

# Music Bibliography of South Kalimantan 1978-2017

*by* Sumasno Hadi

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## Music bibliography of South Kalimantan (1978–2017)

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**ABSTRACT:** This study aims to obtain music bibliographic data in South Kalimantan. This qualitative-descriptive type study uses a literature study method. Data sources in the form of library materials concerning music in South Kalimantan were obtained from various libraries in Banjarmasin City. In addition, in collecting data, researchers also conducted observations, interviews and document studies related to the subject of this study. The validity of the data was determined through extension of the participation of researchers, persistence in observing, triangulation, peer/expert discussions and referential adequacy. The results of the research obtained are in the form of a bibliographic compilation of musical art in South Kalimantan. It was noted that in almost 40 years (1978–2017), there were 17 publications on the subject of music in South Kalimantan. It is known that most of the musical forms of traditional music in South Kalimantan, such as gamelan, *panting*, and *Kintung*, are still being studied.

### 1 INTRODUCTION

Music literature in Indonesia, both scientific and popular, is important to measure the quality of musical development. In 2016, a book was published in Indonesia: *Membaca Musik dari Masa ke Masa: Katalog Literatur Musik Berbahasa Indonesia dalam Lima Dekade* (Felicianata & Setiawan, 2016). This book tries to browse Indonesian-language music books and was written by two literary writers. From this book, it can be seen that, concerning music, there was only a small amount of literature in Indonesia in five decades. From the authors' explanation, it is known that the data in the book are still incomplete considering the very broad Indonesian territory. Thus, the search for music literature in Indonesia needs to be deeper by tracking data in various regions. One such area of Indonesia formed the focus of this study: the province of South Kalimantan.

Before further investigation, it was found that, in South Kalimantan, there is still a lack of quantity and quality of data on music literature. This was caused by four factors: first, there were only a few music education institutions (universities) in South Kalimantan. Recently, there is at least one significant institution, namely the Performing Arts Education Study Programme at Lambung Mangkurat University, where the researchers work. Second, this has also resulted in a lack of academic or music researchers in South Kalimantan. Third, because there are only a few universities and a lack of scholars and researchers, the results of music research in South Kalimantan are still very few. Fourth, there is no research output or scientific publication (bibliography) that comprehensively documents music literature on South Kalimantan. Based on the background and problems noted, it is necessary to conduct a study of the bibliographic data in the musical field in South Kalimantan. Therefore, the compilation of South Kalimantan's music bibliography is important.

### 2 RESEARCH METHOD

The method used in this research was literature research (Sugiyono, 2010). The primary data source used were the literature publications concerning music arts in South Kalimantan which were published extensively and not the results of academic research such as unpublished

theses. This research was conducted through the stages of draft preparation, implementation (data collection and analysis) and preparation of reports (Moleong, 2010).

Data collection was conducted through observation, document study and interviews. Observations were conducted by observing documents/data sources located in libraries or significant places in South Kalimantan. Interviews with relevant informants were also conducted to strengthen and lead the researcher in finding and interpreting the data. The analysis and interpretation were carried out through a descriptive analysis model: data reduction, data presentation and conclusion. Then, it was strengthened by having cross checks and discussions with colleagues or experts to draw conclusions. The validity of the data (Patton, 1987) was obtained through an extension of the participation and perseverance of research observers, triangulation, peer/expert discussion and referential adequacy.

### 3 RESULTS AND DISCUSSION

#### 3.1 Results

The music bibliography in South Kalimantan can be recorded as having as many as 17 titles. Of these, 15 can be found physically, while two titles have not yet been located: (1) *Hasil Penggalan Musik Kintung Tahun* (Mahendra, 2018); (2) *Penyelenggaraan Eksperimentasi Musik Panting* (Sirajudin, 1996, as cited in Suryana, 2015). From the data obtained, it is also known that literature or publications concerning music in South Kalimantan have been developing since 1978.

#### 3.2 Discussion

After describing the main data of the music bibliography in South Kalimantan, it is necessary to review or discuss it. The following discussion is presented by giving annotations or notes that are relevant to the bibliographic data. The following annotations are discussed chronologically based on the order in which they were published.

1978: *Encyclopedia of Regional Music and Dance in South Kalimantan* (Soenarto, 256 pages, Jakarta: Ministry of Education and Culture). This book was the result of research by the Department of Education and Culture in 1977/1978, namely the *Proyek Penelitian dan Pencatatan Kebudayaan Daerah* (P3KD). The specific research on music and dance in the South Kalimantan area was conducted by a team led by Soenarto and his colleagues: Budra Djamal, Amat Asnawi, Lamri Bustami and M. Donie. The main content of the book presents two parts of data about music and dance that exist and have existed in South Kalimantan.

Music is divided into two categories, namely instrumental music and vocal music. There are 13 instrumental musics: *Gambus, Gamelan Banjar, Kangkanong, Kangkurung Batang, Katok Bambu, Kecapi, Kuriding, Kurung-kurung Kyda Kepang, Solong Bambu, Solong Kayu, Sarunai, Suling* and *Tarbang*. Furthermore, vocal music is noted as having 11 types: *Ahooi, Ampar-ampar Pisang, Andi-andi, Ayun Paran, Basyair, Kuriding Patah, Maayun Anak, Madihin, Mamuai Wanyi, Si Buang Anak* and *Ulak Marabahan*. Completing the data on dance, this music chapter also mentioned the names of the teachers or musical figures. Meanwhile, dance is classified into two types, namely, traditional dance and new creative dance. It is also equipped with teachers' names or dance figures.

Specifically, in terms of the discussion of instrumental music, it is an interesting and comprehensive description, because it presents several very important aspects, such as historical background, area of distribution, form of music, song composition/repertoire, organology (structure/parts, materials and construction, how to play), good musical instruments/composers and skilled players. In relation to vocal music songs, it discusses historical background, area of distribution, form of music and how to perform, composition/repertoire, skilled singers and how to learn it, as well as the notation and text of a song.

1984: *Banjar Puppet* and 1981: *Banjar Gamelan* (Saleh (1984), 45 pages, Banjarbaru: Museum Negeri Lambung Mangkurat). This is a series of three written pieces, published by the



*Museum Negeri Lambung Mangkurat*. They contain a description of one of the traditional music pieces of South Kalimantan, the *Gamelan Banjar*. In this book, the history of development, types of instruments, kinds of songs and classification of uses and objectives are described, then a ceremony or ritual is described before the *Gamelan* is sounded. This book was said by the author to use data sources from previous research conducted by the *Masyarakat Sejarawan Indonesia* (MSI) of Banjarmasin Branch in 1976.

1984: *Banjar Puppet and Gamelan* (Saleh (1984) 97 pages, Banjarbaru: *Museum Negeri Lambung Mangkurat*, South Kalimantan). This book is a special publication of the Lambung Mangkurat State Museum of South Kalimantan, in 1983/84. Although this book deals more with Banjar puppetry, the subtopic of the gamelan is quite important and valuable (Chapter VII). This describes much important ethnographic data about the *Gamelan Banjar*. For example, the data comparison on the number of instruments and songs in *Gamelan Banjar* that existed in the early twentieth century and in the 1950s. In addition, there is data on the names of the gamelan musicians in *Gamelan Banjar* who were still active in the 1970s. For enthusiasts/researchers of *Gamelan Banjar*, this book is quite important for use as material for further study.

1985: *Panting Music from Tapin* (Sjarifuddin, 65 pages, Banjarbaru: *Museum Negeri Lambung Mangkurat*). This book is a special publication of the State Museum of Lambung Mangkurat, South Kalimantan, in 1984/1985. Substantially, this study presents related matters, namely *panting* music from the Tapin Regency, including understanding the terms '*panting*', the development of *panting* music, methods of creation including its types, art creations, venues and performances/performance equipment, technical implementers and procedures for performances, background of the society and supporting artists, as well as people's views of *panting* music. This research on *panting* music is quite interesting, especially its history. It is stated that *panting* music in South Kalimantan comes from the Tapin District, especially Rantau Bujur Village, Sungai Pinang District. The issue of the origin of *panting* music is quite interesting and requires further investigation, given the volume of qualitative data (outside this research) from various groups (artists) stating that the beginning of the development of *panting* music came from Barikin Village, Hulu Sungai Tengah Regency.

1986: *Guriding: Traditional Musical Instruments in South Kalimantan* (Mohd. Saperi Kadir, 67 pages, Banjarbaru: Lambung Mangkurat State Museum). This book is a special publication of the State Museum of Lambung Mangkurat, South Kalimantan, in 1985/1986. It is the result of field research conducted in Ulu Benteng Village, Bakumpai District, Barito Kuala Regency. Regarding the four chapters of this book, the subject of *Guriding* is found in Chapter III. The contents of this chapter include: (1) *Guriding* naming, *Guriding* history, *Guriding* forms and uses, how to make and how to store *Guriding*, classification of *Guriding* types of music instruments, holder names and song names in *Guriding* music performances, the lives of *Guriding* artists, *Guriding* conditions in the present, the cause of *Guriding* scarcity and preservation of *Guriding*.

In the context of scientific literature, this book has important value, because there were still very few publications or scientific books about *Guriding* or *Kuriding*. In addition, the value of this book is based on the sociological data side of the music, especially the traditional music that developed in the Bakumpai community in Barito Kuala Regency.

1986: *Encyclopedia of Regional Music and Dance in South Kalimantan* (Soenarto, 210 pages, Jakarta: Ministry of Education and Culture). This book, published in 1986, was the result of a research project by the Ministry of Education and Culture in 1976/1979 entitled *Proyek Penelitian dan Pencatatan Kebudayaan Daerah* (P3KD). This particular study on music and dance was carried out by two teams: a central team and a regional team. The central team consisted of Suwandono, R. Prasmadji and Binsar Sitompul, while the regional team consisted of Soenarto, M. Donie, Rustam A.A. and M. Saperi K. With sufficient research data sources of actors/artists (ten people), the contents of this book are very good and quite detailed in describing South Kalimantan's music and dance. However, there was also a weakness of this research as stated by the project leader, Yuztan Aziddin, in his introduction. He said that the shortcomings of this study were the lack of music and dance experts that led to unsatisfactory

results. This statement was derived from *Titi Mangsa* to the Speech of the Head of the Regional Office of the Ministry of Education and Culture of the South Kalimantan (S.M. Idroes). The book was written in August 1986 which means that it was only published about ten years after the study was conducted in 1976.

The description of music is categorised into two types, namely instrumental music (which contains organological musical instruments such as *Agung*, *Babun*, *Kecapi*, and *Tarbang*) and vocal music that contains songs in ritual/South Kalimantan arts (such as *Badudus*, *Burung*, *Dua Marindu*, *Gandut*, *Lalan*, *Paris Tangkawang*, *Rantau*, *Sumur Kili*, *Timbal Laung*, and *Tirik*). Meanwhile, dance is categorised into two types, namely dance before the independence of the Republic of Indonesia (such as *Gandut*, *Gerbang*, *Japin Sisit*, *Kenanga Dalam*, *Kuda Gepang Siba*, *Simbangan Burung Laut*, and *Tirik Pandahan*) and dance after independence (such as *Bogam*, *Burung Tarabang*, *Maiwak*, *Pengantin Banjar*, and *Tirik Kuala*). The description of music and dance in this book is quite good because it is accompanied by a historical review and presentation of musical notation, motion descriptions and supporting images (song notation, musical instrument images, floor patterns and dance costumes).

1997: *Tarbang Hadrah from South Kalimantan* (Agus Triatno and Agus Wahyudi, 66 pages, Banjarbaru: South Kalimantan State Lambung Mangkurat Museum). This book is the 34th in the series of special publications of the State Museum of Lambung Mangkurat, South Kalimantan, in 1983/1984. It is the result of field research on *Tarbang Hadrah* music in South Kalimantan, especially in Candi Laras Selatan District, Tapin Regency. In addition, to describe the development of *Tarbang Hadrah* music in South Kalimantan at a glance (Chapter III), the important topics in this book are about technology of manufacture (Chapter IV), types and rhythms (Chapter V) and the role of *Tarbang Hadrah's* music in traditional arts and ceremonies (Chapter VI). The forms of arts mentioned are *Sinoman Hadrah* and *Barangkup*, while the traditional ceremonies are the *Balamburan* and *Baayun Mulud* ceremonies. This book is quite important as documentation (scientific-empirical) of one of the traditional arts of South Kalimantan which still continues to develop today, despite its various changes.

1997: *The Collection of Panting Music Groups throughout the City of Banjarmasin* (Cultural Park of South Kalimantan, 11 pages, Banjarmasin: Cultural Park of South Kalimantan). This book is in a stencil-type form that can be categorised as art demographic literature. It contains the results of an inventory of important artists or music players in the Banjarmasin Municipality area. Quantitative data on the distribution number of important artists in this book are presented in the form of tables with four components. These components are names of music players/artists, mastered instruments, group addresses and gender information. In this study, there are ten important music groups with a total of 105 artists. The following are important music group data and artists in this book: (1) *Saraba Sanggam*, 20 artists; (2) *Parimata*, ten artists; (3) *Mining*, 11 artists; (4) *Manikan* (?), 12 artists; (5) *Haur Gading*, ten artists; (6) *Bunga Anggrek*, eight artists; (7) *Rumah Banjar*, ten artists; (8) *Rumah Baanjung*, seven artists; (9) *Junjung Buih*, eight artists; (10) *Kambang Barenteng*, nine artists.

2007: *Banjar Gamelan in South Kalimantan* (Mukhlis Maman, Aman Waluyo and M.N. Hilal, 51 pages, Banjarmasin: UPTD (*Unit Pelaksana Teknis Daerah* - The Regional Technical Implementation Unit) Taman Budaya South Kalimantan). This book is an effort by the author team to describe *Banjar Gamelan* music as one of the traditional arts of the Banjar community in South Kalimantan. The description of this book comes from a series of research activities, discussions and workshops related to *Banjar Gamelan*. This book consists of four main parts. Part one is the introduction. In this introduction, there are some interesting and rare aspects discussed, as in books about other Banjar arts. The book is about the issue of musical (gamelan) aesthetics used as a critique for artists who pay less attention to the historical traditions of *Banjar Gamelan* music. This section also presents Barikin Village in Hulu Sungai Selatan Regency, as an important site that supports *Banjar Gamelan*.

In the second part, it describes clarification of terms related to *Banjar Gamelan* such as 'music' and 'karawitan art'. This section emphasises that 'Banjar karawitan art' is a broad



scope of traditional music arts living in the South Kalimantan area such as gamelan, *panting*, *bumbung*, *Kintung*, *kangkanong* and so on. Furthermore, in the third part, it discusses the history of the *Banjar Gamelan* with an explanation of the classification of the *Gamelan Keraton* instruments (16 instruments) and the *Gamelan Rakyat* (eight instruments), *karawitan* songs and notations. In the last part, the team of writers also give critical notes about the threat of extinction of *Banjar Gamelan*.

2008: *Folk Music of South Kalimantan: Kintung* (Cultural Park of South Kalimantan, 12 pages, Banjarmasin: UPTD of South Kalimantan Art Space). This 12-page book is a pocket-book type. Although a pocket-book is indeed compact and concise, the contents of the book are quite informative. It can be regarded as a scientific book because it is compiled using clear references (presented as a bibliography) and described in continuous writing systematics. The content system in question consists of at least seven parts of discussion about *Kintung* music, those are: (1) introduction; (2) form of *Kintung* music; (3); presentation that contains how to play and the songs played (here are mentioned two songs/rhythms, namely, *Lagu Undangan* and *Lagu Mahu Cepat*); (4) *Kintung* music function; (5) supporting artists; (6) ways and processes of making *Kintung*; (7) conclusions. There are three important conclusions presented in this book, which are: (1) *Kintung* music grows and develops in Banjar's society; (2) *Kintung* music was originally sacred and became a medium of traditional rituals asking for rain; (3) *Kintung* music is threatened with extinction as the young generation does not have any interest in it.

2011: *The Maestro: H. Anang Ardiansyah 'The Paris Barantai'* (Amien Santang and Thamrin Yunus, 183 pages, Banjarmasin: The Government of South Kalimantan). This book is basically a biography presented in autobiographical terms. In this book, the life of H. Anang Ardiansyah is written from the perspective of 'me'. The role of the two authors of this book can be clarified in that Amien Santang is the initiator, while the author is Thamrin Yunus. Although this book focuses on just one figure of Banjar music, H. Anang Ardiansyah, the exposures of the journey of his art are also depicted in characters, groups and musical events that play a significant role in the development of music in South Kalimantan. The important value of this book is in the primary data about the creative journey of the music artist, H. Anang Ardiansyah, coming from the character himself (from an interview). In addition, this book is also complemented by testimony from various Banjar leaders/artists about H. Anang Ardiansyah.

From the primary data in this book, it is worth conducting further research on the role of Banjar music artists in the national arena such as the figures Hamiedan and Zaglulsyah (Sam Sarosa), or a musicological study of the structure of Banjar songs based on H. Anang Ardiansyah's conception that it had never been done.

2013: *Qasidah & Rebana: History of Development and Procedures for Arranging Tambourine Arrangement* (Mudjahidin S., 93 pages, Banjarmasin: UPT South Kalimantan Art Space in collaboration with Banua Library). This book is one of the scarce literature on *qasidah* and *rebana* music in South Kalimantan. The discussion of this book consists of six chapters: (1) various reviews of art which discuss the concept of art from various philosophers; (2) the development of *qasidah* and *rebana* was originally in Indonesia and specifically from South Kalimantan; (3) the element of *rebana* sound discussing various techniques of playing and the character of the sound of a *rebana* instrument; (4) the structure of *Qasidah Rebana*, discussing the form/structure of the performance; (5) the arrangement and appearance techniques and dress; (6) the etiquette to be a judge or judge of a *Qasidah Rebana* competition. At the end of this book, it is equipped with an attachment containing a variety of *rebana* techniques.

The discussion of this book basically focuses on *rebana* arrangement techniques. The background of the author as a practitioner, who has a lot of experience, makes the material of the arrangement techniques authentic. Regarding the writer as a music practitioner of *Qasidah Rebana*, there has been no research results focusing on him so far. This needs to be conducted immediately by interested parties. Regarding the history of *Qasidah Rebana* in this book, it is not yet profound. This means that the matter of historical studies needs to be continued by further historical research with feasible data. One of the weaknesses of this book is not in the substance of the discussion, but the editing of the narrative.

2014: *An Overview of Ethnomusicology of Kuriding Music of Bakumpai Dayak Tribe, Barito Kuala Regency, South Kalimantan* (Maryanto, Dwi Wahyu Candra Dewi and Syahlan Mattiro, 50 pages, Yogyakarta: Aswaja Pressindo). This book is the result of research conducted in Ulu Banteng village (Marabahan Subdistrict, Barito Kuala Regency) by a team of researchers/lecturers from FKIP Lambung Mangkurat University for three months (September to December 2013). The results of this study indicate that *kuriding* music composition is presented in three forms, namely *Ayakan*, *Tiukang* and *Sabulu Tinjau*. In addition, this study also includes a semiotic analysis of *kuriding* song in its poem verses. However, there has been no clear and deep analysis. In addition, this study also discusses some of the *kuriding*'s musical functions, such as emotional expression, aesthetic pleasure, entertainment facilities, the support of social integration and dance accompaniment.

2014: *H. Achmad Thamrin 'Si Utuh Kincir'* (Thamrin Yunus, 70 pages, Banjarmasin: Government of South Kalimantan). This book is a biographical writing about H. Achmad Thamrin, a South Kalimantan music artist. This book is quite interesting for understanding the sociological aspects of the music artist, H. Achmad Thamrin, especially to understand the connection between the process of art (music) and the cultural environment of the artist. Although the narrative style of this book is unfocused and the narrator's point of view often switches, the data obtained are quite important, especially in terms of the artist's close family. In addition to the important value in the data-narrative based on the perspective of relatives such as the wife, child, brother and friend of the artist, the author of this book also includes his critical views. In particular, regarding the condition of the current 'Banjar Song', which is seen as experiencing an existential decline when compared to conditions in the 1960s and 1990s. Although this book specifically discusses the biography of artists, it also deals with the sociological conditions (fate) of contemporary Banjar songs in South Kalimantan.

2017: *Kuriding Music: A Socio-Cultural Study on the Preservation of Banjar Traditional Music* (Muhammad Najamudin; Sumasno Hadi (Editor), 68 pages, Banjarmasin: Lambung Mangkurat University Press). This book is the result of the academic research (thesis) of the author (Muhammad Najamudin) in the Postgraduate Programme of Semarang State University. The topic of this book concerns the preservation of *kuriding* as one type of traditional music of South Kalimantan. This *Kuriding* music preservation study uses a sociological approach in which aspects of social change have been included. Regarding the forms and processes of preservation, this book examines several topics. These are: (1) the role of artists (Mukhlis Maman) and the Saradifa Community in South Kalimantan; (2) the role of the South Kalimantan Regional Government and Educational Institutions (for example from the Sendratasik Education Study Programme FKIP ULM and STIKIP PGRI Banjarmasin); (3) musical innovations (making Kurbit instruments); (4) performances of *kuriding* musical ensembles with various musical compositions. The conclusion of this book discusses the preservation of *kuriding* music in South Kalimantan, which is very dependent on the roles of the artists themselves (internal factors).

#### 4 CONCLUSION

Regarding the results and discussion of this study, some notes need to be presented. In almost 40 years (1978–2017) in South Kalimantan there were 17 publications concerning the subject of music. Most of the treasures of traditional music in South Kalimantan, such as the music of *Gamelan Banjar*, *panting*, and *Kintung*, are still being studied. Other publications that discuss/study modern popular music have been conducted infrequently. In addition, from the total of 17 publications in the past four decades, it can be concluded that in South Kalimantan, the ideal conditions for the development of its scientific musical study are still not reflected. Therefore, it is necessary to increase the amount of research, number of studies and publications in the field of music.



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