

ART SUSTAINABILITY OF KURIDING MUSIC IN SOUTH KALIMANTAN

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Kuriding music art is very apprehensive seeing from the reality that the number of its players decreases year by year. In fact, it is not many people who can play and some players are those whose age is 50 years and more. The disenchantment of the youth generation to traditional music is one of the results of the presence of communication and entertainment technology as they make it easier for people to choose various types of entertainment in accordance with what they like. Therefore, the objective of this study is to analyze the sustainability of kuriding music. This research employed a qualitative method in which all the data obtained was described in the form of words with ethnomusicology approach which becomes the main study seen from physical aspect (body music), social aspect, and culture. Data collection techniques used were interviews, observation, and documentation. Kuriding music is located in Banjarmasin Municipality, Karang Jawa (Tanah Laut Regency), Ulu Benteng (Barito Kuala District), and Barikin (Hulu Sungai Tengah). Kuriding music until 2018 is maintained from its authenticity and development as well as disseminated in the community.

Keywords: sustainability, Kuriding music, traditional

A. INTRODUCTION

1. Background

Art is one of the ideas and creativity that almost every human being possess. It has a close relationship in the process of human life to sustain its existence. In other words, every human life will experience things related to art more or less through various values.

One of the branches of art is traditional art. It is created and lived by an involved tribe. This art is a form of folk art that can create a sense of beauty, created in a community environment and then the results become a shared ownership.

Banjarese tribe community in South Kalimantan has a wide variety of art folk performances which is divided into four kinds, namely: performing arts, dance, drama, music.

Kuriding is a folk game that has become a performance art along with the era and time. This is evidenced by a kuriding instrument classified as an ordinary instrument that is rectangular in shape. In fact, in Banjarese tribe community, its existence is completely utilized since very long time ago because there is no entertainment media as a personal groups entertainment to fill the empty time, and the sound of the magical can make people amazed when they heard it as has been stated by one of the kuriding artists.

Kuriding itself is a vibrating musical instrument that can be categorized as rhythmic musical instrument based on the results of sound production and techniques for playing it. A kind of identical musical instrument is also found in some other parts in Indonesia. For example, in the West Java region it is called karinding, in Bali it

is called genggong, in East Java it is called rending, and in the special area of Yogyakarta it is called rinding.

The existence of kuriding serves as an entertainment at a regional cultural event. At last, Banjarese tribe community are only able to get to know about kuriding at certain events that are held once a year or two. Kuriding art has a potential to be lost because the art nowadays seemed to be eroding the roots of local art slowly.

The social phenomenon of Banjarese tribe community in South Kalimantan needs to be examined carefully given that kuriding in ancient times until the present time is shifting and changing, due to Banjarese tribe community's lack of awareness and behavior towards kuriding. Kuriding that had been away from Banjarese tribe community life with a variety of causes that have been described.

The phenomenon that occurs in Banjarese tribe community in terms of the art of kuriding is very alarming, seeing the reality of the players from year to year decreases in quantity, not many can play and who can play it 50 years and older. The disinterest of the younger generation is exposed to traditional music because the younger generation does not get the opportunity from parents to be introduced to traditional cultural nuances.

Departing from the phenomenon that occurs in the kuriding of the Banjarese tribe community, the researcher is interested in seeing more about sustainability in connecting and preserving Banjarese tribe arts in South Kalimantan, including the arts of kuriding to avoid extinction by the flow of modernization, because the increasingly lively and developing types of non-traditional or modern art that the fact is that it can shift the position of traditional art in the life of art creators, academician, and art connoisseurs.

2. Statement of the Problem

The statement of the problem to this study is the sustainability effort of kuriding in Banjarese tribe community in South Kalimantan.

3. Objective of the Study

This study aims to describe Banjarese tribe community effort in sustaining kuriding in South Kalimantan?

4. Significance of the Study

This study is expected to give theoretical and practical contributions:

4.1 Theoretical Contribution

1. For the world of formal education, in particular, it is expected to enrich the traditional music art materials appropriate for arts education and other scientific fields that focuses on the changes on kuriding function and sustainability effort in Banjarese tribe community in South Kalimantan.
2. For Banjarese tribe community, this study is an effort to provide a written and availability of factual information about the changes of kuriding function and sustainability effort.

4.2 Practical Contribution

1. This study contributes ideas and information in writing as references to the kuriding art in the Banjarese tribe community in South Kalimantan.
2. This study is expected to be able to motivate youngsters of Banjarese tribe community to learn kuriding.
3. It provides information, motivation and opportunities to the Cultural and Tourism Department in the development and sustainability effort of kuriding.

B. Literature review

1. Culture

The use of the term "culture" can be said to be loose and ambiguous, which began to cover a narrow to a broad area. The extent of the coverage does not only occur in its use as a term in the discourse of science, especially social sciences. Etymologically, the word "culture" comes from Sanskrit, buddhayah, the plural form of the word buddhi which means reason or mind. According to cultural experts, the word culture is a combination of two words, namely nous and power. Budi contains sense, mind, understanding, opinion, endeavor, and feeling, while power contains the meaning of energy, strength, and ability. Even though the root word of culture is different, culture is related to mind or nous (Sulasman & Gumilar, 2013: 17).

Based on the above opinion, it can be concluded that culture can be said to be ambiguous, is derived from two words of mind and power, mind means reason while power means energy. And also culture is defined in terms of mind or reason.

2. Traditional music

Traditional music is strung together in two words, namely, music, which is a branch of art that discusses and sheds various voices into patterns that can be understood by humans (Banoë, 2003: 287). There is also the opinion that music comes from everyday human language; therefore, it is clear that music is a tool for describing soul vibrations and imaginations that arise in the mind that cannot be described by words, deeds or any other art such as art, literature or art of motion but only through voice and sound.

Meanwhile, the traditional word means according to customs or has become a habit but is carried out from generation to generation from the past to present. Therefore, traditional music is an embodiment of a culture of musical art that has been integrated with the life of its supporting communities in certain regions for generations. In general, traditional music has not been noticed or known by its creators so traditional music feels to be shared in the area. This music is influenced by the customs (norms), traditions, and cultures of the supporters. With its simplicity, traditional music is an ancestral cultural art heritage that has high value (Prier, 1999: 13).

Music is defined as an expression or thought issued regularly in the form of sound. The origin of the word music comes from the Greek word mousike which is taken from the name of the god in ancient Greek mythology, namely Mousa, who leads art and science. Tradition comes from the word tradition which means something that is hereditary (customs, beliefs, habits, and teachings from ancestors). In other words, tradition is a habit passed down from one generation to the next generation from a group of people based on the cultural values of the people concerned. The traditional word itself is a trait which means holding fast to hereditary habits.

3. Traditional Performing Arts

Performing arts can include art forms, such as drama, dance, music and fine arts. Artists who participate in the performing arts in front of the audiences are called players, actors, comedians, dancers, artists, musicians, and dissidents. Artists often adjust their appearance based on costumes and stage performances and others.

Some characteristics of performing arts are as follows:

1. Performing arts are live.

2. They do not have rules or guidelines, as long as the artist says art, the performing arts are art, and performing arts are experimental.
3. It is not for sale, if there is a sale then the entry ticket is the right of the organizer.
4. Performing art is closely related to conceptual art, including "Fluxus" and "Body Art" is a type of performance art.
5. This art is to entertain because there is a comedy in it, but there is also a terrifying display that is shocking or awful, and the aim is to give certain memories to the audience.

According to Soedarsono (2010: 216), performance art is a collective art, so that his performance on stage requires a lot of money. To display a musical performance, for example musicians, clothing, musicians, dancers are needed if there is a dance. The stage shows must be rented, stage stylists with stage equipment, stage light stylists with lights. Therefore, it is not surprising that a performing arts artist will display works that are sure to look for sponsors.

4. Cultural Sustainability

Sustainability means protection. In Kamus Besar Bahasa Indonesia (KBBI) or Indonesian language dictionary, sustainability means a protection from obliteration or damage. Sustainability of nature itself in KBBI comes from the word "sustainable" mean anyway as the original state, unchanging, and eternal. These basic words form the words Sustainability. Sustainability means making remain, unchanging, letting it remain as it was before, and maintaining its continuity. Sustainability means protection from destruction or damage (Mashuri, 2011: 23).

It can be concluded from the above opinion that sustainability is a protection from extermination, which in the form of preservation of traditional arts. Sustainability has a close relationship with the surrounding community as supporters.

C. Research Method

1. Research Approach

Ethnomusicology approach is the study of aspects of music and the social cultural context of certain tribes who have the music, from this starting point there are two main study problems in ethnomusicology, namely : (1). studies seen from the physical aspect, the body music as defined by Hood (1982: 124), is the field of research from the physical aspects of tribal music itself , (2). socio-cultural aspects is the study of music in culture.

This study employed a qualitative method. All the data obtained were described in the form of words that are not presumed as usual in quantitative research. The way of working and thinking to get the right data through the work process and inductive thinking is not deductive as is done in quantitative research. Location determination, study objectives, data collection techniques, and data analysis steps are generally explained (Rohidi, 2011: 47).

2. Setting and Target of Research

This study took place in South Kalimantan, the Banjarese tribe community. South Kalimantan is one of the provinces in Indonesia which has diverse forms of art. Not much different from other regions, the Banjarese tribe community is rich in cultural and artistic potential.

The research target is kuriding material on Banjarese tribe community South Kalimantan seen from the efforts to preserve kuriding on the Banjarese tribe community South Kalimantan nowadays.

3. Data source

Data source of the study was obtained directly from observations on kuriding on Banjarese tribe community and its sustainability, as well as information from sources that were relevant to solving problems of social and cultural phenomena. Data and information were collected during the study, mostly in the form of qualitative data extracted from various sources, namely: resource persons, places, events, documents and records. In this study, data sources are divided into two categories, namely primary data sources and secondary data sources. Primary data sources are sources of data obtained directly through observation and interviews with resource persons.

4. Data collection technique

In the data collection technique, the researcher attempted to carry out systematic and procedural steps that were carried out starting from the beginning until conclusion that support the study. The data collection stage is related to the search for various important sources in the study.

To obtain the data that are relevant to the research conducted, the necessary data collection techniques by actively involved in the object of study to obtain information directly. In accordance with the form of qualitative research approach from the data sources used, the data collection techniques used were document analysis, observation, and interviews. Data collection techniques used in this study through observation, interviews and documentation, namely:

a) Observation

Observation aims to reveal a systematic picture of events, behavior and devices in the place of social research chosen to be studied in relation to this research (Rohidi, 2011: 181). The researcher employed passive participation observation technique. The observation was made to avoid the objects to be discussed that did not occur that overlap with existing writings. In addition, study and search for several papers or books that are considered to have a direct relationship with changes in both music and society as supporters. These writings can be used as a reference in uncovering the problems to be studied, because the changes that will occur to traditional art as a result of social changes in the supporting community.

b) Interview

This interview technique was carried out in two ways, namely, directed interview and non-interview. Directional interview was conducted by first preparing a number of questions that would be asked and could reach the research objectives. Meanwhile, the non-directional interview was conducted freely without prior planning to further strengthen the data obtained.

This technique was done so that informants and resource persons could provide information that would answer the problems raised in the study. Informants or resource persons were given as many opportunities as possible to answer questions and provide information about who they are and how they play in the activity. These interviews were intended to build a close relationship with informants and resource persons in the sample intended to obtain general information. (Rohidi, 2011: 208).

c) Documentation

Documentation is seeking data on things or variables such as notes, books, newspapers, magazines, and so on. Compared to other methods, this method is not so difficult, in the sense that if there is a mistake, the data source is still fixed, has not changed. The documentation method observed is not a living thing but an inanimate object.

Documentation collection was used to add information and knowledge provided by the informants. Documentation can also strengthen an opinion or information from informants. The form of information used in the study is the results of interviews, references, pictures and interview recordings that contain the preservation of kuriding for the Banjarese tribe of South Kalimantan.

d) Recording

The recording technique is used to help even become the main tool in making the initial steps in observation in the form of photography, video, audio recording. At the time of recording, research used the DSLR cameras, camcorders that will be used to record images or sounds, this is what researchers will use to maintain the truth of the data obtained in the field to bridge the limitations of the five senses in collecting data in the field (Rohidi 2011: 194).

5. Data Collection Matrix

In summary, the researcher concludes this study in collecting research data through a matrix as follows:

Problem	Concepts	Data to be collected	Data collection technique			
			Obs	Ww	Dc	Rec
How to preserve the kuriding in Banjarese tribe community	The existence of an idea to remain sustainable survives amidst the onslaught of modern art	1. Ideas (maintaining, developing and preserving) 2. Behavior (attitude of the community, performers of art, connoisseurs of art) 3. Material (kuriding, performances)	✓	✓ ✓	✓ ✓	✓

Table 1.1: Data collection matrix

Source: Najamudin, 2018

4. Data analysis technique

In this study, the steps taken to process the data including: (1). Data organizing and editing, namely organizing the data based on the data unit typology by studying carefully all types of the data that have been collected from observations, interviews, and document studies, (2). Selecting the variable types or coding, (3). Entering the data, (4). Performing the data analysis, and then interpreting the data to get the conclusions.

A qualitative descriptive method was used to analyze all the problem formulations in this study. According to Moleong (1999: 48), descriptive qualitative analysis technique is an analysis that seeks to describe or depict the phenomenon or relations among the phenomena studied in a systematic, factual, and accurate way. The data collected from the field is still the raw data that cannot be used to draw conclusions. Therefore, the raw data must be converted into understandable information.

The data in this study are qualitative, so that qualitative data analysis technique was used, consisting of data reduction, data presentation, and verification (Miles & Huberman, 1992 in Rohidi, 2007:16).

a) Data reduction

The obtained data is still in the form of documents and the researchers' notes in the form of a long description need to be reduced. Data reduction is a part of the analysis that aims to reinforce, shorten, focus, and dispose of the unimportant parts so that the final conclusion can be drawn valid. In this reduction, the research data was sorted according to the focus of this research.

b) Data presentation

Data presentation is information that can allow a conclusion to be drawn. In this study, the data in a complete and honest manner is presented. It obtained through the following stages: observation, interview, recording, and documentation that have been done. Furthermore, the data was analyzed between the categories and problems that existed so that the presentation could be clearer and systematic. The data presented are related to the kuriding of the Banjarese tribe community South Kalimantan, namely; an effort to make the community preserve kuriding on the community which includes in the regions: ideas, material, and behavior.

c) Data verification

Verification is the last step in data analysis after data reduction and presentation. The data presentation was interpreted in a systematic discussion. The verified data in this study would eventually be able to answer the research problem that has been formulated.

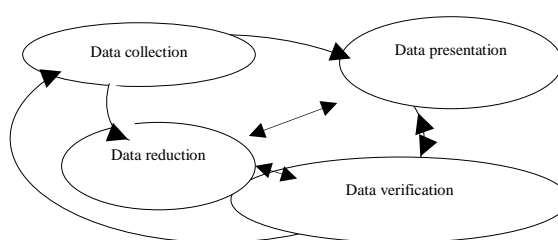


Figure 1. Components of interactive model data analysis
(Source: Miles & Huberman, 1992 in Rohidi, 2007: 20).

Referring to the data analysis model above, the researcher first tried as much as possible to find and collect data related to the main concern in this study. The data collection was done by observation, interview, and literature review techniques from various sources, both primary and secondary sources. Along with this data collection process, the data analysis was carried out by reducing and making classifications. From the results of data reduction, it was then presented systematically, verified, and drawn conclusions about the results of the study.

D. Discussion

1. Kuriding Conditions in South Kalimantan

The condition in Banjarese tribe community until 2018 has undergone significant changes and developments. It means compared to the content on the right condition previous years, the roles of artists and community participation, particularly the younger generation in an effort to preserve kuriding art in society is increasing.

Its development known nowadays is now better, including in sustainability effort related to the efforts to maintain, efforts to develop, and efforts to disseminate the kuriding on the Banjarese tribe community 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 government perform activities of performing arts routine with a direct presence of Banjarese tribe community and the younger generation who continued to preserve this endangered art.

In ancient times, kuriding is just a folk entertainment game for inland and mountainous communities in South Kalimantan, which is converted into a folk instrument parts of

Banjarese tribe community, South Kalimantan. Kuriding functions as an entertainment to fill empty time, relieve tired after a day of farming, and to drive out wild animals that enter their village. This last function is a myth of society, but it is believed by people in ancient times. However, now kuriding has changed into entertainment performing arts, and it can be performed at spectacle or entertainment activities, festivals, and cultural exchanges.

2. Kuriding Music Sustainability Effort

a. Preserving effort

There is a need to preserve kuriding original form. It is because this music is typical for the Banjarese tribe community. It is also a pride as it has the local wisdom of cultural values that reflect the cultural and social identity of the community as the owner of art which is actualized into musical art forms in particular. Music art is seen as something that can upload a person's feelings (kuriding players). It can be used as an expression, emotional, and interesting to be seen or watched.

Kuriding is a rhythmic instrument. It is played by the right hand tugging on the rope and the left hand holding the sticks of wood stuck in the mouth. It is played according to the sound and how to play it. In kuriding performance, it is played three or four with the basic tone of C and has its respective capacities as the carrier tracks: *maningkah*, *mamacah*, and *mangiring*. Kuriding functions as an instrument in order to enrich the timbre. It is played with a seated position (cross-legged).



Figure 2 : Kuriding
Document by: Najamudin, 2015

According to the science of music, principally, the sound of kuriding is categorized as *idiofon*. It means the results of the sound occur 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 material of kuriding instruments is made of palm tree midrib which has been processed through the tenacity of the artist's hand.

According to the informants in the field, producing kuriding instrument is as difficult as playing it although it looks simple. The mistake in producing kuriding will result bad sounds on it, and if it is broken, it can hurt the player. Therefore, kuriding must be made by people who are experts and know the ins and outs of kuriding itself.

Maintaining the authentic form of kuriding is very important. In an effort to maintain the authenticity, artists, communities and related parties are aware of it. The need for kuriding authenticity is maintained in the original because it is a characteristic of the traditional music of Banjarese tribe community which is quite simple but unique. It is played by tugging the rope section. Kuriding produces loud sounds, and there are 3 parts on it namely *mamacah*, *manggiring*, and *maningkah*. Kuriding is actualized into the form

of sound art. Banjarese tribe community sees this sounds as a sense of expression and easy listening.

In regard to the effort, the kuriding artists welcome the community, especially the younger generation as the successor of traditional arts to study kuriding. They can take part in joining the practice during their free time in the afternoon at the Taman Budaya of South Kalimantan Province. This effort is done so that kuriding music still exists in Banjarese tribe community in this globalization nowadays. The participants who take part in the practice are coming from various groups, for instance students, university students, and community.

Besides practicing together with the younger generation, the artists usually practice with their community called "saradifa kuriding". They also have a rehearsal before the show takes place. This practice is carried out when there is a request to perform kuriding at the government events.

On the production of kuriding, one of kuriding brands is "d'julak larau". It is a handmade product by Muklis Maman. Currently, this kuriding has begun to be marketed to teachers at kindergarten and elementary school as well as student teachers who make kuriding as a learning medium and a medium to enrich their knowledge about the art of traditional music.

Kuriding can now be made using the notation desired tone. Previously, kuriding is difficult to be adjusted to the diatonic scales standard for determining the position of the mouth in order to produce sounds in diatonic. It is because it depends on each of the curling abilities, particularly 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 a kuriding, consumers usually go directly to Taman Budaya, South Kalimantan Province, or contact the message via Facebook (Mukhlis Maman), sms and call on the following phone number +6285753341357.

b. Developing Effort

Kuriding in the Banjarese tribe community is as a folk entertainment. However, it is now a performing arts entertainment. This change is a positive impact because art is a part of the aesthetic needs. In addition, this music demands artists in developing it. As the time goes, it is seen that people prefer traditional performances. Therefore, kuriding which formerly played by tugging the rope now becoming melody music called kurbit (kuriding tube) resulted by the innovation and creativity of the artists.

Kurbit instrument is a development of kuriding. Kurbit is a melody instrument. It is an artist modification instrument from the original kuriding form which is now played in a way that is twisted (picked) on the balance button. Kurbit is a musical instrument that uses a ten-tone system with diatonic scales. The composition of the basic tone notes is: BCDEFGABCD. The shape and size are relatively small and only consist of one octave. Kurbit function in the kuriding ensemble is to enrich the sound effect color and function as an opening music (introduction) and as a closing song (coda), from the other rhythmic instruments. Kurbit uses a tube from bamboo as sound resonance. It is played with a seated position (cross-legged).



Figure 3: Kurbit (kuriding tube)
Document by: Najamudin, 2015

According to the science of instruments, the sound of kurbit is categorized into idiofon which means the sound occurs as result of the plucking, and there is a resonance chamber on 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 the abbreviation of "kuriding kubit" naming in Banjar language, which uses a tube of bamboo as sound resonance. Below is the kurbit game scores.

Kuriding that functioned as a spectacle or entertainment was carried out in the community itself, combined with other activities such as being involved in Banjar cultural workshops and congress events. Kuriding is also publicized in electronic media such as RRI PRO 4 periodically considering the important thing that electronic media play a role in delivering information to the public. See the picture below.



Figure 4: Performing at RRI PRO 4
Documentation: Najamudin, 2015

In many events, the ensemble of kuriding is also exhibited as a national art performance as what was held in Jakarta in cooperation with PT. Jarum Indonesian with the other related parties in an effort to introduce Indonesian traditional arts. All of this cannot be separated from the efforts of artists and students in their work. See the picture below:



Figure 5: Stage shows in Jakarta
Documentation: Najamudin, 2014

The presentation of the kuriding ensemble accompanied by vocal elements is an important instrument in every performance, seeing the phenomenon at this time the community must be given a show that is different from the previous shows. In addition, it also has something unique so that it makes saradifa kuriding community is different from other communities. The vocals here are based on the tones that make up the melody.



Figure 6 : The ensemble is accompanied by the vocalists
Documentation: Najamudin, 2014

The musical compositions are created based on the development of the existing art devices section in Banjarese tribe community in South Kalimantan. The mix sound of some of these traditional instruments is developed in a new form or discourse of various sizes and expectations can cause sound color variations.

This creativity is a musical expression of experience in expressing sounds through several percussion music instruments and other musical instruments (another illustrative type). In line with Camphel (1986: 15), the creativity includes activities that bring new results namely innovative, unprecedented, fresh, interesting, and surprising. Creative nature is an undeniable need even an absolute necessity for all fields of art.

Artists consist of people from various regions of South Kalimantan, who studied in Banjarmasin, and eventually formed a community called "Saradifa Kuriding" under the direction of Muklis Maman. The clothes that are used by men and women are polite clothing according to the typical of Banjarese tribe. For men's clothing, it is equipped with a tie-top dish/ laung tajak, clothes, and palembangan palisade. Meanwhile, the women are equipped with veils, kebaya clothes, and skirts.

Essentially, kuriding clothing is a reflection of Islamic religious values which previously entered into custom which served to perfect and strengthen the custom of the Banjarese tribe community which holds the customary philosophy of the Moslem majority. This musical change is basically one of the preservation of traditional arts so that they can live and develop as they should. This is a result of innovation and creative ideas of

regional artists. In ancient times, kuriding functions as repellent of wild animals, entertain people, and fill the empty time during farming. However, nowadays, its function has changed after experiencing development since kuriding changes in show. In the present time, supporting instruments in the form of poultry, kalangkupak, gong and bracelet hyang, and kurbit are also used in the kuriding performances.

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

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c. Dissemination Effort

An effort to disseminate kuriding is done by related parties such as artists and governments to become partners a sub-structure, which not only propagate through music offerings, sales kuriding or workshops directly. In the step action, it provides knowledge and kuriding material in the form of descriptions that have been recorded in collaboration with the Disbudpar of South Kalimantan Province.

Social media are tools of creativity of artists, the arts community, and the instigators of music in disseminating kuriding music on the younger generation. Through social media, things are effective in which there are no more young people who cannot use social media such as YouTube, Instagram and Facebook.



Figure 7: Kuriding workshop
Documentation: Najamudin, 2015

In the above picture, the seriousness of the government together with regional artists in disseminating the art of kuriding to the younger generation in particular is seen. One effort is done on educational field as it is the right target. This is due to the arts and culture subjects students are required to recognize the local arts. In particular, the role of the South Kalimantan Culture and Tourism Office in helping to disseminate the arts of kuriding in the form of this paper is to internalize it, provides information space, and lend it to those who need it.

Based on some of these conditions, it can be argued that in an effort sustaining kuriding in Banjarese tribe community has grown dynamically over the years. It has received support from the government, public and educational institutions, especially by the younger generation as the successor to the arts.



Figure 8: The T-shirt with a picture of kuriding
Documentation: Najamudin, 2015

Making a T-shirt with a picture of kuriding is an effort on disseminating kuriding existence. This is done so that the community as the owner of the kuriding art not only knows through the song entitled "ampat si ampat lima", but also through the results of the work as a result of the advanced era and adequate technology to date.

We all know that education is born along with human existence, even in the process of forming an educational community. It contributes to contributing 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 changing times.

The existence of positive participation from educational institutions, especially the components of the students of the Drama, Dance and Music Education Study Program of Banjarmasin FKM ULM and STKIP PGRI Banjarmasin towards various things and circumstances is a real support that participation will be able to support the attitude of positive community participation towards the patterns of artistic life of the kuriding of the Banjarese tribe community. This includes the effort to preserve kuriding art which is part of artistic life in the Banjarese tribe community. In general, the community, especially for the younger generation, is very supportive of the existence and preservation efforts of the arts of kuriding in the Banjarese tribe community of South Kalimantan.

The role of the government in sustaining and maintaining the traditional arts of kuriding in the Banjarese tribe community actually already exists. As it was done in 2009 the first time the kuriding art was performed in the banjar tribe community at the "Banjar II cultural congress" event, but the performance was not periodic.

Based on the information from informants and in the field, kuriding is one of the components of art that stores various local wisdoms and has cultural values that reflect the cultural and social identity of the community. Results of the interviews with Drs. Agus Triatno, the section head of the arts section and the South Kalimantan Culture and Tourism Department's film office, he mentioned that:

"... The government and artists collaborate, as work partners in an effort to preserve the arts of kuriding, because the government has the power that can have a positive impact on the continuation of kuriding music in the Banjarese tribe community so that they can live long. In addition, now the government has registered a kuriding to the Ministry of Culture of the Republic of Indonesia with No. 235/TU/Kemdikbud/NB4/2015. As WBTB (intangible cultural heritage)".

Interview with the Head of Taman Budaya, South Kalimantan, Mr. Sirajudin, he stated that:

"... The role of the Taman Budaya is currently in accordance with its main task (the main tasks and functions of the Taman Budaya), regarding the protection, development, and

utilization of traditional art including kuriding. Particularly, the arts that are rare. Moreover, nowadays, there is awareness in the community, especially artists to re-popularize kuriding. In concrete, Taman Budaya accommodates it by holding performances, formal, and informal dialogues.

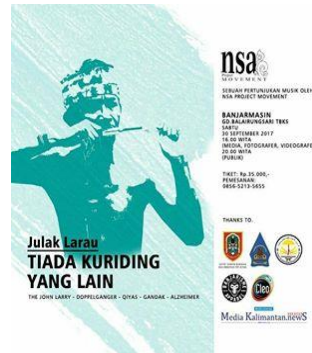


Figure 9: Kuriding Performing Posters

Documentation: <https://www.google.com/search?Q=show+kuriding>

The government and the arts community, as well as stakeholders in the sustainability of kuriding art continues to reform internally and externally, it is mentioned in the conversation with the head researcher of Taman Budaya, South Kalimantan.

E. Conclusion

Kuriding to date only exists in four districts: Banjarmasin Municipality, Karang Jawa (Tanah Laut Regency), Ulu Benteng (Barito Kuala Regency), and Barikin (Hulu Sungai Tengah Regency). Kuriding on Banjarese tribe community until the 2018's has undergone changes and dynamic development. Through the sustainability of kuriding, there is also the existence of preserving, developing, and disseminating. Kuriding can survive, grow and widespread in Banjarese tribe community because there are educational institutions especially in the field of art that can maintain the continuity of traditional arts.