, namely in 1965 were invited to attend an event at Bank Indonesia, Jakarta which at that time was also witnessed by the Sultan of Brunei. After that, in 1977 participated in the National Level Folk Dance Festival Competition in Jakarta representing West Sumatra Province and won 2nd place, where 1st place was won by Bali Province, and 3rd place from Jambi Province. At that time, the dances performed were Piriang Dance and Ambek-Ambek Dance.

### **National Level Folk Dance in Jakarta in 1977**

In addition, Sanggar Timbulun Tujuh once performed Piriang Koto Anau Dance at the closing ceremony Musabaqah Tilawatil Qur'an (MTQ) national XIII in 1983 in Padang City. this is also the first time West Sumatra Province has hosted a national-level MTQ event. The dance was beautifully performed by 350 young people of Koto Anau with Mr. Yahya Rasyid as the coach. After that, the Timbulun Tujuh studio actively performed the traditional Koto Anau dance and participated in various events so that it could achieve many achievements at official national events such as: appearing at the welcoming event of Ministers and other regional officials, displayed during the welcoming event of Mr. Habibie and winning various competitions such as at the Sports and Arts Week (PORSENI) event.

Sanggar Sarumpun is a place to learn customs and culture for young men and women in Nagari Koto Gadang Koto Anau. It is useful as the preservation and development of customs, culture, and arts of the nagari tradition so that it is not lost and extinct. The origin of the naming of this studio is intended so that all communities and traditional leaders of Koto Gadang Koto Anau united to preserve Nagari culture so that it is preserved. Sanggar Sarumpun activities are still active today.

### **History of Ambek-Ambek Nagari Koto Gadang Koto Anau Dance**

Based on the results of an interview with Mr. Yahya's son, the history of the Nagari Koto Gadang Koto Anau Traditional Dance Art originated from the Koto Anau people's habit, namely "*baguru*", which means to go to some of the oldest customs and cultures to learn some martial arts. This learning is about indigenous and cultural life in Koto Anau and looking for other experiences. This was also done by Mr. Yahya Rasyid, he took care of several teachers who were approximately seven people. So, from the knowledge and intelligence he got from all these teachers, he developed and created several other dances inspired by the habits and life of the Koto Anau people themselves.

Some dances have certainly existed before from his teachers, but with simple movements, not yet with movements and floor patterns (dance formations) that are conceptualized in such a way. Seeing the habits and lives of the people of Koto Anau, Mr. Yahya was inspired to summarize this in a dance work that was conceptualized starting from the presentation of movements, music and their meanings as well as floor patterns (dance formations). Thus producing some Traditional Nagari Koto Gadang Koto Anau Dance Arts which have high historical and aesthetic value and the dance still exists today as "Pusako Nagari" which means nagari heritage that must be maintained and preserved. In addition, the movements of these dances also illustrate a Minang proverb, namely "*Alu tataruang patah tigo, samuik tapijak indak mati*" a phrase that describes the person of a Minangkabau woman who is gentle but firm, wise and acts on the truth. Likewise in the dance, the movements are firm but also full of tenderness and have high aesthetic value.

According to Ibu Etmiarni, Ambek-Ambek dance is a young people social dance of the Nagari Koto Gadang Koto Anau which has also existed since ancient times, since it is an original Nagari Koto Gadang Koto Anau dance and is performed in pairs. This dance was learned by Mr. Yahya from his teacher Mak Suki Ndo Baro and also several other teachers. But it's just a movement, it hasn't been well arranged. So, the arrangement of movements and floor patterns is arranged by Mr. Yahya Rasyid and can be a dance that is neatly and beautifully structured starting from movements, floor patterns, clothes, to the music of the herding.

Then it is said that this dance was created because it was inspired by traditional culture and religion which stipulates that men and women cannot be careless or often meet because they are not the *muhrim*. So men find it difficult to find their partner and must have their own way to attract the attention of the girl and get the partner he wants. For example, hindering the girl on their way home from school or other for a while, just to see and attract the girl's attention. It is also illustrated from the movements of the dance, there are many movements that stretch your arms like inhibiting something. So that's why this dance is called Ambek-Ambek Dance.

Therefore, the way to find a partner in ancient times was that men could only see or monitor the girls from a distance and attract the attention of these girls by dancing like dashing and firm martial arts movements. Another term of this Ambek-Ambek Dance is hand dance, because this dance involves a lot of hand flexing movements. In addition, in ancient times this dance was also called dance to find "*induk bareh*" which means dance to find a partner.

Observations result that have been conducted from May 1 to May 5, 2022, resume the uniqueness of the Ambek-Ambek Nagari Koto Gadang Koto Anau Dance as follow:

#### 1. History of dance

The history of the creation of this dance is inspired by indigenous culture and religion which stipulates that men and women cannot be careless or often meet because they are not the *muhrim*. So men find it difficult to find their partner and must have their own way to attract the attention of the girl and get the partner she wants. This can be seen from the arrangement of the movements of his dance that explain the process of a young man to choose the desired girl as his life partner.

#### 2. Dance movement

In ancient times Koto Anau youths looked for a partner by looking at or monitoring the girls from a distance. Then, it attracted the attention of the girls by dancing like a dashing and decisive martial arts movement. Thus, the uniqueness of Ambek-Ambek Dance in terms of its movements, that is the movements of this dance are rarely found in other Minang dance movements. Because, in general, this dance movement comes from the original martial arts movement of Nagari Koto Gadang Koto Anau. In addition, the uniqueness of this dance movement can also be seen from its gentle but firm movements that depict a gentle but firm "gadih minang" personality in making decisions in Rumah Gadang.

Furthermore, the uniqueness of the Ambek-Ambek Dance can also be seen in terms of the naming of the dance. The informant explained that the uniqueness of the Ambek-Ambek Dance as a cultural tourist attraction. The latter lies in the naming of the dance. Namely the naming of this dance comes from the Minang language "Ambek-Ambek" which means to inhibit. This is because there are many movements of spreading hands on the dance like inhibiting something. Then, another term of this Ambek-Ambek Dance is hand dance, because this dance involves a lot of hand

flexing movements. In addition, in ancient times this dance was also called the "induak bareh" dance which means a dance to find a partner.

### 3. Dance naming

The unique name of this dance is that it uses the original Minang language, namely "Ambek-Ambek" which means to inhibit. This can be seen from the many movements of spreading hands on the dance like hindering something. The movement, in this dance, describes a way for young men to attract the girl's attention, which is to hinder her for a while on the way home. The information from the informant stated that the uniqueness of the Ambek-Ambek Dance can also be seen from the philosophy of the movement, that the Ambek-Ambek Dance begins with a gesture of respect to all the oldest customs and spectators who watch the dance as a symbol of respect, namely by the movement of putting both hands together in front of the chest.

The position of the female dancer is to sit cross-legged and the male dancer to stand. After that, as the music began to sound female dancers performing movements such as sewing a embroidery softly. That is to symbolically use the property of embroidered Ram equipped with threads and embroidered needles. This movement symbolizes the daily activities of Minangkabau women or what is called "Gadih Minang", who taking care of work at home.

At the same time, male dancers also perform dashing and firm dance moves to attract the attention of the girl. This movement is called the movement "*Tumpu, Timpo, buang, dan sawik*". Male dancers demonstrate the movement in a standing position with movement "*kudo-kudo*" the sturdy. The movement is a martial arts movement that depicts the decisiveness and dexterity of Minang men. After that, the male movement advances to see the female dancer closer to the hesitant dance steps and then returns again to the original place. It describes the man's fear of seducing the girl known to the girl's parents.

later, the female dancers began to stand up, and all the dancers performed the initial movements of the male dancers simultaneously together. In this movement they chase each other between male and female dancers, by advancing and backwards with a few dance steps that seem hesitant. Then, after that, all the dancers approach and chase each other by exchanging positions i.e. the male dancers are in the previous female dancer position and vice versa. This movement is performed repeatedly for 2 rounds. This gesture symbolizes the girl's doubts or shyness towards the boy such as "*co iyo co indak*" which means doubting either she wants or she does not want. After that, all the dancers performed the movements of "*si ganjua lalai*" that is, the meek, yet firm movement of the footsteps. The movement was born from a traditional saying, namely "*alua tataruang patah tigo, Samuik tapijak indak mati*". This term is an expression that describes the person of a Minangkabau woman who is gentle, but firm and wise in acting on the truth.

### 4. Movement philosophy

Every movement contained in the Ambek-Ambek Dance has a distinctive philosophy and has its own uniqueness. All movement philosophies based on the results of interviews are in accordance with the results of observations in the field. This can be seen from his movements which are indeed in accordance with his philosophy. For example: the movements of a dashing and decisive male dancer to attract the attention of the girl. This movement is called the "*Tumpu, Timpo, buang uang, and sawik*" movement. Male dancers demonstrate the movement in a standing position with a solid "*kudo-kudo*" movement, this is what is called Tumpu which means in Indonesian that is something that is the guardian or fulcrum. The Timpo movement is the movement of the right hand squeezing the left hand, in Indonesian Timpo means something that squeezes. Furthermore, there is the *sawik* movement which means to take and throw away which means to throw away. These movements are martial arts movements that depict the decisiveness and dexterity of Minang men. That is how powerful a man is as the fulcrum of the family, how decisive he is when forged on a problem, and how the wisdom of men in taking the good side and discarding the bad side of an event.

Furthermore, information from the Informant also explained that the uniqueness of the fifth Ambek-Ambek Dance is that in terms of the herding music, the music used is live or live music. That is music that is directly played by some people as music players, not through audio recording

music. Then, the accompaniment music used is traditional Minangkabau music, namely the musical instrument "*gandang tangan*" as a beat for movement, and "*saluang panjang*" as a melody that has a very unique in terms of its sound that makes this dance even more beautiful and unique with its soft but firm movements. This is rarely found in minang dances at this time. In the Ambek-Ambek dance, now no one can play the melody of the long saluang anymore, because this has its own level of difficulty when playing it. So for now, the long saluang is replaced with the musical instrument "*pupuik bansi*" which sounds like a long saluang. However, it still has a unique uniqueness from Minangkabau.

#### 5. Dance herding music

The uniqueness of dance herding music is that the music used is live music, namely using traditional Minangkabau musical instruments that are played directly by several people. There are two musical instruments used, namely "*gandang tangan*" as a beat on dance movements and "*pupuik bansi*" as a melody that has a unique peculiarity, namely the sound that is soothing. Thus making this dance even more beautiful and harmonious.

The next uniqueness of Ambek-Ambek Dance lies in the clothes used when performing the dance. Based on information obtained from several informants, the uniqueness found in Ambek-Ambek dance clothes is that female dancers actually used "*gadiah minang*" clothes in ancient times, namely the so-called "*serong basusun, kuruang basiba clothes of saten material, salendang tanah liek disalekan and tikuluak*". This means that the skirts are tied together to form a beautiful pattern, the *saten basiba* brackets, the shawls that are wrapped and the head coverings that people wore in ancient times. Meanwhile, the men wear typical Minangkabau martial arts clothes, namely "*baju jo sarawa endong & deta kapalo*" in minang language which means clothes, pants and typical headbands used during Minang martial arts.

The traditional clothes used in the Ambek-Ambek dance can add to the uniqueness of this dance, which depicts the original life of young people of Koto Anau in ancient times by wearing clothes in accordance with traditional values and rules that prevailed at that time. However, with the development of the times, Ambek-Ambek dance clothes were also modified. So it remains interesting in the times that have developed at this time. However, it still describes the traditional clothes of young people in ancient times, it's just that the material of the clothes is different, that is, now it is more often used clothes that are velvet and songket as shawls.

#### 6. Costume

The costumes or clothes used when performing the dance at this time have undergone a slight change. However, this is appropriate and already in the interview results. The difference in clothes used is not much, namely the different clothing materials in female dancers who used to use saten material, now use velvet material. Then, the salendang material of female dancers who used to use the material of salendang tanah liek now uses salendang songket material. This also does not eliminate the traditional value and uniqueness of ambek-ambek dance because it still uses typical Minangkabau clothes.

Lastly, the uniqueness of Ambek-Ambek Dance lies in the special rules in the performance or presentation of dances. In ancient times, there was a customary tradition that before performing, the dancers were recited do'a-do'a so that all movements could be performed correctly without anyone forgetting. Sometimes in an appearance there is an unexpected unintended event that can happen. Therefore, dancers are do'a kan to avoid this. However, this was still in accordance with the religion and customs of nagari at the time. But now as time goes by, before this dance is performed everything is praying together there is no special ritual anymore.

The rule of the presentation of this Ambek-Ambek Dance is that this dance must be performed at the beginning of the event after welcoming guests. This has become a special tradition from ancient times. Then, in terms of dancers performing this dance, they should not touch each other because they are not muhrim and must be natives from Koto Anau, not from residents of Nagari or other areas. Therefore, this dance can only be taught to the community or the younger generation who come from Nagari Koto Anau. It is intended to maintain the authenticity and culture of this dance as a dance that belongs only to Nagari Koto Gadang Koto Anau.

## 7. Special rules of dance

There is a uniqueness in terms of special rules in the performance and presentation of ambek-ambek dance, in ancient times there was a customary tradition, which is before performing - the dancers were read do'a according to Islamic law. This is done to avoid unwanted events. However, with the development of the times this has rarely been done again. Now, it's done simply by praying together before performing. In addition, the dancers who can perform this dance are only natives of Koto Anau, who have a bloodline from Koto Anau. It is intended to preserve the original identity and culture that only Nagari Koto Gadang Koto Anau has.

Based on the description above, it can be concluded that the results of the interview are in accordance with the results of observations made in the field. So it can be stated that the Ambek-Ambek Nagari Koto Gadang Koto Anau Dance Art meets the unique aspect to be declared as a cultural tourism attraction in Solok Regency.

## 4. Discussion

Based on the results of research in the field, results of interviews, observations, and documentation studies by referring to the theory of tourist attraction according to Damanik and Weber about "Ambek-Ambek Nagari Koto Gadang Koto Anau Dance Art as a Cultural Tourism Attraction in Solok Regency". (Damanik Janianto & Weber Helmut F, 2006) states that a good tourist attraction is related to four things, namely having uniqueness, originality, authenticity, and diversity. The following is an explanation of four things related to tourist attractions, namely: Uniqueness can be interpreted as a combination of rarity and peculiarities inherent in a tourist attraction. It is said to be unique because the tourist attraction is second to none or only exists in certain areas. The uniqueness of traditional dance includes different movements, music, accompaniment, clothing, and makeup and reflects the culture in each movement. Originality is reflective of authenticity or purity, that is, how far a product is not contaminated or does not adopt a value that is different from its original value.

Authenticity refers to authenticity. The difference with originality, authenticity is more about the anticipation or exoticism of culture as a tourist attraction. Authenticity is a category of values that combines nature which means natural, exotic which means something that has a distinctive appeal because it is not widely known or known in general and unpretentious which means simple. Diversity is more towards its form and variety. Diversity in a tourist destination has advantages such as a variety or variety of tourism attractions that can be enjoyed at once. It could be natural scenery or cultural relics being a mainstay attraction as well as other supporting products as a complement. In this case, the diversity of traditional dance arts can be seen from the variety of movements, musical instruments, clothing and others.

### A. The Attraction of Ambek-Ambek Koto Gadang Koto Anau Dance

Ambek-Ambek dance is an original traditional dance from Nagari Koto Gadang Koto Anau, Lembang Jaya District, Solok Regency. Based on the results of interviews and observations, it can be explained about the Ambek-Ambek Dance which refers to the theory of tourist attraction according to Damanik and Weber as follows:

#### 1. Uniqueness

Uniqueness can be interpreted as a combination of rarity and peculiarities inherent in a tourist attraction. Firstly, you can see the history of this dance and its movements. Then, this Ambek-Ambek Dance is a traditional dance that only exists in Nagari Koto Gadang Koto Anau, and does not exist in other regions. The history of this dance is inspired by indigenous culture and religion which stipulates that men and women cannot be careless or often meet because they are not the muhrim. So, men find it difficult to find their partner and must have their own way to attract the attention of the girl and get the partner she wants.

Therefore, the way to find a partner in ancient times was that men could only see the girls from a distance and attract the attention of these girls by dancing like a dashing and firm martial arts movement. Thus, the uniqueness of Ambek-Ambek Dance in terms of its movements, namely

the movements of this dance are rarely found in other Minang dance movements. Because, in general, this dance movement comes from the original martial arts movement of Nagari Koto Gadang Koto Anau, namely silat. In addition, the uniqueness of his movements is his gentle but firm movements as depicted in the "gadih minang" personality who is gentle but firm in making decisions at Rumah Gadang.

## 2. Originality

Originality reflects authenticity or purity, i.e. how far a product is uncontaminated or does not adopt a value that differs from its original value. Based on the information obtained from several informants and the results of observations that have been made, it can be explained that originality can be seen from how the process of the Ambek-Ambek Dance exists. Namely the Ambek-Ambek Koto Gadang Koto Anau Dance has been hereditary purely since ancient times. However, it began to be developed again by Mr. Yahya Rasyid from the 1950s.

Mr. Yahya Rasyid inherited this Ambek-Ambek dance from several martial arts teachers or his traditional teachers. However, for the Ambek-Ambek Dance he learned from his teacher, Mak Suki Ndo Baro. Mr. Yahya Rasyid said that all the core movements of the Ambek-Ambek Dance he got from his teacher but had not been arranged properly. So, the arrangement of movements and floor patterns is arranged by Mr. Yahya himself until finally it can become a dance that is neatly and beautifully structured starting from movements, floor patterns, clothes, to the music of the herding.

Secondly, the authenticity or originality of the Ambek-Ambek dance can also be seen from its development, meaning that this dance was purely created and developed because of the youth association of Nagari Koto Gadang Koto Anau mudi in ancient times and there were no cultural elements from other regions. The making of this dance was inspired by indigenous and religious cultures that stipulate that men and women cannot be careless or often meet because they are not muhrim. Therefore, the way to find a partner in ancient times was that men could only see or monitor the girls they wanted from afar. Then, it attracted the attention of the girls by dancing like the martial arts movements depicted in the Ambek-Ambek Dance movement.

Thirdly, the originality of the Ambek-Ambek Dance can also be seen from the value contained in the dance. The first value is that there are cultural values and Minangkabau customs that women should not leave the house too often. So, their job is really just to take care of housework and study at home. Then the second, this dance movement is depicted in accordance with the minang proverb, namely "*alu tataruang patah tigo, Samuik tapijak indak mati*" which means to depict the personality of Minangkabau women who should be gentle, but firm and wise in acting on the truth. Likewise, it is depicted in the Ambek-Ambek Dance movement, namely the movement is soft but firm and has its own cultural and aesthetic values. Furthermore, there is also a religious value, that is, women and men should not associate carelessly or touch because they are not the muhrim. So in this dance, between the male dancer and the female dancer it is not allowed to touch each other. In addition, there is also a social value in it, which describes how the social relationship between young people of Koto Anau in ancient times.

Based on the description above, it can be concluded that the results of the interview are in accordance with the results of observations made in the field. So it can be stated that the Ambek-Ambek Nagari Koto Gadang Koto Anau Dance Art meets the originality aspect to be declared as a cultural tourism attraction in Solok Regency.

## 3. Authenticity

Authenticity refers to authenticity. The difference is that authenticity is more often associated with the degree of antiquity or cultural exoticism as a cultural attraction. Authenticity is also a value category that combines natural, exotic, and unpretentious traits and means something that has a distinctive appeal because it is not widely known or generally known. Based on the results of observations, it can be concluded that the authenticity of the Ambek-Ambek Dance is as follows:

### a. Natural



Pure Ambek-Ambek dance was created and developed naturally because of the youth association of Nagari Koto Gadang Koto Anau in ancient times. Then, this dance movement is also a typical movement that also consists of several martial arts movements on the Koto Anau martial arts. So, for people who are apart from Nagari Koto Anau, or people who do not learn Minangkabau martial arts, it takes them a very long time to learn Ambek-Ambek Dance. Because this dance movement is indeed easy and simple to demonstrate. However, the reality is that this is very difficult to learn.

b. Exotic

Exotic is something that has a distinctive appeal because it is not widely known or known in general. On this exotic dance can be seen from:

- 1) Dance Modeling. This dance is "Ambek-Ambek Dance" from Minang Language. The origin of the naming of this dance comes from the many movements of spreading hands like inhibiting something. The meaning of this dance is to reflect the youthful association of the Koto Anau community in ancient times that upheld the rules of custom and religion. That is the rule that men and women should not be careless or see each other too often because they are not muhrim. Therefore, the way to find a partner at that time was that the men could only see and attract the attention of the girls from afar. The trick is to dance like martial arts movements as depicted in the Ambek-Ambek Dance.
- 2) Musical instrument. In this dance, which has its own exotic value, namely musical instruments used live or live music. Namely using traditional Minangkabau musical instruments, namely "*Gandang Tangan and Saluang Panjang or pupuik bansi*". It is called exotic because in terms of the shape of the musical instrument it has its own characteristics and beauty. Then from the sound, produce a distinctive and harmonious sound.
- 3) Clothes. The exotic value found in this Ambek-Ambek Dance outfit is that female dancers really used "*gadiah minang*" clothes in ancient times, namely the so-called "*serong basusun, kuruang basiba clothes of saten material, salendang tanah liek which is disalekan and tikuluak*". Meanwhile, the men wear typical Minangkabau martial arts clothes, namely "*baju jo sarawa endong & deta kapalo*" in minang language which means clothes and pants and a typical headband used during Minang martial arts.

c. Earthy.

In this dance, its unpretentious nature is simple. It can be seen in terms of its movements that look easy and simple. However, it actually takes talent, special skills and a strong will to learn the dance and to demonstrate it. Then, Ambek-Ambek Dance is not special in nature like *Galombang* Dance which can only be performed to welcome guests. However, the Ambek-Ambek Dance is free to be performed anywhere, whether it is as entertainment or included in a competition. But, stick with the rules. Then, this dance also does not have to be performed using a spacious venue or a special or luxurious performance building.

Based on the description above, it can be concluded that the results of the interview are in accordance with the results of observations made in the field. So it can be stated that the Ambek-Ambek Nagari Koto Gadang Koto Anau Dance Art meets the authenticity aspect to be declared as a cultural tourism attraction in Solok Regency.

#### 4. Diversity

Diversity or diversity is more towards the form and variety of products offered to tourists. Based on the information obtained from several informants and the results of observations that have been made, it can be concluded that, the diversity in the first Ambek-Ambek Dance can be seen from the dance form and variations in movements, namely as follows:

a. Variety of dance movement

The Ambek-Ambek dance begins with a gesture of respect to all the oldest customs and spectators who watch the dance as a symbol of respect, namely by the movement of putting both

hands together in front of the chest. After that, as the music began to sound female dancers performing movements such as sewing a embroidery softly. That is to symbolically use the property of embroidered Ram equipped with threads and embroidered needles.

At the same time, male dancers also performed a movement called the "*Tumpu, Timpo, Buang, and Sawik*" movement. This movement is almost the same as the martial arts movement and is in a standing position with a solid "kudo-kudo" movement. In this movement they chase each other between male and female dancers, namely by advancing and backwards with a few dance steps that seem hesitant. Then, after that all the dancers approach and chase each other and exchange positions i.e. the male dancers are in the place of the previous female dancers and vice versa. After that, is a movement called "si ganjua lalai" which is a meek, yet firm movement of footsteps. Secondly, the diversity of the Ambek-Ambek Dance can be seen from the shape of the variety of floor patterns.

#### b. Variations of dance floor patterns

The initial movements of the Ambek-Ambek Dance are arranged with a 2-row bared floor pattern facing the audience, namely the rows of male and female groups, but facing each other between male dancers and female dancers. It depicts young people chatting with each other or joking with each other. Then, the two rows of dancers approach each other but When the male dancer approaches, the female dancer retreats, and vice versa. This illustrates the timidity of the young man. Next, move to the in row position with a dance movement that is a "sitintiang" movement that eventually unites into one row forming a straight forward formation with all dancers facing the audience. This illustrates that they have found their respective partners, then chatted with each other and joked with each other. And finally they go forward together with their respective partners and dance a few moves, then the dancer takes a position to go offstage in a rotating position. This describes them having found their respective partners and brought them to apply for. The next of the Ambek-Ambek Dance can be seen from the variety of dance herding music and the variety of dance costumes.

#### c. Variations of dance accompaniment music

The accompaniment music used is traditional Minangkabau music, namely the musical instrument "*gandang tangan*" as a beat for movement, and "*saluang panjang*" as a melody that has a very unique uniqueness in terms of its sound that makes this dance more diverse and varied with weak but firm movements.

#### d. Variety of dance costumes

The diversity of wear of Ambek-Ambek Dance, namely female dancers, really used "*gadih minang*" clothes in ancient times, namely using "*kuruang basiba clothes of saten material, serong basusun, salendang tanah liek that was spread, and tikuluak*". Then the male dancers wear typical Minangkabau martial arts clothes, namely "*baju jo sarawa endong bahan saten, dan deta kapalo*".

### **B. The Potential of Ambek-Ambek Dance as a Cultural Tourism Attraction**

Ambek-Ambek dance is a very historic dance and has its own history behind its distinctive and unique movements. This dance is a typical dance and tradition that only exists in Nagari Koto Gadang Koto Anau. Therefore, this dance is said to have its own tourist attraction in it. Then, another reason Ambek-Ambek Dance is said to have a tourist attraction is that it can be seen from several evidences as follows:

1. In 1965 the Ambek-Ambek Dance was performed at a Bank Indonesia event in Jakarta, which at that time was also witnessed by the Sultan of Brunei. After seeing this dance, the Sultan of Brunei offered Mr. Yahya Rasyid as the last heir to this art to teach Ambek-Ambek Dance to children in Brunei. Because of the sultan of Brunei's admiration for the beauty of the Ambek-Ambek Dance he was even willing to give great wealth to Mr. Yahya. But Mr. Yahya did not want to, in order to maintain the customs, culture and art of this original Koto Anau. This proves that Ambek-Ambek dance has beauty and attractiveness, because people from abroad only want to learn the dance.

2. This Ambek-Ambek dance has received many offers to be performed at national events. One example is in 1977 Mr. Yahya Rasyid and his friends at that time performed the Ambek-Ambek Dance as an envoy from the West Sumatra Provincial government to participate in the national-level Folk Dance Festival in Jakarta. And won 2nd place from all folk dances in Indonesia. At that time, 1st place was won by Bali Province and 3rd place was won by Jambi Province. So, it proves that Ambek-Ambek Dance has beauty and attractiveness because it has been recognized as the 2nd best dance in a competition event.

Based on the results of observations that have been made, this Ambek-Ambek Dance has the potential to be used as a cultural tourist attraction that can be enjoyed by tourists. Then, according to informant 2, the Solok Regency government will hold a tourism development in Nagari Koto Gadang Koto Anau, which will be used as a Koto Gadang Koto Anau Tourism Village. So from the results of research that has been carried out on "Ambek-Ambek Nagari Koto Gadang Koto Anau Dance Art as a Cultural Tourism Attraction in Solok Regency", which refers to the theory by Damanik and Weber. It can be concluded that Ambek-Ambek Dance fulfills 4 good tourist attractions, namely: having uniqueness, originality, authenticity, and diversity. So that it can be developed into a cultural tourism attraction in Nagari Koto Gadang Koto Anau, Lembang Jaya District, Solok Regency.

## **5. Conclusion**

Based on research that has been carried out on the Art of Ambek-Ambek Nagari Koto Gadang Koto Anau Dance in Solok Regency as a Cultural Tourism Attraction which in this case refers to the theory of Damanik and Weber, to find out the tourist attraction of ambek-ambek dance can be viewed from 4 things, namely: uniqueness, originality, authenticity, and diversity. So it can be concluded that: Uniqueness, Ambek-Ambek Dance has a distinctive uniqueness and is different from other dances, namely in terms of the history of making dances, naming, philosophies of movements and design of dance floor patterns, dance herding music, dance costumes, and rules of carrying & presenting dances.

Originality, Ambek-Ambek Dance is purely derived from the traditional traditions and daily life of young people of Koto Gadang Koto Anau in ancient times and there are no other cultural elements in ambek-ambek dance. It was inspired by the difficulty of Koto Anau's young people in ancient times to find a partner. This can be seen from the process of the Ambek-Ambek Dance, its development, and also the value contained in the dance. Authenticity, Ambek-Ambek Dance has a distinctive beauty that is natural, exotic, and unpretentious. Starting from the origin of the creation of this dance, the naming of the dance, the exoticism of the musical instrument that leads the dance, as well as the validity of the movements and presentation of the dance. Diversity, Ambek-Ambek Dance has a diversity of Minangkabau customs and culture which can be seen in terms of variations in movement shapes, floor patterns, dance herding music, and dance costumes. Everything is well organized into a whole of diverse and varied dance works.

Thus, based on the results of research that has been carried out and the description above, it can be stated that Ambek-Ambek Dance meets 4 good tourist attractions, namely: having uniqueness, originality, authenticity, and diversity. So that it can be developed into a cultural tourism attraction in Nagari Koto Gadang Koto Anau, Lembang Jaya District, Solok Regency.

## **6. References**

- Cahyu. (2017, October 5). *Festival Gandrung Sewu 2017 Banyuwangi Bidik Rekor MURI*.  
<https://m.liputan6.com/lifestyle/read/3118203/festival-gandrung-sewu-2017-banyuwangi-bidik-rekor-muri>
- Damanik Janianto, & Weber Helmut F. (2006). *Perencanaan Ekowisata dari Teori ke Aplikasi* (pp. 1-140).
- Mulia, M. B. (2016). *Pertunjukan Seni Dan Budaya Tradisional Minangkabau Sebagai Daya Tarik Wisata Budaya Di Istana Basa*.

Prasodjo, T. (2017). Pengembangan Pariwisata Budaya dalam Perspektif Pelayanan Publik. In *Jurnal Office* (Vol. 3, Issue 1).

Putri Rizka Gasima, & Desfiarni. (2021). *Pelestarian Tari Ambek-Ambek Oleh Sanggar Timbulun Koto Basaga Di Nagari Koto Anau Kecamatan Lembang Jaya Kabupaten Solok*. 10, 227–236. <http://ejournal.unp.ac.id/index.php/sendratasik/user>

Silva, D. (2022). Pre-service teachers' understanding of culture in multicultural education: A qualitative content analysis. *Teaching and Teacher Education*, 110, 103580.

Sugiyono. (2020). *Metodologi Penelitian Pariwisata*.

Suharti, M. (2012). *Tari Gandrung Sebagai Obyek Wisata Andalan Banyuwangi*.

Utama I Gusti Bagus Rai, & Mahadewi Ni Made Eka. (2012). *Metodologi Penelitian Pariwisata dan Perhotelan* (pp. 1–238).