

The Preservation of Kuriding Music in South Kalimantan

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Abstract—The art of *kuriding* music is very apprehensive, seeing the reality of the players from year to year has been decreasing in the quantity and quality. There are only a few people can play and they are 50 years old and even older. The disinterest of the young generation to the presence of traditional music with the presence of communication and entertainment technology has made it easier for people to choose various types of entertainment according to what they like or interest. The purpose of this study was to analyze the preservation of *kuriding* music. This study used a qualitative approach, it means that all the data obtained was described in the form of words with the ethnomusicology science as the prime study by seeing from the physical aspect (music body), social aspect, and culture. Data collection techniques used were: interview, observation, and documentation. The condition of *kuriding* music until 2018 has been a significant development in the *Banjar* community of South Kalimantan. The development which is known right now has been improved, including in the preservation relating to the retaining (*originality*), developing (function, instrument and presenting form), and disseminating (government event, social media ; *Instagram*, *YouTube* etc.) The arts education institutions, artists, government, local communities, and young generation party have an important role in maintaining the music as a cultural asset that is owned while keeping its sustainability.

Keywords—preservation, *Kuriding Music*, South Kalimantan

I. INTRODUCTION

Traditional art is a branch of art that is created and lived by a concerned tribe, it is a form of folk art that can create a sense of beauty, and created in a community environment and then the results become shared property [1]. The society of *Banjarese* tribe in South Kalimantan has a wide variety of folk performing arts, which is divided into four kinds of performance, namely: oral performing art, dance performing art, drama performing art, and music performing art.

Kuriding is a folk game that has become a performing art along with the eras and times, it is proved by the *kuriding* instrument is classified as an ordinary instrument that has rectangular shape, but in the middle of the community of *Banjar* tribe, it was utilized completely its existence in the ancient times because there was no entertainment media as a personal/group entertainment to fill leisure time, and the sound which is *magical* can make people amazed when heard, this is based on statement from some *kuriding* artists [2].

The existence of *kuriding* serves as entertainment at a regional cultural event. And finally, the community of

Banjarese tribe can only see or know about *Kuriding* at certain events that are held once or twice in a year. *Kuriding* art has been lost because the art in this era seems so swift to slowly erode the roots of local art.

The social phenomenon of *Banjarese* tribe community in South Kalimantan needs to be examined carefully regarding that *kuriding* in the past time until the present time has been experiencing shifting and changing. It is due to lack of awareness and behavior of the community of *Banjarese* tribe toward *kuriding*. *Kuriding* that nowadays has been away from the life of *Banjarese* tribe community because of the variety of causes that have been described.

The phenomenon happened in the community of *Banjarese* tribe toward the *kuriding* art is very apprehensive by seeing the fact that the players of *kuriding* from year to year has decreased in quantity, not many people who can play and they are 50 years old or older. The unattractiveness of the young generation to the traditional music is because the young generation does not get the opportunity from their parents to be introduced to the traditional cultural circumstances.

Based on the phenomenon that has been occurred to the *kuriding* in the community of *Banjarese* tribe, the researcher was interested to see deeper about the sustainability of the *kuriding* and to preserve the arts of *Banjarese* tribe in South Kalimantan which include the art of *kuriding* so that it can be avoided from the extinction by modernizing streams. It is because the non-traditional type of art (*modern*) is more vibrant and growing that in fact, it is able to shift the position of the traditional arts in the life of the art creators, academics, and art connoisseurs.

The preservation in the Indonesian Dictionary comes from the word "*sustainable*" which means remaining constant, unchanged, and eternal. From that basic word, it forms the word preserving, preservation, and sustainability. Preserving means making (letting) remain, unchanging, letting it remain as it was before, maintaining its continuity. Preservation means protecting from destruction or damage [3].

II. METHODOLOGY

This study used a qualitative approach, which is all the data obtained is described in the form of words that the words are not in the form of numbers as it is usual in quantitative research. The way of working and thinking to get the appropriate data through the working process and inductive thinking, and it is not deductive as it is done in

quantitative research. The set of location, the research objectives, the data collection techniques, and the data analysis steps are generally explained [4].

III. RESULT AND DISCUSSION

The condition of *kuriding* music in the *Banjarese* society up to the year 2018 has significantly changed and developed if it is compared to the conditions in previous years. The role of the artists as well as the participation of the community especially the young generation in the effort of preserving the traditional art *kuriding* in the community has increased.

The developments known in the present time is better including in the preservation effort related to the maintaining effort, developing effort and disseminating effort of the *kuriding* art in the community of *Banjarese* tribe of South Kalimantan in particular. The artists, the government, the community, and the young generation are very interested in maintaining the art of *kuriding* as a cultural asset owned while maintaining its authenticity. Therefore, through its artists and its artist which is the government, they routinely perform the activities of performing arts by being directly watched by the community of *Banjarese* tribe and the young generation, who continue to do and to keep the art that almost extinct [5].

In the past time, *kuriding* was just an entertainment games of the people in the inland community or in the mountains community of South Kalimantan, which was converted into a music instrument of the people in the *Banjarese* tribe of South Kalimantan, *kuriding* as entertainment instrument to fill leisure time, tired release after a day of farming, and also *kuriding* is functioned to drive away wild beasts that enter their village, this is a myth of society but it is believed by people in the old times. However, nowadays *kuriding* has changed into performing arts entertainment; that can be performed at spectacle or entertainment activities, festivals, and cultural exchanges.

The form of *kuriding* is a small rectangular. The length is 2cm and the width is 10cm with a thickness of 2mm. It has a real texture with fine lines [6]. *Kuriding* instrument which is compiled by the researcher is in into *idiophone* type of music. An *idiophone* is where the main trigger of sound is the body or the body of the instrument itself or the body of the music itself.

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A. Maintaining efforts

Because the music of *kuriding* is a typical characteristic of *Banjarese* tribe society, it needs to be kept or maintained its original form. Also, it is as pride that has local wisdom of cultural values that reflect the cultural and social identity of the community as the owner of art which is actualized into the form of musical art in particular. Musical art is seen as something that can upload a person's feelings (*kuriding* players), can be used as an expression, emotional and interesting to be seen or watched.

Kuriding is a rhythmic instrument; *kuriding* is played by the right hand tugging on the rope and the left hand holding the sticks of wood stuck in the mouth. *Kuriding* is a rhythmic instrument according to the sound and how to play it. In the performances, *kuriding* is played for three or four times with the basic tone c, and it has its respective capacities as tracks/songs carrier: *maningkah*, *mamacah*, *Mangiring*. *Kuriding* has a function as a complementary instrument in order to enrich the timbre. *Kuriding* is played by a seated position (*cross-legged*).

According to music science [7] on its principle of sound, *kuriding* is classified as *idiophone* type of music, it means that the result of the sound occurs due to the vibration of an instrument body pull. *Kuriding* is one of the traditional instruments of the South Kalimantan region categorized as a rhythmic instrument. The basic materials of *kuriding* instruments are made from *enau* tree midrib which has been processed through the tenacity of the artist's hand.

According to the informant, in the field *kuriding* is difficult to be played, *kuriding* is also difficult to make even though it looks simple. If it is wrong in making *kuriding*, the produced sound will be bad, and if broken when playing, it can hurt the player. Therefore, *kuriding* must be made by people who are experts and know the ins and outs of *kuriding*.

Maintaining the form of its authenticity is very important, as in the effort to keep and maintain the authenticity of the artists, the communities and the related parties. The authenticity of *Kuriding* needs to be kept according to its original because *kuriding* is a typical

characteristic of the traditional music of *Banjarese* tribe community which is quite simple but it has uniqueness that is played by tugging the rope section, and *kuriding* will produce loud sound that is included into three sections namely; *mamacah*, *manggiring*, and *maningkah*. *Kuriding* is actualized into the form of sound art. The sound art of the *Banjarese* tribe community sees it as something that can arouse feeling as an expression, and pleasant to hear.

Artists open spaces to the community, especially the young generation as the successor of traditional arts to study *kuriding*, and they can take part in joint exercises during their free time in the afternoon at the Cultural Park of South Kalimantan Province. It is done so that the gap of *kuriding* music can be kept in the *Banjarese* tribe community in the era of globalization. The participants who take part in training are from various groups, which are college students, students, and the community.

Kuriding can now be made by using the desired tone notation, formerly *kuriding* was difficult to adjust to the diatonic tone standard because for determining the position of the mouth in order to produce sounds in diatonic tone was rather difficult. It is because it depends on each of the *kuriding* players' ability, both the condition of the lips, oral cavity and the condition of the tongue in playing the *kuriding*.

B. Developing Efforts

Kuriding in the *Banjarese* tribe community was first as a folk game entertainment and is now a performing art entertainment, this is a positive impact because art is part of the aesthetic needs. Also, music demands an artist to develop it, the development of the era has seen people prefer modern performances than tradition performances. Therefore, *kuriding* which was formerly played by tugging the rope at the top of *kuriding* whereas nowadays *kuriding* is as melody music that is a result of innovation and creativity of the artists to *kuriding*, and it is called *kurbit* (*kuriding tube*).

Kurbit instrument is the development of *kuriding*, *kurbit* is a melody instrument. *Kurbit* is a modification instrument made by artists from the original form of *kuriding* which is now played in a way that is *dikibit* (twisted) on the *balance* button. *Kurbit* is a musical instrument that uses a ten-tone system, with *diatonic* tone scales. The composition of the basic tone notes is B.C.D.E.F.G.A.B.C.D its shape and size is relatively small and only consists of one octave. *Kurbit* function in *ansambel kuriding* is to enrich the sound effect timbre, and it has a function either as introductory music (*introduction*) or as a closing song (*coda*), from other rhythmic instruments. The tube made from bamboo is used as sound resonance. *Kurbit* is played with *telimpuh* position (*cross-legged*).

According to the science of musical instruments on the sound principle, *kurbit* is classified in the *idiophone* type of music which means the sound occurs as result of the thrumming and there is a resonance space on the bamboo. *Kurbit* is one of the results of innovation and creativity from the original form of *kuriding*, which continues to be developed in accordance with the needs of performances and musical demands. *Kurbit* is from the abbreviation term "*kuriding kibit*", it is naming in *Banjarese* language, which

uses a tube from bamboo as a sound resonance, and under the bamboo, there is a game score of *kurbit*.

Kuriding which is functioned as a spectacle or entertainment [6] [8], the implementation is in the community itself, and it is integrated with other activities such as being involved in the workshop events and *Banjarese* cultural congress. *Kuriding* is also published in the electronic media like RRI Pro 4 periodically regarding the vital role that the electronic media plays a role in disseminating information to the public.

In many opportunities, this *ansambel kuriding* is also exhibited in the National art contest like what was held in Jakarta in cooperation with PT. Jarum Indonesia with related parties as an effort to introduce national traditional art. All of that cannot be separated from the efforts of artists and college friends in the working processes.

The presentation of *ansambel kuriding* is accompanied by vocals elements that are an important instrument in every show. By seeing the phenomenon at this time, the society should be given the grain show that is different from before, and because it should also have something unique characteristics that can make a community of *saradifa kuriding* is different from other communities. The vocals here are based on the tones that make up the melody.

Hood [9], musical composition is created based on the development of existing art devices section in the *Banjarese* tribe community of South Kalimantan. The sound mixture of some of these traditional instruments is developed in a new form or a new discourse of various sizes and it is expected to be able to cause sound color variations. In its development in the present time, *kuriding* is often also combined with several modern instruments such an *electric guitar*, *bass guitar*, *keyboard*, *drum set*, and *violin*.

This creativity is a musical expression of experience in expressing sounds through several percussion music instruments (*get percussion character*) and other musical instruments (*another illustrative type*). In line with Cambel [10], creativity includes activities that bring new results, namely: innovative, unprecedented, fresh, interesting and surprising. Creativity character is an undeniable need even an absolute necessity for all fields of art.

The artists consisted of people from various regions in South Kalimantan, who studied in *Banjarmasin* City and eventually formed a community with the name "*Saradifa Kuriding*" under the direction of artist Muklis Maman. Clothing that is used by man and woman is polite clothing according to the typical characteristic of *Banjar* tribe that cover the genitals. For man's clothing, it is equipped with *laung ikat tutup/laung tajak*, *miskat clothes/koko clothes*, and *selawar Palembang*. And for a woman, it is equipped with *veils*, *kebaya clothes*, and skirts.

Essentially, *kuriding* clothing is a reflection of Islamic religious values which previously entered into a tradition which completed and strengthened the custom of the *Banjares* tribe that holds the customary philosophy of the majority of *urang* (people) Islam. This musical change is basically one of the preservation of traditional arts so that it can live and develop as it is supposed to be. This is a result of innovation and creative ideas of regional artists. In ancient times, *kuriding* was used as beasts repellent, entertaining ourselves in sadness, and filling the empty or leisure time when farming. However, nowadays, its function

has changed after experiencing development since the *kuriding* changed in performance. In the present time *kuriding* performances, it is usually also used supporting instruments in the form of instruments: *unggut*, *kalangkupak*, *gong*, and *gelang hyang*, *kurbit*.

The creative process is an action taken by the artists to realize a work of art so that the results can give its own meaning in the life of society as supporters and connoisseurs of art. Art creativity that is created with a variety of imagination and interpretation power is integrated into the soul of an artist.

C. Dissemination Efforts

The efforts to disseminate *kuriding* of relevant parties such as artists and governments which becomes a sub-structure partner, it does not only disseminate through music offerings, but it is also from sales of *kuriding* or workshop directly. In the step action, it provides knowledge and material of *kuriding* in the form of descriptions that have been recorded in collaboration with the Disbudpar of South Kalimantan Province.

Social media is used as a tool of creativity of artists, the community of arts and the activist of music in disseminating *kuriding* music in the young generation. Because through social media things which are effective, there is no more young generation who cannot use social media such as YouTube, Instagram, and Facebook.

In the picture above, it shows the seriousness of the government together with the regional artists in disseminating the art of *kuriding* to the young generation in particular. Through education, the path is the right target because, in the cultural arts subjects, the students are required to recognize the local arts. In particular, the role of the South Kalimantan Culture and Tourism Department in helping the dissemination *kuriding* arts in the form of this paper is to internalize it and provide information spaces and also lend it to those who need it.

Based on some of these conditions, it can be stated that in the preservation of traditional art of *kuriding* in *Banjarese* tribe community has grown dynamically from year to year which gets the supports from the government, the community and educational institutions, especially from the young generation as the successors of art.

The dissemination of *kuriding* by creative way can be applied like informing *kuriding* through a T-shirt that has the image of *kuriding*, it is done so that the community as the owner of the *kuriding* art not only know through a song called "*ampat si ampat lima*", but also through the results of this work which is a result of the era and technology development that is very adequate and developed.

We all know that education is born along with human existence, even in the process of forming a community, education contributes to give the pillars of community support. In this case, education becomes an instrument of social strength for the community to develop a system of community member development that is relevant to the demands of the era's changes.

The existence of positive participation from the educational institutions, especially the components of the students from the Study Program of Musical, Dance and Drama Art Education of FKIP ULM Banjarmasin and STKIP PGRI Banjarmasin on various things and

circumstances is a real support that the participation will be able to support the existence of the positive participation attitude of the community also on the patterns of the *kuriding* artistic life of the *Banjarese* tribe community. Including in terms of preservation efforts of the *kuriding* art is also a part of the artistic life in the community of *Banjarese* tribe. In general, the community, especially the young generation gives much support of the existence and preservation efforts of the *kuriding* art in the community of *Banjarese* tribe in South Kalimantan.

The role of the government in preserving and maintaining the traditional arts of *kuriding* in the *Banjarese* tribe community actually has already existed. As it was done in 2009 the first time the *kuriding* art was performed in the *Banjares* tribe community at the "*Banjar II* cultural congress" event; however, the performance was not periodic.

Based on the information from the informants and the observation in the field, *kuriding* is one of the artistic components that stores various local wisdom and has cultural values that reflect the cultural and social identity of the community. The result of the interview with Drs. Agus Triatno, the head of the art and film section of the Cultural and Tourism Department of South Kalimantan office mentioned:

"... The government works with the artists, as the partner in the effort to preserve the art of *kuriding* because the government has the power to give a positive impact on the sustainability of *kuriding* music in *Banjarese* tribe community in order to preserve the art". And now the government has registered the *kuriding* to the Ministry of Culture of the Republic of Indonesia with No. 235/TU/Kemdikbud/NB4/2015. As WBTB (intangible cultural heritage)".

The interview with the Head of Cultural Park of South Kalimantan, Mr. Sirajudin mentioned that:

"... The role of the *Taman Budaya* (Cultural Park) is currently in accordance with its main tasks and functions, regarding the protection, the development and the utilization of traditional art including *kuriding*, especially the arts that are rare. And now, there is awareness in the community, especially artists to re-popularize the *kuriding*. It can be said that Cultural Park hosts it by organizing performances, and dialogue either formal or non-formal".

The government and the arts community, as well as stakeholders in the preservation of art *kuriding*, continue to reform internally and oak s o f, it is mentioned in the conversation with the head researcher Cultural Park South Kalimantan.

IV. CONCLUSION

Kuriding is in the attack of foreign culture, however, in the community of *Banjarese* tribe until 2018, *kuriding* has undergone significant changes and developments. Through the concept of *kuriding* preservation; 1). Keeping the form of its originality, 2). Developing the functions, instruments and presentation, 3). Disseminating with event activities, and social media such as; instagram, youtube etc. *Kuriding* keeps still surviving, growing and wide spreading right on *Banjarese* tribe community because there is an educational institution particularly in the field of art that can maintain the continuity or sustainability of the traditional arts. The government, artists, academics and young people work together to maintain its integrity so that the *kuriding* does not extinct.

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