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System of Inheritance as a Preservation Effort of Kuriding In South Kalimantan

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Abstract: This research generally aims to look at the inheritance system as an effort to preserve *kuriding* music in South Kalimantan. The method used is a qualitative method with an ethnomusicological approach, namely *kuriding* instrument craftsmen, academics, and the community in South Kalimantan. The main data collection tool in this study is the researcher himself as the key instrument. Based on the results of research on inheritance systems (1) History, (2) Concept of Inheritance, (3) Performance Presentation, (4) How to Play, and (5) Conservative Ideological Values. The research is expected to provide knowledge about South Kalimantan *kuriding* music to the community as the owner of the art.

Keywords: inheritance, preservation, *kuriding* music

1. INTRODUCTION

The era of globalization is growing rapidly in almost all fields, including art and especially music. Even though there have been major changes in all aspects of music quality to quantity, in terms of quality and quantity, this is visible in the real life of society, and the development of science and technology is changing very rapidly, including social order.

When we talk about tradition, we think of something that is done continuously or continuously. Tradition can be said as something that is passed down from one generation to the next because it is believed that the function of the tradition is still beneficial to the community where the tradition was born and developed. Traditions work together to maintain these traditional functions. There are many traditional arts such as drama/theater (acting), dance (movement), and music (sound).

According to Prier, music is an outpouring of inner strength and power of depiction (visualization) originating from the movement of the senses in a series of rhythmic sounds (melodies), (Banoë, 2003). Presented about the basic elements of a musical sound in the form of pitch, namely the high and low sound quality of duration, related to the length and shortness of the notes and also determining factors in the motion of a rhythm (long short durational relation) of sound sequences; volume, related to sound intensity or dynamics; timbre relates to the color of the sound (tone color).

Traditional music lives and develops in society for generations and is maintained as a means of entertainment. The three components that influence each other in preserving traditional

music are artists, the music itself, and the supporting community. (Maryanto, Dewi, Mattiro, 2018, p. 5)

Music as a branch of art is an element of culture. Music is an expression of founding and process knowledge, an expression of aspects of personal experience in society. (Supriyadi, 2019, p. 13). The strength of maintaining a tradition depends on how the community supports the tradition by supporting strong principles or ideology of the tradition itself, for example, personal responsibility not to be affected by changing times which cause various problems that can change traditional values. that they have so far given them. subsequent generations.

The preservation of a tradition can cause problems when it becomes less common in people's lives. As a result, the spread and continuation of the tradition face obstacles. The resilience of this tradition is also reflected in its ability to face difficulties arising from new circumstances, and social, cultural, and religious life. New situations bring challenges and opportunities for traditions. The strengthening power of a tradition strengthens the existence and continuity of that tradition among its supporting communities, even in every period of change.

The structure and meaning of tradition, as well as its function in life, are determined by external threats. To survive this threat, a tradition must be able to fortify its system so that it remains intact and consistent with its own identity. Traditional art life faces a transmission process, namely the way art can be learned and performed from time to time and from generation to generation. The ability of traditional arts to maintain their continued existence, one of which is success in the hereditary system. Inheritance is protection from annihilation or damage. While preservation efforts to maintain existence, (Elvandari, 2020, p. 7)

Categorized as a rhythmic/ percussion instrument based on sound production and the technique of how to play it. *Kuriding* is included in the type of idiophone music or a group of musical instruments whose sound source is obtained from the body itself (Soeharto, 1992, p. 52). Musical instruments similar to *kuriding* are also found throughout the plains of Indonesia. For example, the West Java area is called *karinding*, the Bali area is called *Genggong*, the East Java area is called *rending*, and the special area of Yogyakarta is called *rinding*.

The uniqueness of *kuriding* is when playing it by sticking it in the mouth, while the sound produced is stomping from pulling the right hand, and the shape is small but can produce a loud sound. *Kuriding* is divided into two parts, namely the inside (uneven) and the outside (flat) which means the inside, namely the part that is attached to the mouth, while the outside is the part facing outward.

2. METHODS

This study uses a qualitative method, in which all the data obtained is described in the form of words where the words are not numbered as usual in quantitative research. The way of working and thinking to get the right data is through an inductive not

deductive work and thinking process as is done in quantitative research. Location determination, study objectives, data collection techniques, and general data analysis steps are explained. (Rohidi, 2012, p. 47)

This research uses an ethnomusicological approach, ethnomusicologists must be in the field and work with sources, see musical performances, if necessary, play the music, ask questions relevant to their research, and participate in activities in their community.

Following the form of qualitative research methods from the data sources used, the data collection techniques used were document analysis, observation, and interviews. Data collection techniques used in this study were observation, interviews, and documentation (Miles, Matthew B. Huberman, 2007, pp. 88–89)

In this study, the steps taken to process data include: (1) Organizing and editing data, namely conducting data compilation based on the typology of data units by carefully studying all types of data that have been collected from the results of observations, interviews, and document studies; (2) Choosing the types of variables or coding; (3). Data entry; (4). Conduct data analysis, and then interpret the data to get the meaning of the conclusions. (Rohidi, 2012, p. 187).

3. RESULTS AND DISCUSSION

The results of the study relate to the inheritance system as an effort to preserve *kuriding* music for the Banjar people of South Kalimantan. The concept of the inheritance system was first put forward by Cavalli-Sforza and Feldman, who divided the inheritance system into three, namely: vertical transmission, horizontal transmission, and diagonal transmission.

3.1 *Kuriding* History

In English, the word history is history which means the past of mankind. History is information about past events. However, this characterization of history as a "preoccupation with the past" may not be as simple or obvious as it sounds. The past can refer to events that happened five minutes ago, five years ago, or five hundred years ago (Soeriadiredja, 2016, p. 92)

When *kuriding* appeared is still unknown, and it cannot be said that musical instruments similar to *kuriding* from West Java, Bali, East Java, and Yogyakarta first appeared in South Kalimantan. However, Kurds developed along with human civilization on Earth. According to artists and the local community, *Kuriding* has existed since Indonesia's independence. *Kuriding* is a folk game for individual entertainment, to bridge when the sparrows don't want to eat rice in the fields, and as a replacement after a day of farming/gardening. It can also be played because you want to get rid of the feeling of loneliness left by your lover.

According to Rumiah and Gaparudin, they said that initially *kuriding* was owned by a tiger that inhabited the island of South Kalimantan. One day, the cub was asked to play *kuriding*, somehow

the story suddenly became that the vibrating device in the *kuriding* broke so that it stabbed the cub's throat and the cub died. Since then the tiger forbade his offspring to sound *kuriding*. The Banjar people believe in the efficacy of using *kuriding* to drive away tigers that often roam into their village area which is close to the forest.

Apart from ringing it when a baby sleeps in a swing, *kuriding* is placed on top of it so wild animals don't dare to approach it. The above statement is from a legend from the Banjar tribe of South Kalimantan. In the 1970s, *kuriding*, which the people of South Kalimantan called a very simple tool, buzzed due to the vibrations it produces. Starting from a game called "*kuriding*" in Banjar language terms in South Kalimantan. *Kuriding* is played by the *kuriding* player then pitted vigorously playing *kuriding* without dripping water from the *kuriding* player's mouth.

The number of players is not limited, *kuriding* players in ancient times were mostly men. The *kuriding* game is often found in rural areas (highlands), where the implementation of this game can be carried out in the morning, afternoon, evening, and night without any rules. However, most of the games are played in the afternoon when *Kuriding* players have completed daily activities such as farming, gardening, and others.

Historically, socio-cultural backgrounds, especially in rural communities, have been very limited as entertainment for children. There is only entertainment for children in the form of folk games. Games are ordinary entertainment, spectacle, power, skill, sports competition, etc. The *Kuriding* game is a show-entertainment game that does not discriminate between social groups in the Banjar people of South Kalimantan.

3.2 Inheritance System for Preservation Efforts

The chart illustrates that the inheritance system in the conservation effort is connected, between vertical transmission, horizontal transmission, and diagonal transmission.

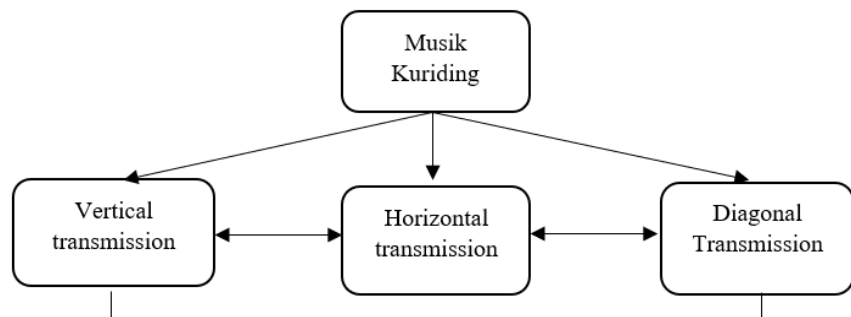


Figure 1. Concept of Inheritance

Based on the chart above, it is explained that the system of inheritance of *Kuriding* music for the Banjar people is described in the section below;

3.2.1 Inheritance Upright (Vertical Transmission)

Upright inheritance is an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations, which involves passing on cultural characteristics from parents to their offspring. In upright inheritance, parents pass on their values, skills, beliefs, cultural motives, etc. to their offspring; Therefore upright inheritance is also called Biological Transmission, which is a biological inheritance system.

In upright inheritance, this can be exemplified in the process of transferring knowledge and skills (dancing, for example), from parents to their offspring, usually done orally (oral tradition). Oral tradition is used in the cultural mechanism of society, including in terms of cultural inheritance.

Ulu Benteng is a village in Marabahan City, Barito Kuala Regency. *Kuriding* is located in Ulu Benteng but it is rare to see local people playing it, even those who have been dead for a long time. So that artists can only play it but can't make it. *Kuriding* that still exists is the legacy of previous artists passed down from generation to generation. Currently, there are only 3 artists in the village of Ulu Benteng.

3.2.2 Horizontal Inheritance (Horizontal Transmission)

Horizontal Inheritance (Horizontal Transmission), is an inheritance system that occurs when a person learns from the behavior of the people around him, it can also be from playmates who have a relationship with the tradition and are considered the same age as them. (Nurasih, 2013, p. 33). This inheritance system is obtained by learning from peers who join art groups, or those who are not registered as members of art groups but can master the arts in that group. The abilities of peers can be obtained by deliberately studying or self-taught. Learning intentionally means that the peer has the desire to learn the art, because of the desire from the heart, the desire to be able to master the art, so asking the friend to teach it directly to him.

Kuriding brand "D'Julak Larau" is produced by hand-made by artist Muklis Maman. At this time, *kuriding* has started to be marketed both to elementary and kindergarten teachers who make *kuriding* a learning medium and also to students who are interested in learning *kuriding* which enriches knowledge of traditional musical arts.



Figure 2. *Kuriding* Products

Kuriding at this time can be made according to the desired pitch notation, previously *kuriding* was difficult to adjust to the standard diatonic pitch because to determine the position of the mouth to produce sounds in diatonic tones was rather difficult. Because it depends on the abilities of each *kuriding* player, both the condition of the lips, oral cavity, and the state of the tongue in playing.

The *kuriding* marketing process generally only serves orders from buyers. To get *kuriding*, consumers usually come directly to the Cultural Park of South Kalimantan Province or contact messages via a Facebook account (Mukhlis Maman).

3.2.3 Oblique Inheritance (Diagonal Transmission)

Oblique Inheritance (Diagonal Transmission), is an inheritance system that emphasizes more on learning within educational institutions (both formal, informal, and non-formal education). Inheritance in formal institutions (schools), starting from the level of Pre-school, Kindergarten, Elementary School, Junior High School, Senior High School, and university. In music education, it contains two basic meanings, namely dance as the subject matter of art education material (art education), and dance as a vehicle for education or a comprehensive educational strategy (education through art).

We all know that education is born along with human existence, even in the process of forming a society, education plays a role in contributing to the supporting pillars of society. In this case, education becomes an instrument of social power for the community to develop a system for fostering community members that is relevant to the changing demands of the times. The existence of positive participation from educational institutions, especially the student components of the Performing Arts Education Study

Program, Universitas Lambung Mangkurat and STKIP PGRI on various matters and circumstances is the real support that such participation will be able to support the attitude of positive community participation towards patterns of the life of the *Kuriding* art of the Banjar people. This includes efforts to preserve the art of *kuriding* which is part of the artistic life of the Banjar people. In general, the community, especially the younger generation, is very supportive of the existence and efforts to preserve *kuriding* arts in the Banjar people of South Kalimantan.

".... The following is academician Lupi Andreini's account of *kuriding* in the Banjar people of South Kalimantan: *kuriding* music has undergone changes and developed dynamically from 2013 to the present, due to the role of Drs. Muklis Maman who made an innovation from a *kuriding* instrument called a *kurbit* (*kuriding* tube). The hope is from academics to the government to socialize *kuriding* to the younger generation through educational channels to be further enhanced, for example, including cultural arts subjects in the school curriculum".

Positive steps taken by educational institutions for the art of *kuriding* through art performances, be it music, dance and drama arts. The existence of art education institutions that continue to develop will maintain the continuity of local culture, especially traditional *kuriding* arts which will extend their life from extinction. To anticipate the above reality, a strategy is needed in the implementation of art education in the Banjar people of South Kalimantan, namely by reactivating traditional art activities that live in the community. One way is to form a cultural council whose task is to provide advice and input to the government in terms of preserving and developing traditional culture. Furthermore, the government through technical agencies (Tourism and Culture Office) carried out a form of guidance under the input provided by the Culture Council.

3.3 Presentation of cultural performances

Quoting (Kuswarsantya, Haryono, 2007, p. 20) argues that in the age of modern technology, in general, performing arts in human life can be grouped into three, namely: (1) as a means of the ceremony; (2) as personal entertainment; (3) as a spectacle. Even so, in this changing era, the functions of the oldest performing arts are still intact, some of which have shifted functions even though their forms have not changed much; and there are those whose functions shift and their shape changes or overlaps. Besides that, of course, there are also new forms due to human needs and creativity.

Musical forms or musical techniques are part of music theory which examines rhythmic and melodic structures. In *kuriding*, some rhythms and melodies are presented in each performance. Rhythmic presentation is the pattern of playing the instrument in each structure or part of the game so it gives rise to several playing patterns in each instrument. While the melody is harmonious in the show.

Judging from the form of presentation, *kuriding* is classified as a simple performing art. When we talk about form, actually the simplicity of form is not what determines the life of traditional performing arts; but there are other forms of this traditional art. Therefore, art forms are essentially not only visible or visible and tangible art objects, but art forms have abstract meanings, meaning structures, articulations, the general result of the relationship of various interrelated factors, or more precisely, how all aspects are brought together, including form, the concept of expression that gives art a unique character. (Langer, 2006, p. 18).

The presentation of the *kuriding* ensemble can be performed in various places, for example on the stage or courtyard (terrace), and yards that have a flat surface because the *kuriding* players play it in a sitting position on their backs (cross-legged) and lined up, wearing typical Banjar costumes such as *laung* tie caps, *taluk balanga* clothes and pants length (men), and brackets, subordinates, headscarves (women).



Figure 3. *Kuriding* Presentation

Judging from the instruments used in *kuriding* music performances, they belong to the genre of percussion ensemble music that complements or accompanies singing or singing. The *kuriding* game can also be combined with other traditional musical instruments, such as: panting, unggut and impact. This is tailored to the needs or desires of music makers. (Najamudin, 2017, p. 56)

Kuriding is usually played by one person or can also be played by several people simultaneously (Sani, Muhammad, Budi, 2021, p. 2) How to play this instrument is by jerking it so that it makes a sound from the instrument itself.



Figure 4. *Kuriding* Ensemble Presentation

The clothes worn by men and women in the *Kuriding* group exhibition are Banjar traditional clothes because they appear polite. For men, it is equipped with a *miskat* suit, tie top and Palembang pants; and women wear underpants, trousers, and scarves. Traditional clothing colors are set into five standard colors, namely: red, green, yellow, and black. While the *laung* used is a cloth headgear, there are several types of *laung* that are used according to the position of the wearer in the *kuriding* show.

Kuriding presentation also doesn't sound good when it's only played by one *Kuriding* player. Therefore, the *Kuriding* performance is presented in its entirety. Its role is very important because there are many kinds of rhythmic patterns in the game.

Presenting music on stage, *kuriding* acts as a complementary instrument or tempo control. *Kuriding* players can play for two to three minutes depending on the physical endurance of *kuriding* players. Remember that *kuriding* is difficult to play because the sound uses the oral cavity as a resonance regulator. A disciplined player usually inhales his commands by opening his mouth for a moment, but this does not affect the game because he is already skilled.

There are no rituals or special values when performing *kuriding* groups, because *kuriding* is just a game tool, especially for people who live in the interior, so that it becomes entertainment for the performing arts of the Banjar tribe in South Kalimantan over time and periodization. The element of performance as entertainment attracts *Kuriding* to turn to traditional performing arts.

In its current development, *kuriding* is often associated with several modern musical instruments, such as: electric guitar, bass guitar, keyboard, drums and violin, often played in performances only for show or entertainment purposes, as shown below.



Figure 5. Presentation of *Kuriding* with Orchestra

The presentation of *kuriding* with western musical instruments provides a simple enrichment of traditional *kuriding* music, and can provide a different treat in front of the audience. The orchestra presentation with *kuriding* was conducted by lecturers and students of the Performing Arts Education Study Program, Universitas Lambung Mangkurat, Banjarmasin. The show this time was delivered in an orchestral format wrapped in a harmonious whole.

3.2 How To Play Kuriding

Technique in the General Indonesian Dictionary is defined as a way of making something or doing something related to art. The technique is also a way that is related to a work of art and can also be interpreted as a way of doing or carrying out a work of art correctly.

Games in the Big Language Dictionary are a show and a spectacle. In this sense, the game includes the use of accompaniment instruments and how to present them to the general public. From some of these explanations, it can be said that game technique is a way of doing or carrying out a work of art correctly in a performance. The *kuriding* game is done by:

- 1) Place it on the left side of the *kuriding* in the middle of your index finger and pinch it with your thumb.
- 2) On the left-hand side, hold the end of the *kuriding* with a grip until it presses using the thumb.
- 3) While the right-hand pulls the rope by wiping it (the pull does not stop at the end of the rope but quickly returns to the end of the *kuriding* side). If you have heard a sound, to increase the sound, follow the steps below. The first section of the segment with is a thin tongue, which is placed in the mouth between the upper and lower lips.
- 4) The string at the end of the second segment is pulled causing the strings of the musical instrument to vibrate and produce a thunderous sound, followed by regular rhythmic beats.
- 5) The roar of the wind emerges from the *kuriding* player's mouth. While the sound of stomping from the pull of the right hand.

- 6) The thumbnail of the right hand is placed on the edge of the lip on the left side with the elbow and forearm parallel to the shoulder, and the base of the thumb rests against the collar or left cheek. Place the *kuriding* tongue frame on the upper and lower lips with slightly gaping but tightly closed lips *kuriding* side.
- 7) The air obtained from the chest cavity is exhaled in such a way while moving the base of our tongue. Until you exhale and move the base of the tongue, a tone will be formed from the *kuriding* tongue which is vibrating due to the pull of the string on the second segment. The pitch of the tone that is formed depends on the airflow and the movement of the base of the tongue in the mouth. Lip movement also determines pitch. The sound of the tone produced is almost like the sound of a kenong musical instrument being hit.



Figure 6. Play Kuriding

3.4 Conservative Ideological Values of Kuriding Music in South Kalimantan

Ideology as truth becomes the basis of ideology in a positive sense which can be roughly summed up as a set of values and rules or laws that are believed to help people live their lives. This approach emphasizes that humans only have to adhere to values and follow these rules so that they can live their lives well.

Kuriding is music that was born and developed in certain areas and has been passed down from generation to generation, but not everyone can understand the meaning of local music. Characteristics of local music include being regional, having simple games and being passed down from generation to generation. Even though it is simple, it has a deep meaning and contains life values, elements of social togetherness, and harmony with the

surrounding environment which can be used as a benchmark for behaving in life.

The creativity that has been done by H. Anang Ardiansyah, considering the impact of the influence of modern music on traditional music at this time. We can see it in a song that reminds people of *kuriding*, with the title of the song "Ampat Si Ampat Lima". The following is an excerpt of the lyrics of the song.

*Ampat si ampat lima kaka ay
Kuriding patah
Patah sabilah, patah sabilah
Di higa lawang*

The song above is popular among the Banjar people of South Kalimantan. but most people don't know how *kuriding* music is. Very took a deep breath looking at the behavior of society at this time. They prefer non-traditional (modern) music performances, because they are considered more practical in terms of form and presentation which do not reflect characteristics at all.

The role of community, artists, students, and the government in conservation must collaborate to maintain, develop and disseminate. Maintaining the originality of *kuriding* instruments, developing aspects of performances on stage, and disseminating them through the use of technology (social media and creative industries).

The activity of appreciating *kuriding* music can foster a sense of love for its locality. By trying to observe, understand, and live up to the contents of the performance, students are consciously or unconsciously giving special attention to a work. Gradually this will develop an attitude of respect.

Conservatism upholds traditional values. In *kuriding* music, the ideology of conservatism is oriented towards existing cultural values and norms to serve as the basis for organizing bamboo music learning in educational institutions. In *Kuriding* music education, the ideology of conservatism in learning about local music is a form of cultural preservation.

Thus, through the ideology of conservatism in art education, the noble values of traditional arts can be well preserved, even though they are being battered by the unavoidable flow of modernization. Its distribution has penetrated throughout South Kalimantan, *kuriding* is widespread in the people of South Kalimantan, especially the people of the interior (highlands). This is evidenced by the absence of entertainment in the community in ancient times and in the end, they used what was around them for individual and group entertainment.

4. CONCLUSION

Based on the discussion, it can be concluded that the inheritance system to preserve through vertical transmission, horizontal inheritance transmission, and skewed inheritance (Diagonal Transmission). Of the three systems are connected, this can be seen in the implementation of maintaining *kuriding* music.

Efforts to maintain the original form of the instrument are carried out by artists, efforts to develop are carried out by artists and academics in presenting their performances, while efforts to disseminate it involve internal and external parties. Internal parties (community, artists, academics), and external parties (government and stakeholders).

AUTHOR CONTRIBUTION

Muhammad Najamudin created and designed the analysis, collected data, contributed data to analyze this paper. Wadiyo assisted in the preparation of research transcripts in the field. Syahrul Syah Sinaga assisted in analyzing the results of the discussion.

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