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 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

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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 idiphone type of music. An idiphone is where the main trigger of sound is the body or the body of the instrument itself or the body of the music itself.

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 idiphone 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 
diatomic tone standard because for determining the position of the mouth in order to produce sounds in diatomic 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 diatomic 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 
etertainment [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. Jari 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 discource 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 
ever finally 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 palembangan. 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 
Banjarese 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, kalangkapak, 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 Banjarese 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 WBTH (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 openly, 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.
REFERENCES


