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## “Nyanyian Sunyi Lembah Pauh”: A Documentary Film as a Medium for Traditional Music Preservation

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#### Abstract:

*The documentary film “Nyanyian Sunyi Lembah Pauh” tells the story of the Saluang Pauh, a traditional wind instrument from Minangkabau, Pauh District, West Sumatra, which is currently facing the risk of physical and cultural extinction. This documentary comprehensively records the process of making, playing techniques, and the philosophy behind the Saluang Pauh through in-depth interviews with Saluang Pauh craftsmen, community members, and the last remaining maestros who continue to preserve this tradition. Besides documenting technical aspects, the film also serves as a bridge between the older and younger generations of Minangkabau through participatory workshops, aiming to raise collective awareness among both young and old about the importance of preserving and revitalizing local culture. A creative audio-visual approach is used to provide an immersive experience for viewers, enabling them not only to intellectually understand the Saluang Pauh but also to feel its spiritual value and the importance of this musical preservation tool. The film portrays the contrast between the silence caused by extinction and the sound of cultural revival as a critique of global cultural homogenization. Moreover, the film invites the community to reflect on the role of tradition in shaping modern identity. This documentary employs a multimodal approach that combines various sensory dimensions such as visual, auditory, spatial, and experiential elements to capture cultural life holistically. Bruno Nettl’s ethnomusicology concept underpins the understanding that the Saluang Pauh is not merely an object but a living and evolving cultural practice. The film production follows stages of research, pre-production, production, and post-production according to the method proposed by Kochberg. Nyanyian Sunyi Lembah Pauh is expected to become a living archive that preserves Minangkabau’s cultural heritage while serving as an important source of inspiration and reference*

*for younger generations, researchers, and government officials in safeguarding local culture.*

**Keywords:** Nyanyian Sunyi Lembah Pauh; documentary film; Saluang Pauh; Minangkabau; audio-visual

**Abstrak:**

Film dokumenter Nyanyian Sunyi Lembah Pauh merekam secara mendalam praktik budaya Saluang Pauh, sebuah alat musik tiup tradisional Minangkabau yang berasal dari Kecamatan Pauh, Sumatera Barat. Instrumen ini menghadapi risiko kepunahan secara fisik maupun simbolik karena tergerus oleh perubahan sosial dan modernisasi. Dokumenter ini menyoroti proses pembuatan, teknik permainan, serta nilai filosofis dari Saluang Pauh, melalui wawancara dengan pengrajin lokal, tokoh masyarakat, dan maestro terakhir yang masih melestarikannya. Lebih dari sekadar pendokumentasian teknis, film ini mengadopsi pendekatan partisipatif dengan menggelar lokakarya intergenerasi yang mempertemukan generasi tua dan muda Minangkabau. Tujuannya adalah membangun kesadaran kolektif tentang pentingnya menjaga identitas budaya lokal melalui pelestarian musik tradisional. Pendekatan multimodal digunakan—melibatkan visual sinematik, rekaman suara lingkungan, serta narasi kultural—guna menciptakan pengalaman imersif bagi penonton. Melalui lensa etnomusikologi, khususnya pandangan Bruno Nettl, Saluang Pauh tidak dipahami hanya sebagai objek material, tetapi sebagai praktik budaya yang hidup dan terus berkembang dalam komunitasnya. Dalam aspek metodologis, produksi dokumenter ini mengikuti tahapan riset, praproduksi, produksi, dan pascaproduksi sebagaimana dikemukakan oleh Kochberg. Dengan demikian, Nyanyian Sunyi Lembah Pauh bukan hanya berfungsi sebagai arsip visual, tetapi juga sebagai media edukatif dan advokasi budaya. Film ini diharapkan menjadi sumber rujukan penting bagi peneliti, pendidik, pemerintah, dan generasi muda dalam upaya menjaga serta merevitalisasi warisan budaya Minangkabau yang semakin langka.

**Kata kunci:** Nyanyian Sunyi Lembah Pauh; Film Dokumenter; Saluang Pauh; Minangkabau; audio-visual

## 1. Introduction

Traditional music serves as a vital cultural heritage that embodies the identity, values, and collective memory of a community. In the digital age, where globalization and cultural homogenization pose significant threats to local traditions, the preservation of indigenous musical practices has become increasingly urgent. The Minangkabau region of West Sumatra, Indonesia, is home to numerous traditional musical instruments that reflect the rich cultural tapestry of this society, yet many of these instruments face the imminent threat of extinction.

Among these endangered musical traditions is the *Saluang Pauh*, a traditional wind instrument from the Pauh District of West Sumatra. Similar to the *bansi* flute but distinguished by its unique size and finger hole placement, the *Saluang Pauh* once held a central position in Minangkabau cultural life. Historically, this instrument was an integral part of important ceremonies such as weddings, served as a medium for *dzikir* (religious remembrance), and provided entertainment that brought communities together. The performances of *Saluang Pauh* were highly anticipated events, typically held from evening until dawn in traditional meeting halls or community members' homes, where audiences would gather to experience the profound emotional journey conveyed through the instrument's melodies and accompanying *dendang* (sung poetry) that contained historical narratives, moral teachings, and life experiences.

However, contemporary observations reveal a troubling reality: the *Saluang Pauh* is rapidly disappearing from the cultural landscape of Minangkabau society. Field research conducted in the Pauh region confirms that this traditional instrument has become increasingly rare and unfamiliar to local communities. The decline can be attributed primarily to the diminishing interest among younger generations in learning and preserving this musical tradition, resulting in a critical gap in knowledge transmission that threatens the very existence of *Saluang Pauh* as a distinctive cultural practice.

The silence that now pervades the valleys where *Saluang Pauh* once resonated serves as a poignant metaphor for the broader cultural losses experienced by traditional communities worldwide. Community members, traditional leaders, and even the remaining *Saluang Pauh* maestros acknowledge that performances have become exceedingly rare, raising urgent questions about the future of this musical heritage. Will the *Saluang Pauh* be reduced to mere oral history, passed down through fragmented memories? Or can innovative approaches to cultural preservation ensure its survival for future generations?

In response to this cultural crisis, this research presents "Nyanyian Sunyi Lembah Pauh" (The Silent Song of Pauh Valley), a documentary film that serves as both an archive and a medium for preserving the *Saluang Pauh* tradition. This project emerges from the recognition that traditional methods of cultural transmission are no longer sufficient in the face of rapid social change and modernization. The documentary employs a comprehensive multimodal approach, combining visual, auditory, spatial,

and experiential elements to capture the holistic nature of this musical practice.

The film represents more than mere documentation; it functions as a cultural bridge connecting past and present, tradition and modernity, elder and younger generations. Through in-depth interviews with craftsmen, community members, and the last remaining maestros, the documentary preserves not only the technical aspects of *Saluang Pauh* construction and performance but also the philosophical and spiritual dimensions that give this music its profound meaning within Minangkabau culture.

This research is grounded in Bruno Nettl's ethnomusicological framework, which recognizes that musical instruments are not merely objects but living, evolving cultural practices embedded within complex social, spiritual, and historical contexts. The documentary production follows established methodological stages of research, pre-production, production, and post-production, ensuring academic rigor while maintaining the creative and emotional impact necessary for effective cultural preservation.

"Nyanyian Sunyi Lembah Pauh" aims to serve multiple functions: as a living archive that preserves Minangkabau's musical heritage, as an educational resource for researchers and cultural practitioners, as a source of inspiration for younger generations, and as a policy reference for government officials responsible for cultural preservation initiatives. Ultimately, this documentary film stands as a testament to the power of audio-visual media in safeguarding intangible cultural heritage, ensuring that the voices and melodies of the *Saluang Pauh* will continue to resonate even in the face of potential extinction.

## 2. Literature Review

Wardana et al. (2013) provide crucial insights into the mechanisms of cultural transmission surrounding *Saluang Pauh* in the Pauh District. Their research emphasizes that the inheritance and transmission of *Saluang Pauh* knowledge traditionally occurs through informal channels, primarily within family structures and immediate community environments. This informal transmission system relies heavily on direct observation, oral instruction, and experiential learning rather than formal educational institutions or structured pedagogical programs. The study reveals that this traditional approach to knowledge transfer, while historically effective, has become increasingly vulnerable in contemporary social contexts.

The research by Wardana et al. (2013) identifies a critical problem: the lack of generational regeneration among *Saluang Pauh* practitioners has led to a severe disruption in the chain of knowledge transmission. This finding is particularly significant because it highlights how traditional informal learning systems, which depend on consistent intergenerational participation, become fragile when younger generations disengage from cultural practices. The disruption of this knowledge chain represents more than simply a loss of musical skills; it constitutes a fundamental break in cultural continuity that affects the broader social fabric of the community.

The implications of this research extend beyond the specific case of *Saluang Pauh* to illuminate broader patterns of cultural transmission in traditional societies facing modernization pressures. Wardana et al.'s findings suggest that the informal nature of traditional knowledge systems, while fostering deep cultural integration, also creates vulnerabilities when social structures change rapidly. This research establishes the theoretical foundation for understanding why urgent intervention is necessary to preserve endangered cultural practices and why traditional transmission methods alone may no longer be sufficient for ensuring cultural continuity.

Yulianita (2016) contributes a different but complementary perspective by examining the role of *Saluang Pauh* within the broader context of *Dikie Pauh* art forms in Nagari Pauh IX. This research reveals the multifaceted functions of *Saluang Pauh* within Minangkabau cultural life, demonstrating that the instrument serves not only as a musical tool but as a medium for *dzikir* (religious remembrance), religious poetry recitation, and entertainment during *baralek* (wedding ceremonies). Yulianita's work is particularly valuable because it situates *Saluang Pauh* within its authentic cultural contexts rather than treating it as an isolated musical phenomenon (Yulianita, 2016).

The research by Yulianita (2016) provides critical evidence that *Saluang Pauh* functions as a vehicle for transmitting Minangkabau spiritual values and religious practices. This finding is essential for understanding the full significance of *Saluang Pauh* preservation efforts, as it reveals that the instrument's cultural value extends far beyond its musical properties to encompass its role as a carrier of spiritual meaning and religious expression. The integration of *Saluang Pauh* into *dzikir* practices demonstrates how traditional music serves as a bridge between the material and spiritual worlds in Minangkabau culture.

Furthermore, Yulianita's (2016) research emphasizes that effective documentation of *Saluang Pauh* must encompass not only technical aspects such as construction methods and playing techniques but also the performance contexts and philosophical meanings that give the instrument its cultural significance. This insight is crucial for informing documentation methodologies that seek to preserve cultural practices holistically rather than reducing them to their purely technical components. The research suggests that meaningful cultural preservation requires attention to the intangible dimensions of cultural practices, including their spiritual, social, and philosophical aspects.

### 3. Methods

This study employs a multidisciplinary approach that integrates ethnographic fieldwork with documentary film production, utilizing both visual anthropology and ethnomusicological methodologies. The research design encompasses two interconnected phases: ethnographic data collection and documentary creation, both serving as complementary methods for preserving and understanding the *Saluang Pauh* tradition.

The ethnographic component of this research is grounded in James Clifford's ethnographic methodology, which emphasizes critical attention to four fundamental questions in ethnographic inquiry: who is speaking, who is writing, when, and where (Clifford and Marcus, 1986). This framework ensures reflexivity and contextual awareness throughout the research process, acknowledging the constructed nature of ethnographic knowledge while maintaining scholarly rigor.

Clifford's approach is particularly relevant to this study as it addresses the power dynamics inherent in representing cultural practices, especially those belonging to marginalized or endangered traditions. By consistently interrogating the positionality of both researchers and participants, this methodology ensures that the documentation of *Saluang Pauh* respects the agency and perspectives of the community members themselves.

Direct observation constitutes the primary method for gathering valid ethnographic data. Extended fieldwork was conducted in the Pauh District of West Sumatra, involving immersive participation in community life to understand the cultural context surrounding *Saluang Pauh*. The observational approach encompasses:

1. Participant Observation: Engaging with community members in their daily activities, cultural events, and musical practices
2. In-depth Interviews: Conducting structured and semi-structured interviews with key informants, including traditional craftsmen, remaining maestros, community leaders, and local residents
3. Cultural Mapping: Documenting the social, spatial, and temporal contexts in which *Saluang Pauh* traditionally operates
4. Archival Research: Examining historical documents, photographs, and recordings related to *Saluang Pauh* and Minangkabau musical traditions

The research extends beyond mere physical documentation of the instrument to uncover the deeper meanings and significance of *Saluang Pauh* in shaping the identity of the Pauh District community. This holistic approach ensures that both tangible and intangible aspects of the musical tradition are captured and preserved.

The documentary creation process is informed by Sarah Pink's visual anthropology framework, which fundamentally reconceptualizes the role of visual media in ethnographic research. Pink's approach emphasizes that visual elements are not merely tools for data collection but constitute data themselves, transforming the production of visual materials into an integral part of the research process rather than simply a means of presenting findings (Pink, 2006).

This perspective is crucial for understanding how the documentary "Nyanyian Sunyi Lembah Pauh" functions simultaneously as a research method and a research outcome. The visual documentation process becomes a form of collaborative knowledge production, where the act of filming, editing, and presenting creates new understandings of the *Saluang Pauh* tradition that might not emerge through conventional ethnographic methods alone.



	<p>The visual anthropology approach employs multiple recording and documentation strategies:</p> <ol style="list-style-type: none"> <li>1. Multi-sensory Recording: Capturing not only visual and auditory elements but also attempting to convey tactile, spatial, and temporal dimensions of <i>Saluang Pauh</i> performance and creation</li> <li>2. Collaborative Filming: Involving community members in the documentation process, allowing them to direct attention to aspects they consider most significant</li> <li>3. Reflexive Documentation: Including the research process itself within the visual narrative, making transparent the constructed nature of the documentary</li> <li>4. Contextual Visualization: Presenting <i>Saluang Pauh</i> within its broader cultural, environmental, and social contexts rather than as an isolated artifact</li> </ol> <p>The ethnomusicological component draws extensively from Bruno Nettl's conceptual framework, which positions music as a complex cultural phenomenon requiring interdisciplinary analysis. Nettl's approach emphasizes that "music must be studied not only as sound, but also as concept, behavior, and product of human activity within specific cultural contexts" (Nettl, 2015). This holistic perspective ensures that <i>Saluang Pauh</i> is understood not merely as an acoustic phenomenon but as a living cultural practice embedded within broader social, spiritual, and historical frameworks.</p> <p>The ethnomusicological methodology encompasses several analytical approaches:</p> <ol style="list-style-type: none"> <li>1. Organological Analysis: Detailed documentation of the physical construction, materials, and acoustic properties of <i>Saluang Pauh</i> instruments</li> <li>2. Performance Practice Study: Systematic recording and analysis of playing techniques, repertoire, and performance contexts</li> <li>3. Cultural Contextualization: Examining the social functions, symbolic meanings, and cultural significance of <i>Saluang Pauh</i> within Minangkabau society</li> <li>4. Transmission Analysis: Investigating traditional methods of knowledge transfer and the breakdown of intergenerational learning processes</li> </ol> <p>The documentary creation follows established filmmaking methodology while incorporating ethnographic principles. The production process adheres to the systematic approach outlined by Kochberg, encompassing four distinct phases:</p> <ol style="list-style-type: none"> <li>1. Research Phase: Comprehensive background research, community engagement, and preliminary documentation</li> <li>2. Pre-production: Planning, scriptwriting, equipment preparation, and logistical arrangements</li> <li>3. Production: Systematic filming, recording, and data collection in the field</li> <li>4. Post-production: Editing, sound design, color correction, and final assembly of the documentary</li> </ol>
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#### 4. Results

The primary outcome of this research is "Nyanyian Sunyi Lembah Pauh" (The Silent Song of Pauh Valley), a participatory music documentary that comprehensively documents the *Saluang Pauh*, a traditional wind instrument endemic to the Pauh District of West Sumatra, Minangkabau. This documentary represents a significant achievement in cultural preservation methodology, successfully capturing an endangered musical tradition that faces imminent extinction while simultaneously serving multiple functions as an academic research output, cultural archive, and community engagement tool.

The documentary successfully recorded the authentic sounds and performance techniques of the *Saluang Pauh*, preserving the unique acoustic properties and playing methods of this rare traditional instrument. Through high-quality audio recording and visual documentation, the film captures:

- Instrumental Techniques: Detailed recording of finger positions, breathing patterns, and embouchure techniques employed by the remaining maestros
- Repertoire Preservation: Documentation of traditional melodies, improvisational patterns, and the accompanying *dendang* (sung poetry) that forms an integral part of *Saluang Pauh* performance
- Acoustic Analysis: Clear audio recordings that preserve the instrument's tonal qualities, timbre, and dynamic range for future acoustic analysis and potential reproduction

Beyond mere musical documentation, the film successfully situates the *Saluang Pauh* within its broader cultural framework, revealing the instrument's multifaceted role in Minangkabau society:

- Social Functions: Documentation of the instrument's historical use in weddings, religious ceremonies (*dzikir*), and community entertainment
- Philosophical Dimensions: Exploration of the spiritual and philosophical meanings embedded within *Saluang Pauh* performance and its connection to Minangkabau worldview
- Community Impact: Recording of community memories, personal narratives, and collective experiences associated with *Saluang Pauh* performances

The documentary demonstrates the successful implementation of a participatory methodology that positions community members as active collaborators rather than passive subjects. This approach yielded several significant outcomes:

- Community Ownership: Local community members, craftsmen, and maestros were actively involved in directing the narrative and determining which aspects of the tradition to emphasize
- Intergenerational Dialogue: The film facilitated meaningful conversations between elder tradition bearers and younger community members, creating opportunities for knowledge transfer that might not have occurred otherwise



	<ul style="list-style-type: none"> <li>- Cultural Validation: The documentation process affirmed the value and significance of <i>Saluang Pauh</i> within the community, countering narratives of cultural obsolescence</li> </ul> <p>The application of Sarah Pink's visual anthropology framework produced distinctive methodological results:</p> <ul style="list-style-type: none"> <li>- Visual Data Generation: The filming process itself generated new insights about <i>Saluang Pauh</i> practice that emerged only through the act of visual documentation</li> <li>- Collaborative Knowledge Production: The interaction between researchers, community members, and the camera created a dynamic space for cultural reflection and interpretation</li> <li>- Reflexive Documentation: The documentary includes moments of self-reflection that reveal the research process itself, enhancing transparency and academic rigor</li> </ul> <p>The documentary successfully functions as a bridge between traditional values and contemporary realities, addressing several critical cultural tensions:</p> <ul style="list-style-type: none"> <li>- Generational Perspectives: The film presents contrasting viewpoints between older generations who experienced <i>Saluang Pauh</i> in its cultural prime and younger generations who encounter it primarily as historical artifact</li> <li>- Value Systems: Documentation reveals ongoing negotiations between traditional Minangkabau values and modern lifestyle pressures that contribute to cultural erosion</li> <li>- Identity Formation: The film explores how <i>Saluang Pauh</i> continues to inform community identity even as its practice declines</li> </ul> <p>"Nyanyian Sunyi Lembah Pauh" emerges as a pointed critique of cultural homogenization in the globalization era:</p> <ul style="list-style-type: none"> <li>- Contrast Presentation: The film juxtaposes the silence of cultural extinction with the potential for cultural revival, creating a powerful commentary on contemporary cultural dynamics</li> <li>- Globalization Impact: Documentation reveals how global cultural forces have contributed to the marginalization of local musical traditions</li> <li>- Resistance Narrative: The film positions cultural preservation efforts as acts of resistance against homogenizing forces</li> </ul> <p>The documentary successfully employs contemporary cinematographic techniques while maintaining respect for traditional cultural forms:</p> <ul style="list-style-type: none"> <li>- Visual Aesthetics: Integration of modern filming techniques with traditional cultural settings creates a visually compelling narrative that appeals to contemporary audiences</li> <li>- Ethnographic Narrative: The film maintains ethnographic integrity while utilizing engaging storytelling techniques that make the content accessible to diverse viewing audiences</li> <li>- Technical Quality: High production values ensure that the documentary meets professional standards suitable for educational, cultural, and</li> </ul>
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	<p>broadcast contexts</p> <p>The documentary creates an immersive viewing experience that transcends mere documentation:</p> <ul style="list-style-type: none"> <li>- Sensory Engagement: Multi-sensory documentation attempts to convey not only visual and auditory elements but also spatial, temporal, and emotional dimensions of <i>Saluang Pauh</i> performance</li> <li>- Emotional Resonance: The film successfully evokes emotional responses that connect viewers to the cultural significance of the tradition</li> <li>- Educational Impact: The documentary's engaging presentation style enhances its effectiveness as an educational tool for various audiences</li> </ul> <p><b>5. Discussion</b></p> <p>This research represents a crucial step in preserving cultural heritage that holds immense value for community identity and collective memory. The creation of "Nyanyian Sunyi Lembah Pauh" builds upon previous scholarly work while contributing new knowledge and empirical data gathered through direct field observation at the research site. The documentary was meticulously crafted based on authentic data and factual information obtained through extensive ethnographic fieldwork, ensuring that the representation of <i>Saluang Pauh</i> remains true to its cultural context and community understanding.</p> <p>The comprehensive scope of this documentary encompasses multiple dimensions of the <i>Saluang Pauh</i> tradition, ranging from organological aspects that detail the instrument's physical construction and acoustic properties to the social dynamics that surround its performance and cultural transmission. The film captures the voices and experiences of the remaining maestros who possess intimate knowledge of the instrument's techniques and cultural significance, while also documenting the broader community context in which <i>Saluang Pauh</i> has traditionally operated. Furthermore, the documentary delves into the philosophical and spiritual dimensions that imbue this musical practice with deeper meaning, revealing how the instrument serves not merely as a tool for entertainment but as a vehicle for cultural expression, religious practice, and community cohesion.</p> <p>The anticipated impact of this work extends beyond academic documentation to serve as a catalyst for renewed cultural preservation efforts. By presenting the <i>Saluang Pauh</i> tradition in an accessible and engaging audiovisual format, the documentary has the potential to inspire both older and younger generations to recognize the critical importance of maintaining and transmitting their distinctive cultural heritage. The film's ability to bridge generational divides through its contemporary presentation of traditional content creates opportunities for meaningful dialogue about cultural continuity and the role of tradition in modern identity formation. This intergenerational engagement is particularly significant given the documented decline in young people's interest in traditional musical practices.</p> <p>The documentary's function as a living archive represents one of its most significant contributions to cultural preservation methodology. Unlike</p>
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traditional static archives that preserve artifacts and texts, this audiovisual documentation captures the dynamic, performative nature of *Saluang Pauh* practice, including the subtle nuances of technique, the emotional resonance of performance, and the social interactions that surround musical events. This comprehensive documentation approach ensures that if the *Saluang Pauh* tradition does indeed face complete extinction, future generations will still have access to rich, multi-dimensional recordings that can inform potential revitalization efforts or at minimum provide a thorough understanding of what has been lost.

The research methodology employed in this study demonstrates the effectiveness of combining ethnographic documentation with participatory filmmaking as a tool for cultural preservation. The integration of James Clifford's ethnographic framework with Sarah Pink's visual anthropology approach has proven particularly valuable in ensuring that the documentation process respects community agency while maintaining academic rigor. This methodological synthesis offers a replicable model for similar cultural documentation projects throughout Indonesia and other regions facing comparable threats to traditional cultural practices.

The documentary's role in supporting policy development and institutional cultural preservation efforts cannot be understated. By providing concrete evidence of both the richness of *Saluang Pauh* tradition and the urgency of its preservation needs, the film serves as a valuable resource for government officials, cultural institutions, and community leaders who are responsible for developing and implementing cultural preservation strategies. The comprehensive nature of the documentation provides policymakers with the detailed information necessary to make informed decisions about resource allocation and preservation priorities.

The success of this project also highlights the potential for documentary filmmaking to serve multiple functions simultaneously - as academic research, community engagement tool, educational resource, and cultural archive. This multifunctionality maximizes the impact and sustainability of the preservation effort while ensuring that the investment in documentation yields benefits for diverse stakeholder groups. The project's ability to meet the needs of academic audiences while remaining accessible to community members and general viewers demonstrates the power of thoughtful, inclusive documentation practices.

However, the research also reveals the complex challenges inherent in cultural preservation work. The documentation of *Saluang Pauh* occurs within a context of ongoing cultural change and potential loss, raising important questions about the relationship between preservation and revitalization. While the documentary serves as an important archive, its creation also underscores the reality that traditional transmission methods have been disrupted, and that audiovisual documentation, while valuable, cannot fully replace the lived experience of cultural practice within its original social context.

The findings of this study contribute to broader theoretical discussions about the role of media in cultural preservation and the effectiveness of participatory research methodologies in ethnographic work. The

documentary's success in creating meaningful dialogue between tradition bearers and younger community members suggests that well-designed cultural documentation projects can serve not only as preservation tools but also as catalysts for cultural revitalization and community engagement. This dual function positions such projects as potentially transformative interventions rather than merely reactive preservation efforts.

Looking forward, the methodology and outcomes of this research establish a valuable precedent for similar cultural documentation projects throughout Indonesia and beyond. The successful integration of ethnographic research with documentary production offers a replicable model that can be adapted to address the preservation needs of other endangered cultural practices. The project's emphasis on community participation and collaborative knowledge production provides a framework for ensuring that cultural documentation efforts respect local agency and contribute meaningfully to community cultural goals.

## 6. Conclusions

This research reveals a critical cultural phenomenon: the traditional musical instrument *Saluang Pauh* has become increasingly unknown and rarely encountered by both general and local communities. Through direct field observation and comprehensive ethnographic investigation, empirical data clearly demonstrates a significant decline in both the presence and knowledge of *Saluang Pauh* within contemporary Minangkabau society. This finding underscores the urgent need for immediate intervention to prevent the complete disappearance of this valuable cultural heritage.

In response to this cultural crisis, the creation of the documentary film "Nyanyian Sunyi Lembah Pauh" (The Silent Song of Pauh Valley) represents a strategic and innovative approach to cultural preservation. This audiovisual archive comprehensively documents multiple dimensions of the *Saluang Pauh* tradition, encompassing organological aspects that detail the instrument's construction and acoustic properties, historical narratives that trace its evolution and cultural significance, philosophical foundations that reveal its spiritual and symbolic meanings, and the vital roles played by community members and maestros in maintaining this Minangkabau heritage. The documentary serves as a multifaceted preservation tool that captures not only the technical aspects of the instrument but also the intangible cultural knowledge and social contexts that give it meaning.

The documentary's significance extends beyond mere documentation to function as a catalyst for cultural awareness and intergenerational dialogue. By presenting the *Saluang Pauh* tradition in an accessible and engaging format, the film successfully bridges the gap between older generations who possess traditional knowledge and younger generations who have become disconnected from their cultural roots. This awareness-raising function is crucial for fostering a renewed appreciation for cultural identity and encouraging active participation in heritage preservation efforts among

community members of all ages.

Furthermore, the research establishes the documentary as an essential reference source for future generations, particularly if the *Saluang Pauh* tradition faces complete extinction. The comprehensive nature of the audiovisual documentation ensures that even in the worst-case scenario of cultural loss, detailed records of the instrument's construction, performance techniques, cultural contexts, and community significance will remain available for potential revitalization efforts or historical study. This forward-thinking approach to cultural preservation acknowledges the possibility of loss while simultaneously working to prevent it.

The methodological approach employed in this research demonstrates the effectiveness of combining ethnographic fieldwork with participatory documentary production as a comprehensive strategy for cultural preservation. The integration of James Clifford's ethnographic framework with Sarah Pink's visual anthropology methodology and Bruno Nettl's ethnomusicological approach has proven particularly valuable in creating a holistic understanding of *Saluang Pauh* that goes beyond simple documentation to capture the lived experience of cultural practice. This methodological synthesis offers a replicable model that can be adapted for similar cultural preservation projects throughout Indonesia and other regions facing comparable challenges.

The research findings contribute significantly to broader theoretical discussions about the role of audiovisual media in cultural preservation and the potential for documentary filmmaking to serve as both research method and preservation tool. The success of "Nyanyian Sunyi Lembah Pauh" in creating meaningful community engagement while maintaining academic rigor suggests that well-designed documentary projects can transcend traditional boundaries between scholarship and community action, creating new possibilities for collaborative cultural work.

The implications of this research extend beyond the specific case of *Saluang Pauh* to address fundamental questions about cultural continuity in the face of globalization and modernization. The documentary's function as a bridge between traditional and contemporary worlds offers insights into how communities can maintain cultural identity while adapting to changing circumstances. The film's critique of cultural homogenization provides a valuable perspective on the importance of preserving local cultural diversity as a form of resistance to globalizing forces that tend to erase distinctive cultural practices.

From a practical standpoint, the documentary provides valuable resources for multiple stakeholder groups, including educators, policymakers, cultural practitioners, and community leaders. The film's comprehensive documentation of *Saluang Pauh* tradition offers concrete evidence for the

development of cultural preservation policies and programs, while its educational value makes it suitable for use in academic settings, community workshops, and public cultural programming. This multi-audience applicability maximizes the impact and sustainability of the preservation effort.

The research also highlights the critical importance of community-based cultural preservation approaches that position local communities as active participants rather than passive subjects of documentation. The participatory methodology employed in this project demonstrates how cultural preservation efforts can be designed to benefit community members directly while contributing to broader scholarly understanding. This approach ensures that preservation efforts are grounded in community needs and values rather than imposed from external perspectives.

Looking toward the future, this research establishes important precedents for cultural preservation work in Indonesia and beyond. The successful completion of "Nyanyian Sunyi Lembah Pauh" demonstrates the feasibility and effectiveness of combining rigorous academic research with community-engaged documentary production to address urgent cultural preservation needs. The project's methodology and outcomes provide a roadmap for similar initiatives that seek to document and preserve endangered cultural practices while fostering community engagement and cultural awareness.

The urgency of this work cannot be overstated. As traditional cultural practices continue to face threats from globalization, urbanization, and changing social patterns, the need for innovative preservation strategies becomes increasingly critical. The documentary "Nyanyian Sunyi Lembah Pauh" represents not only a successful preservation of one specific musical tradition but also a model for how communities, researchers, and cultural institutions can work together to safeguard the rich diversity of human cultural expression for future generations.

In conclusion, this research demonstrates that the intersection of ethnographic scholarship and documentary filmmaking offers powerful possibilities for cultural preservation that extend far beyond traditional archival methods. The creation of "Nyanyian Sunyi Lembah Pauh" serves as both a concrete contribution to Minangkabau cultural preservation and a methodological innovation that can inform future efforts to document and preserve endangered cultural practices. The film stands as a testament to the possibility of maintaining cultural continuity even in the face of significant social change, offering hope that traditional knowledge and practices can be preserved and transmitted to future generations through thoughtful, community-engaged documentation efforts.

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