

# MINANGKABAU DANCE MOVEMENT BASED ON ABS-SBK VALUE (A Study of Minangkabau Tradisional Dance in Tanah Datar)

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## Abstract

Minangkabau dance is now increasingly existing. It is used and functions in many formal and informal events, both government and traditional events in various forms of tradition, as well as creations. It is also performed by both men and women, either in acrobatic motion using magic or not. On the other hand, the *alim ulama* and *cerdik pandai* are active in implementing the *Adat Basandi Syarak Syarak Basandi Kitabullah (ABS-SBK)*. This philosophy means culture should be based on religion and religion should be based on Al-Quran. This article aims to inventory the appropriate movements of the Minangkabau dance based on the *ABS-SBK* value. This research is a qualitative study using documentation and interviews as techniques for collecting data. It is concluded that some dances still use the element of magic which is contrary to the *ABS-SBK* value.

**Keywords:** Minangkabau Dance, movement based, ABS-SBK value.

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## Introduction

Basically, a dance communicates cultural values that are espoused by its supporters and functions as cultural expressions (Asriati: 2000). Philosophically, cultural values are included in the traditional philosophy known as *Adaik Basandi Syarak, Syarak Basandi Kitabullah* (culture should be based on religion and religion should be based on Qoran). This is commonly called *ABS-SBK* in Minangkabau. As a philosophy of life, this philosophy should obviously be implemented in all the lives of its people. However, the fact is not relevant. As Naim (2004) indicated that the Minangkabau people had not properly embodied the *ABS-SBK* value in the cultural aspect of art, such as dance.

Minangkabau dance is now increasingly existing. It is used and functions in many formal and informal events, both government and traditional events, and in various forms of tradition, as well as creations. It is also performed by both men and women, either in acrobatic motion using magic or not. However, the question is “do these dances meet the criteria of *ABS-SBK* value”?

There are some indications that Minangkabau dances are not appropriate to the *ABS-SBK* value. It can be seen from its dancers, clothing, and movements. The dances are dominantly performed by women rather than men. Even though in traditional Minangkabau society, all forms of performing arts are usually carried out by men. The fact is not appropriate in the life of the matrilineal system in Minangkabau culture. Thus, it is not prohibited by *kaum adat* or *kaum ulama* when it is associated with Islam as a basis value of the Minangkabau people (Sukmawati, 2006: 4). Likewise, it cannot be distinguished from traditional clothing and dance clothing in the aspect of clothing. Though the dress has a symbolic meaning which is the cultural value of the Minangkabau people. Next, men and women have the same movement (Raudha Thaib in Asriati, 2012). Hadi (1988) mentions that:

The new creation of the dances turned out to cause momentary admiration in the physical form only (stomping and straddling the legs, hands snapping, fantastic glances, the size of the chest and hip of the dancer), such as a Jaipongan dance from West Java that danced for kings, princes, government officers, and the Dutch who came to visit. This is clearly on the contrary to the *ABS-SBK* value.

Based on this fact above, Sukmawati (2006) conducted research on the role of women in Minangkabau performing arts and stated that there have been social changes in Minangkabau. The Minangkabau community is now in the transitional period. On the one hand, they want to maintain traditional values, yet they allow changes. Thus, crucial efforts are needed to counteract this case in order to limit this change. Things that diminish the

value of *ABS-SBK* are minimized, yet Minangkabau dance still exists. As Ruslana (2011: 255) says "it takes a variety of ways and efforts to continue to exist in accordance with the dynamics of today's life".

The fact in community's current needs and the phenomena in the society in which women have participated in dancing, worn traditional clothing to dance, moved as same as men in the dance movement, and used elements of magic in dancing have never been discussed as a problem by *kaum adat* and *kaum ulama*. Moreover, the researcher as a Minang traditional dance activist also feels the presence of these incompatible elements. This social transition can obscure the identity of the Minangkabau dance itself if this matter occurs in a long time. Meanwhile, Soedarsono (2002: 112) said that every ethnic group in Indonesia wants to show their identity. Therefore, for the dance to be called the Minang dance, it ideally must meet the criteria of *ABS-SBK* philosophy. Further, as we realize that not all people like new things that contrasted from traditional values. There are still some who care about moral values and traditions related. By this reason, the relevant of dance movement in the context of the *ABS-SBK* value would be explored and developed.

Moreover, the research that has been carried out on the views of the *ulama* and *kepala adat* in the city of Padang about the present dance today like the *Pasambahan* dance. In general, they accept this dance from a religious or traditional perspective with certain criteria (Asriati, 2016). Likewise, they also accept the traditional clothes used in *Galombang* and *Pasambahan* dance with specific criteria too (Asriati, 2012). Furthermore, research on the concept of Minangkabau dance by examining six traditional dances that are popular in West Sumatra has also found certain criteria (Asriati, 2017). Thus, based on these three preliminary studies, this research was continued in the form of finding the appropriate dance movement in accordance with the *ABS-SBK* values in Tanah Datar District. It is necessary to examine the appropriate movements of Minangkabau dance that is in accordance with *ABS-SBK* because there were no studies that focus on this matter. In the future, the research hopes this study become a guide for choreographers in West Sumatra in fostering, creating and developing Minang dances which are in accordance with the *ABS-SBK* philosophy.

Furthermore, the dance style can be seen in textual and contextual terms. The textual dance style is related to what is called by Sedyawati (1986: 12) in terms of techniques that determine the characteristics of a dance style. Furthermore, the technical markers can portray the style of art (Sedyawati, 2004: xxix). On the other hand, the dance style is contextually related to what is called Sedyawati (1986: 13) with 'inner attitude' as something that can be felt and appropriate in the framework of the cultural values concerned. In another word, it can be described as the aspects of appreciation of its cultural values.

Further, the Royce translated by Widaryanto (2007: 171) also states that the style is "composed of the symbols, forms, and orientation of the underlying values". It is in line with the theory of the contextual dance style stated by Sedyawati above. In this study, we would see the Minangkabau dance style in terms of context and assess the form of the dance in accordance with Minangkabau cultural values. Then, the analysis is not static, yet it is dynamic. For this reason, creativity is needed in its development.

In a short, *ABS-SBK* is a philosophical value of Minangkabau people. Next, Naim (2004) calls it as the identity of Minangkabau people. Actually, it has become an icon of development in West Sumatra after the reformation era which clearly stated *ABS-SBK* as the philosophical foundation for religious life (West Sumatra Local Regulation No.9 of 2000 and No.27 of 2007). At this level, it is implied that there are some inappropriate dances and arts with the values of *ABS-SBK*. It can be said that Minangkabau dance still contains contrast value to Islamic values like *shirk*, *khurafat* and *bid'ah*. Then, Muchtar Na'im's (2004) states.

The concept of *ABS-SBK* philosophy is actually the crystallization of the teachings of natural law in the form of *sunnatullah*. The culture is a habit that is patterned and entrenched, while religion is a provision on the pattern of life behavior that comes from Allah through Al Quran and the *sunnah* of the Prophet Muhammad. By contacting with Islam, culture which is a patterned and cultured habit inevitably has to be free from the elements of *shirk*, *khurafat* and *bid'ah* which are contrary to Islam. In summary, the final process of culture and religion assimilation is religion. It is stipulated that culture must follow religion and the main reference of religion is the Kitabullah or Al Quran.

In conclusion, it can be understood that Minangkabau dance, in fact, must be in line, harmonious, and appropriate with *ABS-SBK* values as Minang ethnic philosophy. This means that Islamic religious values must be seen in all Minang dance expressions, at least it is not expressing values that contrast to Islamic values.

## **Method**

This study used a qualitative approach. It used to collect appropriate Minangkabau dances data with *ABS-SBK* values through documentation, observation, and interview techniques. After that, the data were inventoried and documented. Thus, the appropriate pattern of Minangkabau dance movements based on the context of the *ABS-SBK* value can be found and drawn.

## Results and Discussion

Tanah Datar regency is known in West Sumatra as *luhak nan tuo*. This regency is one of the oldest districts compared to Agam and 50 Kota based on Tambo Minangkabau. Then, to build intelligent, characterized, and qualified human resources, the local government of Tanah Datar district has included its vision on the 2016-2021 RPJMD, namely: "The Realization of wealthiness, culturize, and prosperous of Tanah Datar people on the values of "Adat Basandi Syarak, Syarak Basandi Kitabullah". It was more explicitly stated in the 2nd mission, namely: "Improving the faithful, healthy, intelligent, characterized and well-being human resources that are based on the *Adat Basandi Syarak, Syarak Basandi Kitabullah* (Irdinansyah Tarmizi, 2017).

Tanah Datar regency consists of 14 sub-districts and 75 villages. Based on data obtained in 2016, there were 63 folk dances spread across the area (BPS Tanah Datar District: 2016). The data obtained based on observation, documentation, and interviews. Thus, 30 dances were documented in the form of research that the researchers got in the Institut Seni Indonesia Padang Panjang library and Universitas Negeri Padang. However, there were only 23 dance pieces described in this study due to time constraints.

Furthermore, the data that were classified as appropriate data based on *ABS-SBK* value could be seen in the following table. The data were summed based on the results of research in 2017:

**Table 1: Appropriate and inappropriate dance movements based on *ABS-SBK* value**

No	Dance Name	Silat	No Silat	Magic	No Magic	Appropriate to ABS-SBK Criteria	Inappropriate to ABS-SBK Criteria
1	<i>Mulo Pado</i>	V	-	-	V	V	-
2	<i>Bujung Sambilan</i>	V	-	-	V	V	-
3	<i>Dampiang</i>	V	-	-	V	V	-
4	<i>Payung</i>	V	-	-	V	V	-
5	<i>Piring Andaleh</i>	V	-	-	V	V	-
6	<i>Sakin</i>	V	-	-	V	V	-
7	<i>Galombang 12</i>	V	-	-	V	V	-
8	<i>SadoPitalah</i>	V	-	-	V	V	-
9	<i>Piring Padang Magek</i>	V	-	-	V	V	-
10	<i>Tong-Tong</i>	V	-	-	V	V	-
11	<i>Galombang Pariangan</i>	V	-	-	V	V	-
12	<i>Piring Pariangan</i>	V	-	-	V	V	-
13	<i>SadoPariangan</i>	V	-	-	V	V	-
14	<i>Piring Sulueh</i>	V	-	-	V	V	-
15	<i>Indang Tagak</i>	-	V	-	V	V	-
16	<i>Indang tagak Indang duduak</i>	-	V	-	V	V	-
17	<i>Piring Rantak Tapi</i>	V	-	-	V	V	-
18	<i>Satampang Baniah</i>	-	V	-	V	V	-
19	<i>Piring Dalam Dabuih</i>	V	-	V	-	-	V
20	<i>Piring di Ateh Talue</i>	V	-	V	-	-	V
21	<i>Batu Barajuik</i>	V	-	V	-	-	V
22	<i>Lukah Gilo</i>	V	-	V	-	-	V
23	<i>Mulo Aso</i>	V	-	V	-	-	V

Source: (Asriati: 2017)

It can be seen from the data that 18 dances were appropriate with *ABS-SBK* value, while 5 dances were inappropriate with *ABS-SBK*.

### Appropriate dance movements

Based on data collection that carried out by documentation techniques, there were 18 dances can be described to be appropriate with *ABS-SBK* as follows:

### **1. Mulo Pado Dance**

*Mulo Pado* dance was coming from the Padang Magek District of Rambatan Subdistrict. It was the most popular traditional dance among the dances in Padang Magek (Ikka Prameswari, 2011: 24). The movement was in the style of silat and the skill of silat is only possessed by men as warriors in martial arts (U.S. Dt. Majo Dirajo in Asriati, 2015). The beginning movement in the *Mulo Pado* dance was a Pasambah movement. It was interpreted as a symbol of apology to God and humans. *Mulo Pado's* dance movement was a form of martial arts by attacking and parrying.

### **2. Bujang Sambilan Dance**

*Bujang Sambilan* dance was formed in Paninjauan, X Koto District. Based on several studies that have been documented (Asnimar, 1987; Surherni, 1991; and Asriati, 2004), it turned out that the movement was a variety of silat variation. Basically, the foot and hand movements were taken from the movements of *pencak silat* like *pitunggua* and *gelek*.

### **3. Dampiang Dance**

*Dampiang* dance was coming from Magek District of Rambatan Sub-district. Martion, et al (1994) stated that *Dampiang* dance forms in the relation to traditional/cultural values cannot be separated from the existence of silat or *pencak silat* in Nagari Padang Magek because this dance coincides with martial arts from one place, namely the target. The elements of the *pencak silat* movement in the *Dampiang* dance are; *tagak/pitunggua*, *pitunggua tengah*, *pitunggua balakang*, *pitunggua sampiang kida*, *sampiang suok*; *gelek bahu*, eyes glancing, shadow motion such as holding back, dodging, and pushing.

### **4. Payung Dance**

Payung dance was coming from the Magek District of Rambatan Subdistrict. Darmawati (2006) mentioned that Payung dance movements were taken from the elements of *pencak silat* such as wiggle motion, step one, step three, and step four.

### **5. Piring Andaleh Dance**

Tari Piring was forming in Andaleh, Batipuh District (Yasman: 1990). The formation of the movement of the Piring dance began with the fighters who are adept at playing with hand movements in using weapons, then transferred to the use of plates in the hand. The movement used the martial arts step in the movement of the foot. It was no different from the silat movement which started with *pasambahan* and continued with other movements.

### **6. Sakin Dance**

*Sakin* dance was found in Nagari Pitalah, Batipuh District. Andriani (2016) explained that *Sakin* dance was formed at the target or arena in which the movements originated from Silat Maninjau, Koto Gadang. These movements had a hard, sharp and deft nature. In general, the traditional dance in Nagari Pitalah was based on *Silek Tuo* or what was called the Maninjau silat lake. Some of the principles in *Sakin* dance movement were *gelek* and *gendeang*. *Gelek* was a motion in silat, while *gendeang* was a gaze for the eyes and direction of the head.

### **7. Galombang Duo Baleh Dance**

*Galombang Duo Baleh* dance was found in Nagari Pitalah, Batipuh District. Regar (2015) stated the dancers that used to dance this dance were parents or young people who had a routine to learn martial arts after returning from surau. They would gather at the target or *galanggang* to learn silat and *Galombang Duo Baleh* dance. *Galombang Duo Baleh* dance movements manifested in simple patterns of motion based on silat movements. The motion began and ended with *Sambah* movements.

### **8. Sado Dance**

Sado dance was found in Pitalah, Batipuh, Tanah Datar District. It did not use external music audio, yet it used internal music audio that came from the dancer himself with a *hep* and *tah* code, and also a pat from the hands of the dancer. The movement used by dancers was the *pencak silat* movement (Hasnah, 1998).

### **9. Piring Padang Magek Dance**

Piring dance was coming from Padang Magek, District of Rambatan. Daryusti (2014) stated that this dance was danced by an even number of men. Before the dance started, the incense was first burnt and the potpourri was rub to the head of the dancer and musician. A variety of movements were *sambah pambukak* dan *sambah panutuik*, *bacamin*, *basiang*, *buai anak bungo kambang*, *alang babega*, *mangumpo suto*, *tupai bagaluik*, *malunyah*, *mainjak piriang*, *bagolek*, *manyemba lalok*.

### **10. Tong-Tong Dance**

*Tong-Tong* dance was coming from Nagari Balimbiang District, Rambatan. Dharma (2015) explained that the movements in the *Tong-tong* dance were created accidentally. They often did the movement every time they patrolled around the village accompanied by the sounds of the barrels they hit. *Tong-tong* dance movements were *Langkah Ampek* and *Tumpua*, *Saua*. The movements in *Tong-tong* dance did not have regular movement, either in a matter of step number or in the arrangement of the movement itself.

### 11. Galombang Dance

Novitri (2008) stated that *Galombang* dance was a traditional dance that developed in Guguak, Pariangan sub-district, Tanah Datar regency. This dance was danced by men using martial arts movements (Asriati: 2018). The movements used in this dance were *sambah*, back-forward movements (*manyongsong* and *manta*).

### 12. Piring Guguak Dance

Piring dance was coming from Guguak Pariangan, Pariangan Subdistrict (Nofitri, 2015; and observations on September 29, 2018). This dance used many movements of *pencak* (*bunga silat*). The movements were more expressed through strong *pitunggua* with defense symbols to fight the enemy. The various movements were *sambah*, *batanam*, *basiang*, *manyabik*, *mairiek* and *maangin*. In addition, this dance also used plate properties, knives, and handkerchiefs because for the people in Guguak the more properties used, the dance would be better.

### 13. Sado Pariangan Dance

Utama (2017) in his book stated that movements in *Sado* dance were based on *silek tuo*. The movements used *pitunggue* styles (*gouges*), *gelek* (*dodging*), *tagak itiak* (*standing one leg*), *mato lereang* (*glancing sharply*), *mato titiak* (*looking at one point*), *tusuak* (*tusuk*) and *kepoh* (*linking with kaki*). *Sado* dance had eight sequences of *sambah* for opening, *langkah suruik*, *sipak balabeh*, *tampa lutuik*, *pacah lapan*, *patah siku*, *sipak saluduak*, *sambah* for closing.

### 14. Piring Sulueh Dance

*Piring Sulueh* dance was well-known in Pariangan District. Asriati (1994) found that the dance performed in pairs. The dancers were two men. The movements of the dance were derived from the elements of the *pencak silat* movement in which the movements used the body position like *pitunggue* and the body's attitude was leaning forward. The movements were *sambah*, *antak siku*, *basiang*, *manyabik*, *mairiak*, *maangin*, *mainjak piriang*, *alang tabang*, *serakan jalo*, dan *galuik ramo-ramo*.



Figure 1 : *Piring Sulueh* movement in Pariangan (Asriati: 1994)

### 15. Indang Tagak Dance

*Indang Tagak* dance was found in Padang Magek, Rambatan Subdistrict. Daryusti (1996) stated that every dance movement in *Indang Tagak* was symbolized by Arabic and it had meaning. For example, *waw* represented the subtle or inner body, *lam alif* symbolized the disappearance in hua, and the *lam* symbol of Muhammad's shawl meant the conscience of the element which considered to be good and bad.

### 16. Indang Tagak Indang Duduak Dance

*Indang Tagak Indang Duduak* dance was coming in Pariangan, Pariangan District. Hulda (1993) stated that this dance was danced by an even number of men. The movements revealed daily movements. The movements could be classified as *sambah*, *antak siku*, *tatungkuik*, *tatingadah*, *ayun satu*, *kincia*, *ayun duo*, *kincia balakang*, *langkah luruih*. The movements were detached from the *pencak silat* motion.

### 17. Piriang Rantak Tapi Dance

*Piriang Rantak Tapi* dance was forming in Nagari Pitalah Batipuh District. Yuri (2006) stated that this dance was danced by 6 men. This dance is the development of *silek gadang*. The range of motion is; *sambah*, *sanduak gulai*, *antak siku*, *gadiah malenggok*, *alang tabang sanjo*, *galuik ramo-ramo*, *mainjak piriang*, *mainjak galeh*, *mainjak karambie*, *buai anak*, *tareh padi*.

### 18. Satampang Baniah Dance

*Satampang Baniah* dance was coming from Andaleh, Sungayang District. Risnawati et al. (1995) mentioned that *Satampang Baniah* dance was one form of dance from various activities carried out by the Andaleh community. The dance had the theme of agrarian life, which described the life of farmers in cultivating rice fields from plowing to bringing rice back to the barn.

### Inappropriate dance movements

There were 5 inappropriate dances from the perspective of *ABS-SBK* value based on data collection carried out by documentation techniques. The five dances could be described as follows:

### 1. Piring dalam Dabuik Dance (doing plate dance in a Dabuik)

*Piring dalam Dabuik* dance at Andaleh Baruah Bukik, Sungayang District. The presence of this dance could not be separated from the structural unit of *Dabuik* that had developed towards the direction of performing arts (Risnawati, 1996). This condition also caused the terms that the *Piring* dancers had to be as same as the *Dabuik* players and vice versa. When the dance started, *Dabuik* players and *Piring* dancers were shaking their hands with the handler while asking permission and listening to the advice. The dancers displayed movements as in *Dabuik*, namely stepping on broken glass, standing on the someone's body while dancing, and so on.



Figure 2: *Piring dalam Dabuik* movements in Andaleh Baruah Bukik (Risnawati: 1996)

### 2. Piring di Ateh Talua Dance

*Piring di Ateh Talua* dance was coming from Pasie Laweh, Sungai Tarab Subdistrict. Asivka (2015) explained that the dance was one type of traditional dances that used magical elements because the dancers were dancing on thirty eggs, yet the egg will not break. The movements saw the conditions and activities in the rice fields. The movements were based on silat movements, *Langkah Ampek (Alif, Lam, Lam Ha)*. Furthermore, there were still other dances which feature acrobatics and possibly contained magic such as *piring di ateh aie dance* (doing piring dance on water), *piring di ateh batuang* dance (doing piring dance on bamboo), and *piring di ateh karambia* dance (doing piring dance on coconut).



Figure 3 : *Piring di Ateh Talua* movements in Pasie Laweh Kecamatan Sungai Tarab (Asivka: 2012)

### 3. Batu Barajuik Dance

Tari *Batu Barajuik* di Jorong Guguak Nagari Pariangan Kecamatan Pariangan. Berdasarkan laporan penelitian Susanti (2015) dikatakan bahwa tari ini menggunakan unsur magik. Tari ini diciptakan oleh seorang pendekar silat dan ahli kebathinan. Properti yang digunakan berupa batu yang beratnya 4-5 kg diikat dengan rajutan dari ijuk yang panjangnya satu meter kemudian disambungkan ke rambut panjang. Setelah itu melakukan gerak tari dengan gerak silat. Gerak tari yang ada dalam tari *Batu barajuik* adalah terdiri dari gerak *pancuang* (pancung) kanan, *pancuang* (pancung) kiri, ayun kanan, ayun kiri, gerak menggunggungkan batu, gerak memutar batu, gerak mengelak batu, gerak berputar, dan sambah penutup.

*Batu Barajuik* dance was coming from Guguak, Pariangan District. Susanti (2015) said that this dance used magical elements. It was created by a martial arts warrior and mysticist. The property used was in the form of stones weighing 4-5 kg tied with knits from one-meter-long palm connected to long hair. After that, the dancers did silat movements. The movements in this dance were *pancung* to the right, *pancung* to the left, right swinging, swinging left, moving back the stone, turning the stone, dodging the stone, rotating, and closing.

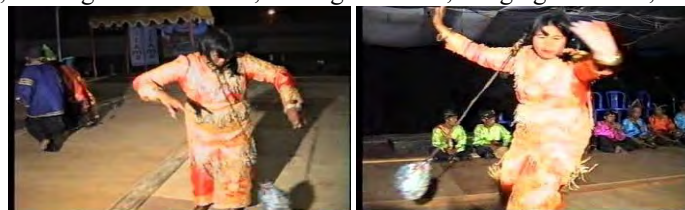


Figure 4 : The opening movement in *Batu Barajuik* dance from Pariangan (Derliati: 2014)

### 4. Lukah Gilo Dance

*Lukah Gilo* dance was coming from Padang Magek, Rambatan Subdistrict. Desfiarni (2004) in his book "*Lukah Gilo* Dance was a pre-Islamic Minangkabau culture. It was a shifting from magical to secular performing arts". She then stated that the dance was danced by men. *Lukah* is a property held by the holder. It

does not need to be moved by the holder because it can move on its own. However, the *Lukah* will not move if it was not held. The energy that was owned by the holder was coming from the right holder. Thus, the movement was controlled by the holder willingness because he owned the power. *Lukah gilo* that moved was followed by *dendang* and *saluang* with spells to create a magical atmosphere. The movement of this dance was classified as pencak silat motions.

### 5. *Mulo Aso* Dance

*Mulo Aso* dance was coming from Baringin, Limo Kaum District. Supriyani (2015) stated that the dance was danced by an even number of men. This dance movement was derived from pencak silat movements. The motion showed a game of fire that cannot burn dancers.



Figure 5 : *Mulo Aso* movements in Nagari Beringin Kecamatan Lima Kaum (Supriyani: 2015)

### The Analysis of the Movements

Based on table 1 above, it was concluded that from 23 types of dance there were 20 of the dance movements were originated from pencak silat. This fact indicated that most of Minangkabau dance movement elements were originally derived form pencak silat. Especially, the dance that was coming from Tanah Datar regency. Thus, the movements were defined to be hard, strong, and sometimes acrobatics. The male character and element of Minangkabau dance might be caused by the dancers who were men. Then, the Tanah Datar dances were adopted from pencak silat movements (Sedyawati in Maryono, 1998: 129).

Moreover, five dances used magic, such as *Lukah Gilo* dance, *Batu Barajuik*, *Piring di Ateh Talue* dance, *Piring dance in Dabuih*, and *Mulo Aso* which depended on the power other than Allah swt. These dances proved the existence of spells and magic. Surprisingly, the dance that included in the tourism icon of Tanah Datar regency, such as *Piring di Ateh Talue* dance was also classified as inappropriate dance based on *ABS-SBK* value because it contained magic. These five dances featured acrobatic movements (interview, Kamrun Zaman, August 30, 2017) which were impossible to be done without the help of supernatural beings according to human reasoning. Further, the acrobatic skills used were not purely acrobatic. Instead, they were spiked with other elements such as immunity, occultation, and magic and these elements were more highlighted (Sedyawati, 1986: 157). This matter was in contrast to Islam. Culture that defined as a patterned and cultural habit had to be free from the elements of shirk, khurafat and bid'ah because all of these elements were on the contrary to Islam (Naim, 2004). Thus, the dances using magic can be categorized as inappropriate dance based on the *ABS-SBK* value. Therefore, they must be eliminated from the district because they were not in accordance with Islamic norm (Desfiarni, 2014: 150). On the other hand, the rest could be classified as appropriate dances that in accordance to the *ABS-SBK* value. There were 18 dances that could be categorized as the appropriate one, such as *Bujang Sambilan*, *Indang Tagak*, *Mulo Pado* dance.

### Conclusions

Based on the above analysis, it can be concluded that the appropriate movement or motion criteria based on the *ABS-SBK* value are the motions coming from pencak silat and there is no magical element.

Furthermore, it is expected in the future that the regional government will transform the traditional dance which has magical elements by removing the magic and make a new dance that can be used to entertain people and show attractions or other dancing skills.

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