

From Agrarian Ritual to Cultural Performance: The Social Representation and Educational Values of Kungkurung Music among the Dayak Meratus

Muhammad Najamudin¹, Yudi Sukmayadi², Juju Masunah², Tri Karyono², Dedy Ari Nugroho¹

¹Universitas Lambung Mangkurat, South Kalimantan, Indonesia, ²Universitas Pendidikan Indonesia, Bandung, West Java, Indonesia

Corresponding author e-mail: muhammadnajamudin@upi.edu

Article History: Received on 24 October 2025, Revised on 6 December 2025,
Published on 2 February 2026

Abstract: This study explores the transformation of Kungkurung music among the Dayak Meratus community in Piani Village, Tapin Regency, South Kalimantan, from its origin as an agrarian ritual toward a contemporary form of cultural performance. Employing a qualitative ethnographic approach, data were collected through participant observation, in-depth interviews, and documentation to reveal the symbolic, social, and pedagogical dimensions of Kungkurung. The findings demonstrate that Kungkurung functions as a medium of collective identity formation and ecological spirituality, reflecting Pierre Bourdieu's concept of habitus and Merriam's tripartite framework of music as concept, behavior, and sound. The shift from ritual to public performance exemplifies Jeff Todd Titon's idea of "continuity in change," indicating that the community's adaptation preserves traditional meanings while embracing new socio-cultural contexts. Ethnopedagogically, Kungkurung embodies four educational values collectively, discipline, spirituality, and ecological harmony that sustain intergenerational transmission of cultural wisdom. The study concludes that Kungkurung represents not merely a musical expression but an evolving pedagogical system that integrates art, environment, and social cohesion, thus contributing to cultural sustainability and character education rooted in local wisdom.

Keywords: Cultural Transformation, Educational Values, Kungkurung Performance

A. Introduction

Culture is a legacy of civilization handed down through generations, serving as a collective identity that distinguishes one community from another. It embodies systems of values, symbols, and social practices that form the foundation of a community's worldview. In the context of Indonesia, culture manifests in diverse aesthetic forms that reflect the rich spectrum of human expression in the archipelago, ranging from dance, visual arts, and theatre to music. Each region in Indonesia possesses distinctive artistic forms that not only function as entertainment but also as

mediums of expression, communication, and the preservation of moral and cultural values. Art possesses its own intrinsic essence and structure of meaning; however, understanding it requires exploring its relationship to other forms of human experience such as music (Ciptandi & Arumsari, 2024), dance, drama, and literature (Alouane, 2023), that together construct the integrative system of cultural meaning (Priyatna, 2024).

Among these, music represents one of the most abundant and vital artistic expressions within the Indonesian cultural landscape. In almost every region, traditional music forms an integral part of social (Kosti et al., 2024), spiritual (Zakaria, 2025), and agrarian life (Titon, 2015). According to (Valjakka, 2021a) regional musical instruments do not merely serve recreational purposes; they play essential roles in various customary ceremonies and sacred rituals. Thus, music is not only an aesthetic phenomenon but also a vessel of social and symbolic values, connecting human life with the natural environment and cosmological belief systems. Through musical expression, communities articulate the relationships between humans and the cosmos, between labor and the rhythm of nature, and between the sacred and the everyday.

From an anthropological perspective, tradition is not a static entity but a living structure of creativity. It embodies the continuity between the past and the present, serving as a means for communities to recontextualize ancestral values in contemporary life. In this sense, traditional culture may be understood as both historical continuity and transformation of meaning, where each artistic practice reflects the mentality, expressive principles, and aesthetic values of its society (Ashery & Stadler, 2025). Consequently, traditional music is not merely an arrangement of rhythmic and melodic sounds but a symbolic manifestation of social identity (Garcia, 2020), encompassing local knowledge (local wisdom) (Larashati et al., 2021), social structure (Satarasinghe, 2024), and spirituality (Valjakka, 2021b).

Traditional art within Indonesian society develops collectively and is transmitted through informal systems of cultural inheritance. It arises from the social, religious, and ecological needs of local communities. As a result of communal consciousness, traditional art is regarded as collective property, functioning to reinforce social solidarity and cultural identity. Therefore, traditional music often plays a central role in life-cycle ceremonies, agrarian rituals, and religious festivities that symbolize the relationship between humans, nature, and the Creator. In rural communities, music frequently embodies ecological awareness, linking agricultural activities with the cyclical rhythm of natural life.

Within the vast landscape of Indonesian traditional music, bamboo-based music occupies a prominent position and is widely found across the archipelago. Bamboo, as a natural material that is accessible, flexible, and acoustically resonant, symbolizes the interconnectedness between humans and the environment while serving as a vital resource in daily life. Notes that bamboo music represents one of the most ancient and

deeply rooted forms of musical expression across Indonesian cultures. From the western to the eastern regions of the archipelago, bamboo instruments appear in diverse organological forms (Akbar et al., 2023), ranging from wind (Kusumaningtyas & Parikesit, 2018), plucked (Putro, 2017), to percussive types (Jumriani et al., 2024), serving ritualistic (Lestari & Mulyawati, 2024), communicative (Yusoff et al., 2023), and entertainment purposes (Najamudin et al., 2023).

South Kalimantan stands as one of the regions rich in bamboo music traditions. Various types of bamboo instruments are found throughout its ethnic communities, particularly among the Banjar and Dayak Meratus peoples. This diversity includes percussive instruments such as Kungkurung, Kintung, and Sentekong; wind instruments such as Suling and Sarunai Bukit; and plucked instruments like Kacapi Halong and Santung. Most of these are employed in agrarian and spiritual rituals, especially those associated with the cycles of planting and harvesting rice. Among these instruments, Kungkurung occupies a distinctive position due to its profound functional, spiritual, and musical dimensions.

Organologically, Kungkurung belongs to the idiophone family of bamboo instruments that produce sound through direct striking or stamping of their body. Yet socially and culturally, Kungkurung transcends its material form, it symbolizes the rhythm of agrarian life among the Dayak Meratus people. The instrument originates from the manual activity (rice planting), wherein each strike on the ground not only generates rhythmic sound but also creates a hole for planting seeds. This fusion of musical and agricultural action forms a symbolic unity that expresses labor, prayer, and reverence for the earth. Thus, Kungkurung represents the concept of music as both a social and ecological practice.

The Kungkurung tradition extends across several regions of South Kalimantan, including Tangkisung (known as Kurung-Kurung Hantak), Loksado (Hilai), Upau (Kungkurung), and Paramasan (Kurung-Kurung). Collectively, these areas belong to the broader cultural sphere of the Meratus people, characterized by an agrarian lifestyle, cosmosentric spirituality, and value systems grounded in ecological balance. However, this study specifically focuses on Kungkurung in Piani Village, Tapin Regency, where the tradition has been preserved and continues to serve as a vital expression of Dayak Meratus cultural identity.

Within the socio-cultural context of Piani, Kungkurung functions not only as a ritual instrument but has also undergone transformation into a form of contemporary performance art. This transformation demonstrates a dialogue between tradition and modernity, where local values are reinterpreted into new aesthetic expressions without losing their sacred essence. The phenomenon illustrates how the Dayak Meratus community negotiates its cultural identity amid modern change, positioning Kungkurung as a representation of social, spiritual, and ecological values inherited from ancestral traditions.

The study of Kungkurung is therefore crucial, not only for its aesthetic and organological aspects but also for its role as a representation of a living local culture. Through an ethnomusicological approach, this research seeks to explore the symbolic, social, and performative dimensions of Kungkurung music and to examine how this instrument contributes to the continuity of cultural values within the Dayak Meratus community. Such an approach allows for understanding music not merely as an auditory phenomenon but as a system of meaning that reflects the society's social structure, spirituality, and ecological worldview.

Accordingly, this research aims to elucidate how Kungkurung is represented as both a musical and social expression within the agrarian life of the Dayak Meratus people in Piani Village, and how its practice embodies the intricate relationship among humans, nature, and spirituality that shapes their cultural identity. Ultimately, this study underscores the importance of preserving traditional music as an intangible cultural heritage that reflects the depth of local knowledge and the enduring vitality of Indonesia's cultural landscape in the face of modernization.

B. Methods

This study employed a qualitative method with an ethnographic approach. This approach was selected because it enables the researcher to uncover and interpret the cultural meanings embedded within the musical practices of agrarian communities, as well as to understand how music functions in shaping and reflecting the lived experiences of the people within their socio-cultural context. As stated by (Muhaimin et al., 2021), ethnography aims to describe and analyze patterns of behavior, beliefs, and meanings that are produced and shared by members of a cultural community. Within this framework, the ethnographic approach allows the researcher to interpret Kungkurung music as a cultural phenomenon that represents the worldview, value system, and collective identity of the Dayak Meratus people in Piani Village, Tapin Regency.

This approach emphasizes the interpretation of musical actions and social practices as symbolic expressions rich in meaning. The researcher positioned themselves as a participant observer, directly engaging in the community's cultural activities, attending traditional rituals, and participating in musical performances, conversations, and everyday life. Such engagement enabled the researcher to gain a comprehensive and in-depth understanding of the social context, value system, and lived experiences of the agrarian society that underpin Kungkurung music as an integral part of the cultural life of the Dayak Meratus people.

This study involved four key participants representing diverse roles within the cultural life of the Dayak Meratus community in Piani Village, Tapin Regency. The participants were purposefully selected to capture a comprehensive understanding of the musical, social, and cultural dimensions of Kungkurung music. They consisted of:

Pa Balum (87), a senior artist and craftsman who serves as a traditional elder and cultural custodian; Pa Yandi (56), an experienced Kungkurung performer actively engaged in ritual and communal performances; Pa Salih (44) and Pa Jumran (62), both members of the agrarian community who participate in traditional farming cycles and represent the local audience and practitioners of the art form.

The field research was conducted over a period of one year, allowing for prolonged engagement and iterative observation to ensure data richness and contextual accuracy. This extended duration enabled the researcher to establish trust, gain insider perspectives, and document the dynamic interaction between music, ritual, and agrarian life within the Dayak Meratus community.

The data for this study were derived from two main sources

Primary Data, obtained through participant observation and in-depth interviews with artists, traditional leaders, and members of the community who sustain the *Kungkurung* tradition in Piani Village. These data included information on social functions, ritual contexts, rhythmic patterns, and community perceptions of the cultural values embedded in *Kungkurung* music. Secondary Data, consisting of written materials such as books, academic articles, previous research reports, and audio-visual documentation (photographs, sound recordings, and video footage of *Kungkurung* performances). These secondary sources were used to support, validate, and triangulate the primary data collected in the field (Susanto et al., 2021).

Three principal techniques were employed for data collection:

1. Participant Observation

The researcher conducted direct observations of Kungkurung performances, rituals, and social activities that incorporated the music. This method was participatory in nature, allowing the researcher not only to observe but also to interact with community members, understand local procedures, symbols, and the meanings of musical actions in both ritual and everyday contexts. This produced rich contextual descriptions concerning the spatial, temporal, and functional dimensions of Kungkurung within the Dayak Meratus cultural system.

2. In-depth Interviews

Interviews were conducted openly and in depth with key informants, including Kungkurung players, traditional leaders, community elders, and local cultural researchers. A semi-structured interview format was employed, allowing the researcher to explore personal narratives, aesthetic perceptions, and individual experiences regarding the significance of Kungkurung in their lives. All interviews were recorded, transcribed, and analyzed to identify recurring cultural and musical themes.

3. Documentation Study

Documentation involved the collection and analysis of archival materials, historical notes, photographs, and audiovisual recordings of Kungkurung performances. These materials served to substantiate and contextualize findings from observations and interviews and provided valuable visual and auditory data for ethnomusicological analysis.

Data analysis was conducted inductively and interpretatively, following the qualitative analytical model proposed by (Miles et al., 2019), which comprises three major stages:

1. Data Reduction

The collected data from field observations, interviews, and documentation were selected, categorized, and condensed according to the study's focus—namely, the representation of *Kungkurung* music within its social and cultural context. During this stage, coding was performed on interview transcripts and field notes to identify thematic categories such as social functions, symbolic meanings, and musical transformation.

2. Data Display

The reduced data were organized into matrices, thematic charts, and contextual narratives to illustrate relationships among categories. This stage facilitated the identification of interactional patterns between music, ritual, and social structure in the Dayak Meratus community.

3. Conclusion Drawing and Verification

The researcher employed hermeneutic interpretation to derive deeper insights into the social, symbolic, and spiritual meanings of the *Kungkurung* practice. Verification was achieved through data triangulation (by source, method, and time), informant validation, and comparison with relevant literature to ensure the validity and credibility of the findings.

The research was conducted in several stages:

- (1) Pre-fieldwork, including site selection, identification of key informants, and preparation of research instruments.
- (2) Fieldwork, involving participatory observation and in-depth interviews in Piani Village and
- (3) Data analysis and interpretation, integrating empirical findings with theoretical frameworks.

Throughout the research process, ethical considerations in cultural research were strictly observed, including respect for local customs, obtaining community consent, and applying the principles of *informed consent* for all participants involved.

C. Results and Discussion

The exploration of Kungkurung music as a social and symbolic construction of the Dayak Meratus community reveals how traditional musical practices embody

intertwined dimensions of ritual, ecology, and collective identity. Through the ethnomusicological lens, this research illustrates the transformation of Kungkurung from an agrarian ritual to a performative expression of cultural continuity. The following conclusion summarizes the core insights and educational values reflected in the practice of Kungkurung within the sociocultural context of Piani Village, Tapin Regency.

History Kungkurung

The history of Kungkurung music is rooted in the oral tradition of the Dayak Meratus people in Piani Village, Tapin Regency, who associate its emergence with a ritual to exorcise a spirit called Hantu Dundun. According to the traditional elders of Pa Balum, the Kungkurung tradition began with a mythological event when the community tried to ward off evil spirits who often kidnapped children while their parents were away planting rice. In an effort to protect the children, parents made brass bracelets that made a rubbing sound when worn. The resulting “Dun-Dung-Dun-Dun” sound was believed to be a sign of the presence of these spirits. From this symbolic experience, the community then created a bamboo sounding instrument called Dundung-Dundun the forerunner of today’s Kungkurung musical instrument.

Over time, the Kungkurung has evolved in both form and function. From its initial simple and magical form, it has evolved into a bamboo idiophone with a distinctive rhythmic structure. In Tapin Regency, the community then distinguishes two main variants: the Kungkurung Ikat and the Kungkurung Hantak, which differ organologically but share similarities in playing techniques and percussion patterns. This change in form demonstrates a process of enculturation and cultural adaptation, in which the community not only preserves artifacts but also adapts the function of music to evolving social needs.

From an ethnomusicological perspective, the history of Kungkurung reflects what Merriam (1964) called music in culture, that music cannot be separated from the belief systems, social activities, and meaning structures of the society that gave birth to it. Thus, the origins of Kungkurung are not only the story of a musical instrument, but also a reflection of humanity’s relationship with its spiritual and ecological world. Behind the sounds produced, lies a collective memory of the community’s struggle to maintain harmony between the human world and the supernatural, between work and prayer, between reality and myth.

Historically, Kungkurung journey from magical ritual to a form of musical performance also marks the paradigm shift of the Meratus community, shifting from an animistic belief system to a social system more open to modernity without losing its traditional roots. Thus, the history of Kungkurung can be seen as a trace of cultural evolution, demonstrating the ability of traditional societies to maintain the continuity of spirituality and aesthetic expression amidst changing times.

The Idea of Kungkurung Music

The musical ideas of the Kungkurung tradition emerged from the ecological, agrarian, and spiritual context of the Meratus Dayak people. This music was originally a form of communication between humans and nature, a symbol of harmony between the rhythms of work and the cycles of agrarian life. Kungkurung is only played during the planting season (manugal), signifying that sound is not merely aesthetic, but part of a collective work ritual with ecological and spiritual significance.

However, with the development of modern culture, Kungkurung has begun to experience a shift in function and meaning. It is no longer solely performed in the context of agricultural rituals, but is also featured in art performances and cultural festivals. This transformation demonstrates the dynamics of traditional musical ideas in the context of modernity. According to (Kusumaningtyas et al., 2021) the changing function of traditional arts represents a form of cultural recontextualization, where communities renegotiate their identities and expressions to remain relevant to the times.

Conceptually, the idea of Kungkurung music represents the dialectic between tradition and innovation. Traditional artists face the challenge of maintaining the “spirit” of tradition while developing new, more communicative forms. (Haviana & Sukmayadi, 2021) calls this process continuity and change in musical practice, where transformation is carried out without breaking with original values. Therefore, Kungkurung artists strive to find new musical ideas through compositional exploration, rhythmic processing, and the use of bamboo instruments without losing the common thread of traditional musicality.

The ecological environment also plays a crucial role in shaping this musical concept. Piani Village, located on the slopes of the Meratus River, boasts an abundant bamboo ecosystem. Bamboo is not only a raw material for instruments, but also a symbol of humanity’s relationship with nature, symbolizing flexibility, resilience, and harmony. Therefore, kungkurung is a product of cultural ecology, born from the environment, processed by human hands, and brought to life through the collective rhythms of the community. The musical concept of kungkurung is not merely about musical form, but rather about the ideology of sound as a living expression, where music serves to strengthen social cohesion, affirm local identity, and convey the ecological awareness of the Dayak Meratus community.

The Transformation of Kungkurung Music: From Ritual Practice to Public Performance

The transformation of Kungkurung music from its original agrarian ritual context to a form of public performance reflects a dynamic and reflective process of cultural change. In Pierre Bourdieu’s perspective, the musical practice of Kungkurung

represents a manifestation of habitus, a system of dispositions embedded in the historical experiences of the agrarian Dayak Meratus community, shaping their ways of thinking, acting, and interpreting the world. This habitus serves as a foundation through which the community negotiates traditional values with new social conditions, allowing Kungkung to persist through adaptive processes grounded in collective cultural consciousness.

Originally, Kungkung functioned as a ritual instrument that unified communal labor during the manugal (rice-planting) cycle. The rhythmic strikes of bamboo served not only as temporal markers and coordination signals but also as symbolic communication linking humans to nature and ancestral spirits. Within an ethnomusicological framework, this aligns with (Julia et al., 2019) concept of the three interrelated dimensions of music concept, behavior, and sound. These dimensions reveal that Kungkung is not merely rhythmic sound, but rather a representation of the social system and symbolic values embedded within the agrarian life of the Dayak Meratus people.



Figure 1 : Kungkung

As social change unfolded, particularly through formal education and modernization the sacred function of Kungkung gradually shifted toward a public performance context. In (Sosrowijaya, 2023) notion of “continuity in change,” this transformation does not imply a loss of meaning; rather, it demonstrates the persistence of traditional values through adaptive changes in form and context. A living tradition continues to evolve in response to contemporary realities while preserving its symbolic and spiritual roots. In the case of Kungkung, this continuity is evident in the use of local bamboo materials, traditional rhythmic patterns, and collective participation, even as the music now appears on public stages, cultural festivals, and governmental ceremonies.

From the broader ethnomusicological perspective, as articulated by (Herman et al.,

2021), such transformation underscores that traditional music is a socially produced and reproduced system. It exists through relationships among musicians, communities, and social contexts. Kungkurung thus functions not only as a cultural artifact but also as a dialogic space between the past and the present, between agrarian values and modern aesthetics. Consequently, the functional shift from ritual to performance signifies the cultural resilience of the Dayak Meratus community in maintaining their identity through musical aesthetics.

From an ethnopedagogical standpoint, this transformation illustrates how Kungkurung serves as a medium for transmitting local wisdom and traditional knowledge systems. Traditional music operates not merely as an aesthetic form but also as a pedagogical tool for the transmission of values, character, and indigenous wisdom. Through Kungkurung, younger generations learn collective discipline, social harmony, ecological spirituality, and communal responsibility. Within the ethnopedagogical framework, the transformation from ritual to performance expands the sphere of cultural education, from the sacred to the public domain, without severing the ancestral continuum from which it emerged.

Hence, the transformation of Kungkurung should not be viewed as a profanation, but rather as an embodiment of continuity in change, wherein the agrarian habitus remains the foundation of cultural action. In the modern era, Kungkurung performances serve not merely as entertainment, but as new spaces for identity reconstruction, value transmission, and intergenerational learning. From both ethnomusicological and ethnopedagogical perspectives, this transformation demonstrates that traditional music functions as a dynamic medium for sustaining cultural continuity while reinforcing character education rooted in the local wisdom of the Dayak Meratus people.

Furthermore, this transformation reaffirms the position of traditional music as a cultural learning practice. Through intergenerational participation in the crafting, playing, and performing of Kungkurung, the Dayak Meratus community actively transmits ecological wisdom, collective work ethics, and agrarian spirituality, the core elements of their indigenous knowledge system. This aligns with the UNESCO frameworks (2003, 2015) on the Safeguarding of Intangible Cultural Heritage, emphasizing revitalization, intergenerational transmission, and community empowerment as key strategies for ensuring the sustainability of intangible cultural heritage.

Phenomena and Artist Experimentation

The birth and survival of Kungkurung music is inextricably linked to the role of local artists as creative cultural agents. In the context of the Dayak Meratus community, artists serve not only as performers but also as guardians of collective memory and cultural innovators. They reinterpret everyday life phenomena, particularly

agricultural activities such as cutting wood, as a source of aesthetic inspiration.

Artists' experimentation in the context of Kungkurung is carried out through an empirical and improvisational process. Initially, the forms and patterns of the percussion were passed down through generations; however, in contemporary practice, artists have begun modifying the rhythms, playing structures, and performance formations to suit new contexts such as the arts stage or regional festivals. This demonstrates a process of cultural performance adaptation, where traditions are repositioned without losing their symbolic function.

According to Bourdieu (1984), the actions of traditional artists can be understood as manifestations of cultural habitus, namely a system of social dispositions that guide the way they think, act, and create. The habitus of Kungkurung artists is formed through long collective agrarian, spiritual, and musical experiences, so that each of their works is not only aesthetic, but also social and historical. Thus, the experimentation of Kungkurung artists is not merely technical innovation, but a form of cultural resistance to global homogenization that threatens the sustainability of local identities.

This phenomenon also reflects the concept of applied ethnomusicology (Lensink, 2020), where traditional music is not merely studied as an artifact of the past, but actively utilized to strengthen social and cultural sustainability. Artists act as mediators between the past and the present, between tradition and modern expressive needs. Their experimentation revitalizes tradition, makes it relevant, and gives rise to new performance forms deeply rooted in the local spirit.

The creative dynamics of the Kungkurung artists demonstrate that tradition is not a closed system, but rather an open space for negotiating meaning and creating new aesthetics. This experimentation demonstrates that traditional art can be a contextual medium for contemporary expression without losing its philosophical and spiritual value.

The Educational Value System Contained in Brackets

Kungkurung music in the Dayak Meratus community serves not only as a means of ritual or aesthetic expression, but also as a vehicle for social and cultural education within an agrarian community. Within the framework of cultural anthropology, (Nettl, 2005) explains that a cultural value system is the highest level of custom, containing concepts regarding things considered valuable and important by the community. These values are not taught formally, but are instilled through social actions, customs, and cultural symbols.

Kungkurung music thus becomes an ethnopedagogical space for education based on local wisdom, instilling moral, social, and spiritual values in the younger generation

through musical experiences and participation in collective activities. In practice, every Kungkukung playing activity is not only a musical process, but also a learning process that combines work, discipline, togetherness, and respect for nature.

Based on field observations, interviews, and data interpretation, there are four main educational value systems contained in the practice of Kungkukung:

1. Values of Collectivity and Social Solidarity

- a. Kungkukung music is played in groups, usually by 4–6 people, each playing a bamboo stick to a specific rhythm. The rhythmic patterns interlock, creating harmony only when each player maintains the correct tempo and listens to one another.
- b. This value teaches the principles of mutual cooperation and interdependence; no sound is perfect without collective participation. In an interview with a Kungkukung player in Piani Village, one informant stated that “the sound won’t be perfect if one of them is late in striking.” This serves as a social lesson about the importance of coordination, empathy, and shared responsibility.
- c. Ethnopedagogically, this aligns with Masunah’s (2016) theory that traditional arts serve as a means of forming social values through community participation. In the context of Kungkukung, each bamboo tap is a form of collective communication that fosters cooperation and social awareness.

2. Values of Discipline and Punctuality

- a. Kungkukung has a rhythmic structure that demands high precision; players must follow a specific pattern of strokes with a uniform beat. If one player loses tempo, the entire musical structure falls apart.
- b. The main drumming pattern serves as a reference for other players, such as the *capak*, *tangkap*, and *landung*. This relationship resembles the hierarchical but mutually supportive social system of agrarian societies.
- c. This disciplinary value functions not only in musical contexts but also in agricultural work patterns. During the planting season, the Kungkukung is played to a specific rhythm that marks the rhythm of collective work. Thus, the Kungkukung internalizes time discipline rooted in natural cycles and collective work, an educational value that teaches order, responsibility, and precision in social action.

3. Spiritual Values and Ecological Awareness

- a. Each Kungkukung game begins with a simple prayer and a gesture of respect for nature. The bamboo used must not be cut carelessly; cutting is done with the permission of the ancestors and a prayer of thanksgiving to the earth. This process instills the value of ecopedagogy, namely the awareness that humans live side by side with nature and must protect it.
- b. As Patricia Shehan Campbell (2018) points out in her concept of World Music Pedagogy, traditional music can be a tool for ecological education because it teaches the reciprocal relationship between humans, sound, and the environment. In the context of Kungkukung, the rhythm of the bamboo

stomping becomes a metaphor for life: each sound is the result of a balance between human strength and the flexibility of nature.

For example, during the planting season (manugal), the sound of the Kungkurung not only accompanies the work but is also seen as a prayer for fertile soil. This is a form of ecological spiritual education, where music serves to foster respect for the earth as the source of life.

4. Aesthetic Values and Creative Innovation (Transformational Values of Arts Education)

- a. In a contemporary context, Kungkurung also contains aesthetic educational values that encourage innovation without losing its traditional roots. Young artists in Piani Village have begun adapting Kungkurung into modern performance formats, combining it with other instruments such as drums and bamboo flutes, without altering the basic rhythmic pattern.
- b. The value taught here is tradition-based creativity, namely the ability to innovate while respecting old values. This aligns with Titon's (2009) concept of continuity in change: tradition is maintained not by freezing it, but by enabling it to thrive through innovation.
- c. The learning process in this art is experiential; students or learners (the younger generation) learn through direct experience in the creative process, rather than through theoretical instruction. Thus, Kungkurung becomes a creative learning space that connects aesthetic and moral dimensions.

Table 1. The concrete field data shows how these values are realized in the socio-musical practices of the Piani community

Value Aspect	Forms of Application in Kungkurung Music	The Meaning of Education
Collectivity	The drum patterns are played together in a circular formation, without a formal conductor.	Train cooperation, rhythmic awareness, and social empathy.
Discipline	Each player follows the main beat (indung) consistently; small mistakes affect the overall sound.	Forming a character of discipline, responsibility, and self-control.
Spirituality	Prayer procession before the game; bamboo is ritually selected with customary permission.	Teaching respect for nature and collective spiritual values.

The educational values in Kungkurung can be analyzed through two main frameworks:

1. Ethnopedagogy Local culture-based education aims to internalize the values of traditional wisdom into the behavior of the younger generation. In Kungkurung, ethnopedagogy is evident in collective learning conducted informally in social spaces. Children learn by imitating, observing, and directly participating in drumming activities. There are no formal teachers, but a

hierarchical system of knowledge is maintained through social relationships and respect for elders.

2. Ecopedagogy Campbell (2018) and Sterling (2010) emphasize that ecology-based education fosters awareness that humans are part of the natural system. In Kungkuring, ecopedagogy is reflected in the way the community treats nature as a spiritual partner. Music is produced from bamboo selected with prayer, played in the fields that serve as living spaces, and interpreted as communication with the earth. Through this process, Kungkuring serves as an ecological learning tool that teaches balance between humans and the environment.

In the context of modern education, the values embodied in Kungkuring have high relevance. First, the values of collectivity and discipline can be applied in collaborative arts learning in schools. Second, the ecological values of Kungkuring can serve as a model for traditional arts-based environmental education, teaching sustainability contextually. Third, the values of creative innovation in Kungkuring inspire a project-based learning arts curriculum that fosters creativity through the exploration of local traditions. The educational value system in Kungkuring is not only a cultural heritage but also an alternative pedagogical model relevant for 21st-century education, namely education oriented toward character, collaboration, and ecological awareness.

D. Conclusion

Kungkuring embodies the ecological consciousness, agrarian spirituality, and collective identity of the Dayak Meratus people. Its transformation from agrarian ritual to public performance illustrates a living dialogue between tradition and modernity, affirming Titon's concept of "continuity in change" and Bourdieu's notion of habitus as cultural resilience. Ethnopedagogically, Kungkuring serves as a dynamic learning system transmitting four fundamental values collectivity, discipline, spirituality, and ecological harmony through participatory musical practice. The study's originality lies in integrating ethnomusicology and ethnopedagogy to reconceptualize traditional music as an active model of cultural education rather than a static heritage. Nevertheless, this research is limited to one community within a specific temporal scope. Future studies should compare other bamboo music traditions or assess how cultural policies influence their sustainability. Ultimately, Kungkuring symbolizes resistance to cultural homogenization and underscores that true cultural sustainability depends not on preserving artifacts, but on sustaining values, meanings, and lived practices within the community.

E. Acknowledgement

We thank all stakeholders from Universitas Lambung Mangkurat, and Universitas Pendidikan Indonesia.

References

- Akbar, N., Eshariyani, E., Fuadi, A., Sabariyah, S., Ansyari, H. A., Rahmiyati, R., & Jarkawi, J. (2023). Character Development of Students with Traditional Meratus Dayak Expressions in Cross-Cultural Counseling Guidance. *Pegem Journal of Education and Instruction*, 13(2). <https://doi.org/10.47750/pegegog.13.02.12>
- Alouane, N. (2023). Colored Music in America: A Colored Sense of Belonging? A cultural-linguistic study of hip-hop music lyrics. *International Journal of Linguistics and Translation Studies*, 4(1). <https://doi.org/10.36892/ijlts.v4i1.283>
- Ashery, S. F., & Stadler, N. (2025). The physical geometries of sacred spaces: Methodological challenges in applying practice-based approaches to study sacred shrines. *Archnet-IJAR: International Journal of Architectural Research, ahead-of-print*(ahead-of-print). <https://doi.org/10.1108/ARCH-09-2024-0415>
- Ciptandi, F., & Arumsari, A. (2024). The Existence of Aesthetic Transformation in Traditional Batik Colors Based on the Review of Memetics Theory (Case Study: Traditional Batik in Tuban, East Java, Indonesia). *Harmonia: Journal of Arts Research and Education*, 24(1). <https://doi.org/10.15294/harmonia.v24i1.43243>
- Garcia, L.-M. (2020). Feeling the vibe: Sound, vibration, and affective attunement in electronic dance music scenes. *Ethnomusicology Forum*, 29(1), 21–39. <https://doi.org/10.1080/17411912.2020.1733434>
- Haviana, A. G., & Sukmayadi, Y. (2021). The Design Of Mutranesia Application As A Support For Cultural Arts Learning In Indonesian Traditional Music Materials. *Jurnal Seni Musik*, 10(2), Article 2. <https://doi.org/10.15294/jsm.v10i2.47533>
- Herman, A., Wasliman, I., . H., Iriantara, Y., & Suryadi, B. (2021). The Value of Life in Dayak Meratus Custom, Indonesian. *Haya: The Saudi Journal of Life Sciences*, 6(4), 63–73. <https://doi.org/10.36348/sjls.2021.v06i04.002>
- Julia, J., Iswara, P. D., & Supriyadi, T. (2019). The utilization of Scratch application in making music controller to introduce traditional musical instruments. *Journal of Physics: Conference Series*, 1402(7), 077011. <https://doi.org/10.1088/1742-6596/1402/7/077011>
- Jumriani, J., Muhaimin, M., Mutiani, M., Abbas, E. W., & Rusmaniah, R. (2024). Efforts to preserve traditional music through social knowledge subjects. *Journal of Education and Learning (EduLearn)*, 18(1). <https://doi.org/10.11591/edulearn.v18i1.20838>
- Kosti, M. V., Benayoun, M., Georgakopoulou, N., Diplaris, S., Pistola, T., Xefteris, V.-R., Tsanousa, A., Valsamidou, K., Koulali, P., Shekhawat, Y., Sciama, P., Kalisperakis, I., Vrochidis, S., & Kompatsiaris, I. (2024). Connecting the Elderly Using VR: A Novel Art-Driven Methodology. *Applied Sciences*, 14(5), 2217. <https://doi.org/10.3390/app14052217>
- Kusumaningtyas, I., Christianto, R., & Parikesit, G. O. F. (2021). Sound directional characteristics of the bundengan musical instrument. *Proceedings of Meetings on Acoustics*, 42(1), 035008. <https://doi.org/10.1121/2.0001416>

- Kusumaningtyas, I., & Parikesit, G. O. F. (2018). Computational analysis of the bundengan, an endangered musical instrument from Indonesia. *Proceedings of Meetings on Acoustics*, 33(1), 035001. <https://doi.org/10.1121/2.0000800>
- Larashati, B. W., Yanuartuti, S., & Lodra, I. N. (2021). Hadrah Ishari Art: Ethnomusicological Study At Sirojul Huda Islamic Boarding School In Purwosari Pasuruan Regency. *Jurnal Seni Musik*, 10(2). <https://doi.org/10.15294/jsm.v10i2.52333>
- Lensink, J. D. T. (2020). *Traditional Tunes Transformed: Resonances and Dissonances between Theology and Lived Religion in the Protestant Church on the Central Moluccas* [Master Thesis]. <https://studenttheses.uu.nl/handle/20.500.12932/37112>
- Lestari, N. P., & Mulyawati, I. (2024). Ethnomathematical Exploration of Belitung's Typical Tambourine Musical Instrument. *Jurnal Indonesia Sosial Teknologi*, 5(3), 843–852. <https://doi.org/10.59141/jist.v5i3.939>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2019). *Qualitative Data Analysis: A Methods Sourcebook* (4th edition). SAGE Publications, Inc.
- Muhaimin, M., Saputra, A. N., Angriani, P., Adyatma, S., & Arisanty, D. (2021). *Mapping of Shifting Cultivation (Gilir Balik) Patterns in Dayak Meratus Tribe*. 475–482. <https://doi.org/10.2991/assehr.k.210222.080>
- Najamudin, M., Wadiyo, W., Sinaga, S. S., & Suharto, S. (2023). Kungkung of the Meratus Dayak Community, Piani Village, Tapin Regency (Study of Music Function). *International Conference on Science, Education, and Technology*, 9, 534–538.
- Nettl, B. (2005). *The study of ethnomusicology: Thirty-one issues and concepts* (New ed). University of Illinois Press.
- Priyatna, E. S. (2024). *A cultural history of indonesian urban soundscape: Locating urban experiences within the urban soundscape of Indonesia* [Thesis, University of Sussex]. https://sussex.figshare.com/articles/thesis/A_cultural_history_of_indonesian_urban_soundscape_locating_urban_experiences_within_the_urban_soundscape_of_Indonesia/27179724/1
- Putro, H. P. N. (2017). *Dayak Meratus Charm Festival as a Learning Resource of Social Sciences Education*. 132–138. <https://doi.org/10.2991/icsse-17.2018.32>
- Satarasinghe, O. (2024). *Integrating South Asian Music into Alberta's Music Curriculum: Guiding Music Educators on How to Improve and Enact Upon Existing Teaching Practices*. <https://hdl.handle.net/1880/118483>
- Sosrowijaya, K. M. (2023). Transmission of Local and Traditional Music in Indonesian Popular Music (Case Studies of Indonesian Music Groups). *Harmonia : Journal of Music and Arts*, 1(1). <https://doi.org/10.61978/harmonia.v1i1.165>
- Susanto, H., Akmal, H., & Fathurrahman. (2021). *Migration and Adaptation of the Loksado Dayak Tribe (Historical Study of Dayak Loksado Community in Pelantingan Village)*. 5–10. <https://doi.org/10.2991/assehr.k.210222.002>
- Titon, J. T. (2015). Ethnomusicology as the Study of People Making Music. *Musicological Annual*, 51(2), 175–185. <https://doi.org/10.4312/mz.51.2.175-185>

- Valjakka, M. (2021a). Affective paragrunds: Alternative envisionings through multidisciplinary contemporary arts in Singapore. *Cultural Studies*, 35(1), 183–209. <https://doi.org/10.1080/09502386.2020.1844264>
- Valjakka, M. (2021b). Introduction: Shifting undergrounds in East and Southeast Asia. *Cultural Studies*, 35(1), 1–26. <https://doi.org/10.1080/09502386.2020.1844256>
- Yusoff, S. M., Marzaini, A. F. M., Hassan, M. H., & Zakaria, N. (2023). Investigating the Roles of Pedagogical Content Knowledge in Music Education: : A Systematic Literature Review. *Malaysian Journal of Music*, 12(2), <https://doi.org/10.37134//mjm.vol12.2.6.2023>
- Zakaria, U. (2025). *Cosmopolitan Musical Expressions Of Malay Indigeneity In Singapore* [Thesis, Open Access Te Herenga Waka-Victoria University of Wellington]. <https://doi.org/10.26686/wgtn.28227680>