

Banjar Traditional Performing Arts as Curriculum Development Study Materials Music Education at Lambung Mangkurat University

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Abstract. The form of the arts education curriculum based on the culture of the community is the application of the contextual art education paradigm. In the current era, this paradigm is seen as relevant to be developed in Indonesia, especially in art education in universities. Focusing on the art education curriculum at the Program Studi Pendidikan Seni Pertunjukan Universitas Lambung Mangkurat (ULM), this study aims to explore the values of education and local wisdom in the traditional performing arts of the Banjar people in South Kalimantan, especially in the type of traditional music. Through the hermeneutical-interpretative method, the analysis of this research focuses on three forms of Banjar traditional music, namely *Panting Music*, *Madihin Performances*, and *Gamalan Banjar*. Important data obtained through observation, interviews, and literature and document studies. Results Based on this research, it is known that the development of the undergraduate curriculum at the Program Studi Pendidikan Seni Pertunjukan ULM can refer to the traditional musical performing arts of the Banjar people in South Kalimantan. From this, the content of music that can be arranged as an aspect of the study of *Panting Music*, *Madihin Performances*, and *Gamalan Banjar* covers the main musical aspects, such as the organology of musical instruments, techniques of playing musical instruments/vocals, songs, and the form of presentation. The results of this study are seen to have benefits in the context of developing theories, educational models and learning materials that strengthen the vision and mission of the ULM institution.

Key words: arts education curriculum; Banjar traditional music, lambung mangkurat university

How to Cite: Hadi, S. (2022). Banjar Traditional Performing Arts as Curriculum Development Study Materials Music Education at Lambung Mangkurat University. *ISET: International Conference on Science, Education and Technology* (2022), 1055-1061.

INTRODUCTION

Referring to the Research Master Plan for the University of Lambung Mangkurat (RIP ULM) for 2020-2024, there are two strategic issues in the field of education that need to be used as a basis for thinking by ULM researchers, in every research implementation. The two strategic issues referred to are: (1) the need for each education unit in the region to have a quality standard arrangement that meets or even exceeds the national quality standard; (2) the need for the development of educational theories and learning models that are relevant and effective as a response to the dynamics of the culture of the people. Based on these two educational strategic issues, one of the eleven research topics in the 2020-2024 RIP ULM that can be worked on is the study and development of a curriculum based on the wetland environment and local wisdom.

It is known that the results of research exploring the wetland environment for the development of educational quality have so far been dominated by science (mathematics and natural sciences) education. Starting from research to: improve critical thinking in chemistry learning (Yunita, 2029); increasing the

effectiveness of physics learning tools (Anissa, Mastuang & Misbah, 2020; Zainuddin & Misbah, 2021); improve problem-solving skills in learning physics (Ridho, Wati, Misbah & Mahtari, 2020); increasing validity and physics learning modules (Almubarak, Nawidi, Nurrushobah & Sadiyah, 2021); as well as the development of mathematics learning media (Zulkarnain, Hidayanto & Riza, 2021). Meanwhile, social-humanities education, especially arts education based on the wetland environment and local wisdom of South Kalimantan as the subject of this study, has not been widely carried out. This means that this research design has a strong enough urgency value to be implemented immediately.

In the concept of the arts education curriculum for secondary education in Indonesia, several branches of the arts such as dance, music, theatre, music and fine arts have become the content. This is important in pushing the arts education curriculum in Indonesia with a multicultural paradigm. This paradigm includes content integration, equity pedagogy, construction and transformation of knowledge, empowerment of school culture and social structures, and reduction of prejudice (Chin, 2013). The most relevant

content in Indonesia is, of course, the traditional arts, which are scattered in various regions. Traditional arts lessons in high schools, for example, can be a vehicle for multicultural learning in order to prepare students to become members of a plural Indonesian society (Ambarwangi & Suharto, 2013).

In addition, the vision of art education in a multicultural area must be approached through an integrative approach between branches of the arts (Oliver et.al, 2020). However, there are still challenges in developing the art education curriculum in Indonesia today. This is because art education in Indonesia is currently still positivistic, has also been contaminated by political and economic motives, so that its learning also leads to instant learning and tends to abandon human values (Utomo, Budiyo & Sunarto, 2020). Therefore, efforts to release the Indonesian arts education curriculum from the shackles of positivism and strengthen the integrative-multicultural paradigm of various branches of art based on local wisdom in traditional arts in various regions still need to be explored.

Another important aspect so that the implementation of the arts education curriculum in Indonesia can run well is if it is supported by learning supplements. Dissemination of

METHODS

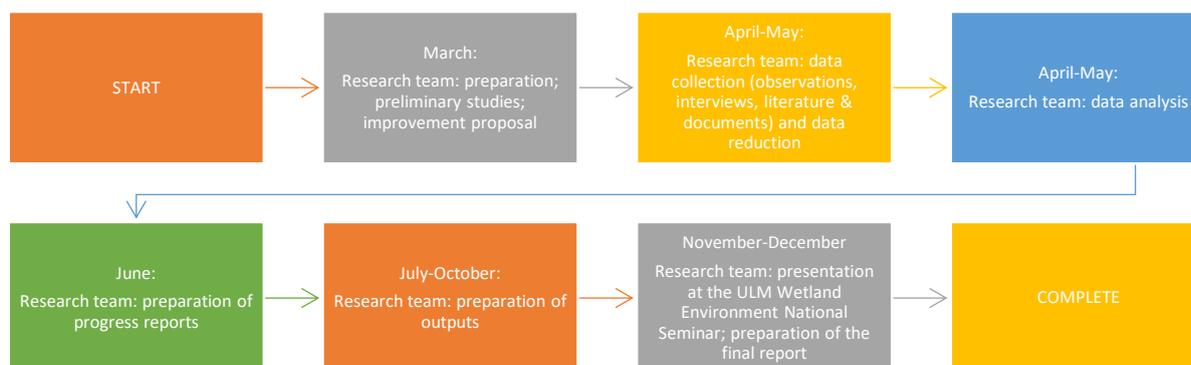


Figure 1. Flowchart of Research Stages

Based on the methodical stages of this research as shown in the chart above (Figure 1.), this research uses a qualitative-descriptive approach with hermeneutical-interpretative analysis. The data collection is through observation, interviews, and literature and document studies. The validity of the data was tested through methodical triangulation. The following can be used as a graph of the research

textbooks on aesthetics, culture, and art in local, archipelago, international contexts, both in modern and contemporary spheres, can be a reference for educators (Ardipal, 2010). It is these concepts of developing arts education that are the vision of education based on the philosophy of progressivism. In art education, progressivism has a very crucial role, especially in developing the potential of students through art and by art, so that students can gain knowledge in art independently and continue to develop it (Salu & Triyanto, 2017). Thus the state of the art research design on the study and development of this curriculum finds its relevance.

Based on the problems and argumentative rationalization on the state of the art, this study aims to explore the educational values of local wisdom in the traditional performing arts of the Banjar people in South Kalimantan, especially in the types of traditional music Panting Music, Madihin Performances, and Banjar's Galmalan. This research is seen as having benefits in order to strengthen the educational curriculum at the ULM Performing Arts Education Study Program. This research topic is also very relevant to ULM's strategic plan and research roadmap, especially in the development of theories, educational models and teaching.

stages that have been carried out.

RESULTS AND DISCUSSION

Banjar Traditional Music Study Materials as Curriculum Development

Based on the formulation of the Scientific Vision, Graduate Profile, and Graduate Learning Achievements (CPL) of the Performing Arts Education Study Program FKIP ULM, the

aspects of attitude, knowledge, and skills formulated in CPL as forming knowledge and expertise of graduates need to be developed in scientific field study material related. From the scientific vision of the study program, apart from the knowledge aspect of music and dance education, one basic aspect that must be developed is the local wisdom of the Banjar people in South Kalimantan. This is a logical consequence of the formulation of the Scientific Vision of Performing Arts Education Study

Program FKIP ULM, namely: "To become a leading study program in the development of education and learning of performing arts (dance and music) with character and insight into the local wisdom of South Kalimantan". Educational character values originating from traditional Banjar music and dance in South Kalimantan have also become the focus of developing curriculum study materials. This means that the local wisdom values in question originate from the traditional music of South Kalimantan.

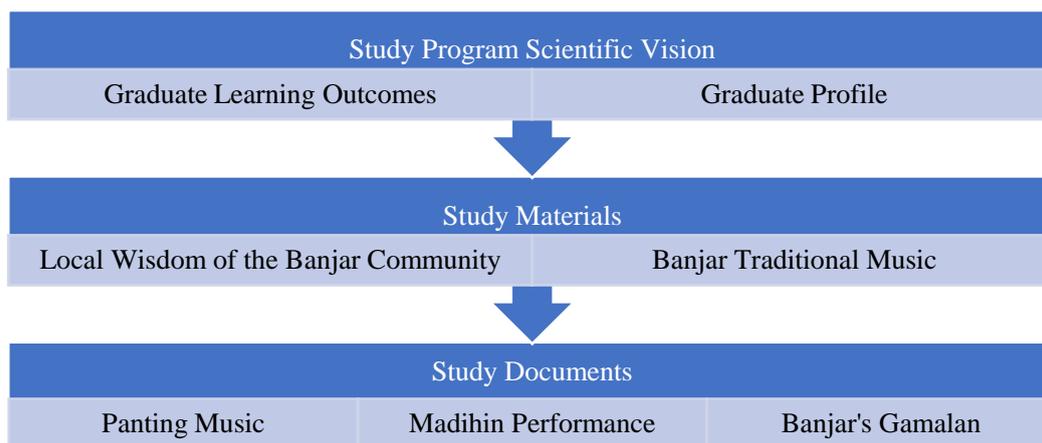


Figure 2. Flowchart of Banjar Traditional Music-Based Curriculum Development

In this study, the study materials for Panting Music, Madihin Performance, and Banjar's Gamalan as three contents in the focus of the field of music have been analyzed based on relevant literature data. From the data collection and analysis that has been carried out, it can be seen that the Banjar people in South Kalimantan have quite a variety of traditional performing arts. If viewed from the perspective of the branches of art in the performing arts family, then their traditional arts can be included in their three main branches, namely music, dance, and theatre. Based on the rationalization of this research, it is necessary to focus, namely on the field of music. As for other fields of performing arts such as dance and theater will be forwarded to further research.

Panting Music

Panting music is a typical Banjar musical art, which is dominated by stringed stringed musical instruments, and is played by picking what is called "panting". Panting musical instruments are made of various types of selected wood, animal skins, and various strings. Talking about the history of panting, this musical instrument was first named by A. Sarbaini, which later developed in Rantau Bujur Village, Sungai Pinang District,

Tapin Regency, and is only used as musical accompaniment for the Japin Dance which is played individually. However, as time went on, panting music began to be used in various other traditional dances in South Kalimantan, and was also used in new creation dances. In addition, several people in one group began to play panting music and began to play it together with various other types of musical instruments, such as the gong, tambourine, flute, violin, drums, kempul, mawaris and ketipung.

Panting music can be categorized as a type of mixed ensemble music, because this music is played with various types of musical instruments. Panting music is usually performed with songs that have rhymes, such as rhymes with advice, advice, and jokes. In general, the panting musicians wear typical Banjar clothes. Men wear caps as headgear, and women use headscarves.

Panting music has various functions and benefits as a regional musical art. The first, as a means of entertainment. Generally, panting music contains poetry and music that can entertain many people. Therefore, panting music is often used in various events, such as activities carried out by the government, weddings, and city and province anniversary celebrations. Second, as a means of

education. This can be seen from the poems in the panting music performances which contain tips and advice. Apart from that, panting music has also begun to be applied in formal and informal education, where panting music informal education can be found in various art galleries in South Kalimantan which conduct training and coaching programs as an effort to regenerate. The

third and last is as a means to introduce South Kalimantan culture to everyone. Panting music performances which generally use typical Banjar clothes, using various traditional musical instruments from South Kalimantan, and using the Banjar language, will certainly make everyone start to know and know the culture and music of South Kalimantan.



Figure 3. Panting music (source: mediaindonesia.com & rri.co.id)

Madihin Performance

The accompaniment instrument in madihin art is a tambourine-like musical instrument called *tarbang*. This traditional musical instrument has a diameter of about 30 cm and a length of 15 cm. The function of this musical instrument is as accompaniment and rhythmic in singing and presenting this madihin art. This accompaniment is rhythmic or not in the form of a series of melodies, so that the melody is the vocal chants uttered by *pamadihinan* (madihin artist) So that the harmonization that is presented is when the harmony between the two (song and tarbang) merges and combines in one beauty.

Tarbang madihin in a variety of traditional Banjar musical instruments is a variant of percussion or percussion instruments in South Kalimantan. The tarbang madihin material is usually made from dried cowhide or goat skin, then attached to a certain sized piece of wood and then pressed or tied with a *paikat* (rattan) as the rope. The use of tarbang madihin is currently experiencing several developments, because the use of tarbang instruments adopted from tarbang *maulid habsy* or *hadrah* is also used for madihin

purposes. However, this has experienced quite an acceptance among the user community, because essentially it does not reduce the beauty of the sound produced, but only the visual aesthetic issues that are presented give a new and less familiar impression to more senior artists.

The technique and variety of punches for tarbang madihin are clearly different from other speech arts in South Kalimantan. The size of the tarbang is smaller, for example when compared to the tarbang in *lamut* arts, so the tune color or color of the sound produced tends to be more middle. Another uniqueness of a pamadihinan is the musical ability that is required to be strong and balanced in his playing, because the pamadihinan must independently play the accompaniment instrument and simultaneously sing the chants of the poems that will be sung. This seems easy, but in reality it is something that is difficult and requires a long process of training, experience, and grace from God. From the several varieties and variants seen from South Kalimantan's *pamadihinan*, both in the hulu *sungai* area (upstream) and those in Kuala, it can be categorized as several types of strokes in the madihin art game.



Figure 4 & 5. Madihin Performance (source: brainly.co.id)
Banjar's Gamalan (source: banjarmasin.tribunnews.com)

Banjar's Gamalan

There are two types of *gamalan* in the Banjar people, namely the palace version and the populist version. Banjar gamalan itself has existed since the 14th century. This art was first introduced by Prince Suryanata to South Kalimantan. The Banjar gamalan which are widely distributed and used as a main group consist of *sarun halus*, *sarun ganal*, *babun*, *agung halus*, *agung ganal*, *kanung lima*, *kanung ampat*, *sarun paking*, *dawu*, and *kangsi*. The *babun* is the only instrument in the Banjar gamalan which makes its sound source from animal skins (cow skin and goat skin). One set of Banjar gamalan by the community is called *sapajak*.

The term *gending* in the Banjar gamalan culture is unknown. The gamalan Banjar player use the term "lagu" to refer to *gending*. *Lagu* in the Banjar gamalan culture do not mean texts that are sung to the accompaniment of the usual musical instruments. It is clear that the *lagu* in the Banjar gamalan culture is a prefix for the name of the *gending*. For example, to say *galaganjur*, it begins with the word *lagu galaganjur*. In each Banjar gamalan, both the gamalan Banjar Keraton and the gamalan Banjar people have types of *lagu* that are sung in their *tabuhan*. Broadly speaking, the *lagu*'s performed on the Banjar Keraton gamalan must be found on the folk Banjar gamalan. However, in its development, the folk Banjar gamalan also has distinctive *lagu* that are not in the Keraton Banjar gamalan *lagu*'s family.

At the beginning of arrival, as discussed in chapter I, it was explained that the gamelan was imported from Majapahit. At the beginning of its arrival, the gamelan had a function as part of the ritual instruments that existed in the Nagara Dipa palace. However, along with the development of

the Banjar community's art space, the Banjar gamalan is also experiencing a process of developing functions. In this section the author will describe some of the functions of the Banjar gamalan in the Banjar cultural repertoire. Since the Banjar gamalan was so firmly rooted in the common people and no longer in the palace environment, the Banjar gamalan was also present and provided completeness to many Banjar arts. This art is in the form of performances, processions, and accompaniment to several rituals which are remnants of the rituals of the Majapahit palace.

Basically, the Banjar gamalan in the repertoire of Banjar art and culture has never stood alone. Gamal Banjar has never been a musical performance. Gamalan Banjar is always present as an accompaniment to many arts and rituals. This has been illustrated since the Banjar gamalan arrived in South Kalimantan. In the script "Hikayat Banjar", for example, in verse 38, page seven, it is explained that gamalan was used as an accompaniment for the King who walked to the palace of the Nagara Dipa kingdom. Meanwhile, in other processions, gamalan is also used as accompaniment in the *badudus* ceremony. *Badudus* itself is a sacred bathing ceremony for a king, Banjar wayang puppeteer, Banjar bride. Usually the songs used in this procession are *galaganjur* and *saninan lagu*'s. Two more, for many Banjar people who still use the Banjar gamalan culture, are sacred *lagu*'s and cannot be played carelessly. *Galaganjur* and *saninan lagu*'s are only used for certain events or processions such as accompanying the King, great guests, accompaniment to the *badudus* bath, Banjar wedding procession.

Based on the study material on the three forms of traditional masik performing arts discussed

earlier, educational materials that can be developed in the curriculum content of the Performing Arts Education Study Program, ULM, can be seen in the following diagram.

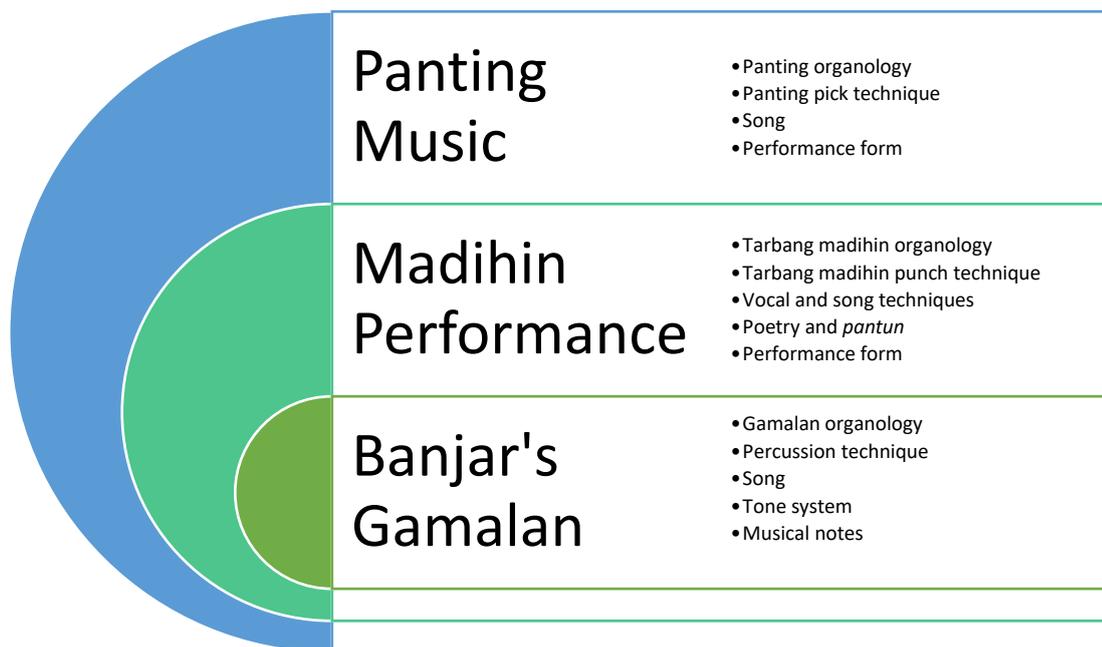


Figure 6. Diagram of Traditional Music Study Materials

CONCLUSION

Based on the results of the study in this study, it is known that the development of the undergraduate curriculum in the Performing Arts Education Study Program, ULM, can refer to the traditional musical performing arts of the Banjar people in South Kalimantan. From this, the content of music that can be arranged as material for studying Panting Music, Madihin Performances, and Banjar's Gamalan includes the main musicological aspects, such as the organology of musical instruments, techniques for playing musical instruments/vocals, songs, and forms of presentation. The results of this study are seen as having benefits in the framework of developing theories, educational models and learning materials that strengthen the vision and mission of the ULM institution.

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