

Educational Values of *Kurung-Kurung* Music of the Dayak Meratus Loksado Community

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ABSTRACT

This study aims to uncover the educational values contained in the traditional kurung-kurung music of the Dayak Meratus community in Loksado, South Kalimantan. The kurung-kurung music, played in an ensemble with bamboo instruments, serves not only as entertainment or a complement to traditional ceremonies, but also as a means of transmitting cultural values through an ethnopedagogical approach. This study used a descriptive qualitative method with data collection techniques in the form of participatory observation, in-depth interviews, and documentation. Analysis was carried out through data reduction, data presentation, and drawing conclusions. The results of the study indicate that kurung-kurung music contains important educational values for the community, namely: (1) discipline, (2) awareness of environmental conservation, (3) obedience to leaders, (4) tolerance, and (5) mutual cooperation. These values are rooted in the local wisdom of the Meratus agrarian community that prioritizes social and ecological harmony. Thus, kurung-kurung music not only preserves cultural identity, but also functions as a medium for character education that is relevant to the needs of the younger generation in the modern era.

KEYWORDS

Education Values
Kurung-Kurung
Dayak Meratus
Loksado Community
Music

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INTRODUCTION

Traditional music is an integral part of Indonesian life, steeped in cultural, historical, and spiritual values. In an educational context, traditional music is viewed not only as a performing art but also as a medium for transmitting cultural values and identity (Merriam, 1964). The existence of traditional music is important to study, especially amidst the challenges of globalization, which are leading to the fading of local values in the lives of the younger generation..One form of traditional music with rich cultural value is bamboo music. Bamboo-based music is not only readily found in various regions across the archipelago but also has a strong social function as part of rituals, agriculture, and collective community expression (Koentjaraningrat, 2009). In South Kalimantan, particularly among the Dayak Meratus community, a traditional bamboo musical instrument known as the *Kurung-Kurung* is found. This instrument is played in ensembles with complex, interlocking rhythmic patterns and is traditionally used in agricultural contexts, entertainment, and traditional ceremonies (Mahendra, 2022: 12).

Music is used in certain situations and is part of society, but it also has a deeper meaning and function. If a lover uses a song for his beloved, then the function of music can be analyzed as the continuity and sustainability of the group's life. When supplicants use music

to communicate with the gods, they use certain mechanisms along with other mechanisms such as dance, prayer, organized rituals, and ceremonial activities. The function of music, on the other hand, is a religious function that can be interpreted as creating a sense of security. They refer to situations in which music is used in human actions. (Najamudin, 2023: 7))

The kungkurung musical performance, a type of kungkurung called indungan functions as a music carrier, then a type of kungkurung called dung landung and capak function as a pelvis, and a type of kungkurung called tinti and tangkup function as paningkah sound. For the Meratus people, music made from bamboo is called *kurung-kurung* with a distinctive sound with a rhythmic pattern. (Najamudin, 2023: 4)

Previous studies on *kurung-kurung* music have mainly focused on its musical function, ritual role, and cultural symbolism within the Dayak Meratus community. However, limited studies specifically examine *kurung-kurung* music as an ethnopedagogical medium that transmits educational values through collective musical practices and intergenerational interaction. Most previous studies also tend to emphasize descriptive cultural documentation rather than exploring how educational values are socially internalized within the community. Therefore, this study seeks to analyze the educational values embedded in *kurung-kurung* music practices through an ethnopedagogical perspective.

Hulu Sungai Selatan Regency, located in the Meratus Mountains, boasts a diverse array of traditional arts that still thrive within its community. In addition to *kurung-kurung* music, the region is also known for its panting music tradition, traditional dances such as Japin and Hadrah, and folk games with educational values. However, the inclusion of these artistic values in formal education remains very limited. In the context of education, it is important to explore local educational values from cultural practices. For example, the value of respect for nature reflected in the practice of *kurung-kurung* music is a form of contextual education that aligns with ethnopedagogical principles. (EsekeshovaM, 2024 : 18). The definition of pedagogy (the science of education) is inseparable from the history of the development of science. As previously explained, education comes from the Greek terms *paedos*, meaning child, and *ago*, meaning to lead. So, etymologically, pedagogy means guiding children.

It's crucial for us to recognize that modernization and a modern lifestyle don't mean abandoning the traditional values that have become part of our cultural identity as a society. For example, what the wise men and women have done to address the various problems we face today is not enough to prevent the moral and cultural crisis we are experiencing today. We seem to have lost the principles of togetherness, consensus, tolerance, and harmony that were once revered in our daily lives. Based on the background explanation to date, research is needed on educational values in brackets with a local community educational values approach.

METHOD

This study employed a qualitative ethnographic approach with an ethnopedagogical perspective to explore the educational values embedded in the *kurung-kurung* musical tradition of the Dayak Meratus community in Loksado, South Kalimantan. The ethnographic approach was chosen because this study focused on understanding cultural meanings, social practices, and value transmission processes that occur naturally within the community. (Creswell, 2016). The descriptive method was used to provide a systematic and accurate picture of the objective conditions of educational values found in the traditional practice of *kurung-kurung*. The research was conducted in Loksado District, Hulu Sungai Selatan Regency, South Kalimantan, from January to March 2025. Informants were selected

purposely based on their involvement in *kurung-kurung* musical activities. The participants consisted of traditional leaders, *kurung-kurung* musicians, cultural practitioners, and community members involved in traditional ceremonies.

Data collection was conducted through several educational methods, namely: 1). Participatory observation, conducted to directly observe the activities of *Kurung-Kurung* education in the community, including in educational contexts such as rituals, performances, and daily activities. This technique is important in understanding the cultural context as a whole (Spradley, 2007). 2). In-depth interviews were conducted with cultural figures, artists, and communities involved in preserving *Kurung-Kurung* education. These interviews were semi-structured to provide a broader narrative space in exploring the views and values they adhere to (Moleong, 2019). 3). Documentation, which included photos, videos, and written archives about *Kurung-Kurung* education, was used as supporting material for data triangulation to increase the validity of the research (Sugiyono, 2017).

Data validity was ensured through source triangulation, technique triangulation, and member checking. The collected data were analyzed using the interactive model of (Miles & Huberman, 1994). consisting of data reduction, data display, and conclusion drawing. The analysis process was conducted continuously by identifying themes related to discipline, environmental awareness, obedience to leaders, tolerance, and mutual cooperation as forms of ethnopedagogical values in the Dayak Meratus community.

RESULT AND DISCUSSION

Kurung-kurung music is played together (ensemble), it cannot be played alone, but involves several people who complement each other's rhythmic patterns. The educational values of the *Kurung-kurung* of the Dayak Meratus Loksado community are: 1). The value of discipline, 2). The value of environmental conservation awareness (Harmony with Nature), 3) The value of obedience to leaders, 4). The value of tolerance, 5). The value of mutual cooperation. In educational activities or traditional events, mutual cooperation is a principle of daily life, and this value is strongly reflected in the *Kurung-kurung* game activity which relies on integration between players. This study found that *kurung-kurung* education contains various educational values rooted in the local wisdom of the Dayak Meratus Loksado community, including:

A. Discipline Values

Field observations showed that discipline values were strongly reflected during collective rehearsals and performances of *kurung-kurung* music. Each player was required to maintain rhythmic consistency and follow the agreed musical structure to preserve ensemble harmony. One musician explained: "If one player misses the rhythm or arrives late during practice, the entire musical balance will be disturbed because *kurung-kurung* depends on collective synchronization." This finding indicates that discipline within *kurung-kurung* music is not only technical but also social in nature. Discipline is internalized through repetitive collective practice, responsibility toward the group, and respect for communal agreements. Younger players gradually learn punctuality, concentration, and collective responsibility through direct participation in musical activities. This process reflects the ethnopedagogical function of *kurung-kurung* music as a medium for character formation rooted in local cultural practices. Younger players gradually internalize discipline values (Campbell, 2018)

Field observations during *kurung-kurung* rehearsals in Loksado showed that discipline was reflected in the way musicians maintained rhythm, followed collective agreements, and

arrived on time before performances began. The rehearsal process emphasized synchronization and consistency among players because each instrument complemented one another within the ensemble structure.

Before the rehearsal started, senior musicians instructed younger players to prepare their bamboo instruments and sit according to the ensemble formation. During the performance practice, one player who entered the rhythm too early was immediately corrected by another senior player. The interaction occurred in a calm manner, indicating that discipline was taught collectively through direct participation and repetition. If one player is careless with the rhythm, the sound becomes unbalanced because *kurung-kurung* depends on togetherness.

This finding indicates that discipline in *kurung-kurung* music is not merely technical discipline related to musical performance, but also social discipline associated with collective responsibility. Younger players gradually internalize discipline values through participatory learning and interaction with senior musicians. Field observations showed that discipline values (Dewey, 1938)

Kurung-kurung music is not merely entertainment or an artistic performance, but also a means of educating community members, especially the younger generation, in discipline. This music involves the active participation of community members, who must not only understand musical techniques but also demonstrate discipline in group practice, an understanding of the social rules that apply to the music, and a sense of responsibility for preserving their culture. Therefore, *kurung-kurung* can be seen as a form of folk pedagogy that teaches discipline through a practical process that connects cultural knowledge with social skills. This can be seen in Figure 1 below.



Figure 1. Brackets Performance

In *kurung-kurung* music, players are taught not only the technical skills of playing bamboo instruments, but also the social values inherent in the practice. This musical learning process occurs through direct observation, listening, and participation, which are essential aspects of empirical ethnic education. In other words, the younger generation not only learns how to play *kurung-kurung* correctly but also engages in disciplinary values, such as regular practice, group cooperation, and respect for the rules of the game.

Kurung-kurung music, like many other traditional art forms, is not only a form of

creative expression but also a means of instilling discipline in the younger generation. In this musical lesson, children and other community members learn to follow a specific rhythm and structure, reflecting the importance of discipline in social life. Each note and rhythm played in *kurung-kurung* teaches balance and harmony, core values in ethnic education. This learning process places greater emphasis on direct experience and observation of the music's implementation within a larger social context.

Ethnic music education in the brackets plays an important role in forming comprehensive and harmonious ethnic subjects, as defined in the concept⁹⁵ Ethnic education. This ethnic subject is not only someone who has mastered musical techniques, but also someone who has internalized social and cultural values through that music. In this case, the ethnic community formed through *kurung-kurung* music is an individual who possesses not only musical skills but also discipline in upholding traditions, being responsible to the group, and demonstrating an attitude that respects the collective values of the community.



Figure 2. Active Community Watching the *Kurung-Kurung* Performance

Education woven through *kurung-kurung* music allows individuals to develop holistically, deepening not only technical aspects but also ethical and social values that underpin their cultural identity. In other words, learning *kurung-kurung* music is a form of education that fosters personality development, shaped not only by technical knowledge but also by character aligned with the social and cultural values of the agrarian community of South Kalimantan.

This finding is consistent with Dewey (1938), who argues that character formation emerges through repeated social experiences and participatory learning. Likewise, Campbell (2018) emphasizes that traditional music education functions as a medium for transmitting discipline, responsibility, and collective values through active engagement in community musical practices.

As in general purpose In ethnic education, which aims to develop a comprehensive and harmonious personality, *kurung-kurung* music is an effective means of achieving this goal. Through participation in this musical activity, individuals are taught to integrate discipline into their social lives, respect community norms, and take responsibility for preserving their cultural heritage. As part of ethnic education, *kurung-kurung* is not just a musical instrument, but also a method for introducing and teaching disciplinary values that are essential to social life.

The Loksado community relies on oral traditions and informal learning, and *kurung-*

kurung music serves as a medium connecting the younger generation with their cultural heritage. This is a concrete example of how folk pedagogy and ethnic education can function in a broader context, encompassing the teaching of skills, social values, and character building based on ethnic identity. These results demonstrate that *kurung-kurung* music in South Kalimantan is not only a means of artistic expression but also an effective means of ethnic education in shaping the values of discipline and individual character. *kurung-kurung* music teaches the younger generation the importance of discipline, cooperation, and respect for tradition, which are at the core of ethnic education and folk pedagogy. By integrating discipline into the *kurung-kurung* learning process, the community not only preserves traditional art but also shapes individuals with comprehensive and harmonious personalities, in line with the goals of ethnic pedagogy. This music, therefore, plays a crucial role in maintaining the cultural and social identity of the agrarian community of South Kalimantan, while shaping ethnic subjects capable of applying these values in everyday life.



Figure 3. Bahuma Results as Part of the Community's Daily Activities

In the practice of playing *kurung-kurung* music, the value of discipline is very important because each player must adhere to the rules and structure of the game to produce harmonious and effective music. *Kurung-kurung* music, played with bamboo instruments, requires good coordination between players, as well as precision in following the established rhythm and melody. The following is an application of the value of discipline in the practice of *kurung-kurung* music:

1. Adherence to the Rhythm and Structure of the Game

In the *kurung-kurung* musical instrument, each player must adhere to a predetermined rhythm and tempo. Each instrument plays a specific role in shaping the overall harmony, and discipline is essential to ensure that no instrument dominates or lags behind in playing. Players must be disciplined in keeping time and maintaining a consistent tempo to produce harmonious and orderly music. This reflects the value of discipline in musical performance, where each individual plays a role according to their assigned part.

2. Regular Practice to Improve Skills

Pe*Kurung-kurung* musicians, especially younger or beginners, must practice regularly to master the techniques of their bamboo instruments. Regular and disciplined practice is necessary to achieve good technical skills, such as rhythmic control, pitch, and precise playing. Discipline in practice is key to improving individual skills and maintaining the

quality of the musical performances produced, as well as maintaining consistency in each performance. Punctuality is essential for the group to practice effectively together, prepare well for performances, and ensure that all players are ready on time. This discipline in respecting time demonstrates a sense of responsibility to the group and a commitment to maintaining the quality of the performance.

3. Responsibility for Musical Instruments

Every *kurung-kurung* musician has a responsibility for the instrument they use. Discipline is evident in the way they care for their bamboo instruments, such as ensuring they are in good condition before and after use. Disciplined players will clean, inspect, and maintain their instruments to ensure sound quality is maintained. This demonstrates personal responsibility, which is part of the discipline involved in maintaining the quality of their playing.

4. Alignment with the Group

In the game of *kurung-kurung*, each player must be able to cooperate with other group members. Discipline in communicating, listening, and adapting to group members is crucial. For example, if there are instructions or changes in the playing style, a disciplined player will immediately follow the directions without disrupting the flow of the game. This demonstrates that discipline is not only an individual skill, but also a group skill, where each group member must work together to achieve maximum results.

Through the practice of *kurung-kurung* music, the value of discipline is taught not only as an individual obligation to follow rules, but also as a crucial component in maintaining group harmony and success. Discipline in practice, time, and personal responsibility strengthen the quality of the music and foster mutual respect among the group's players. Thus, *kurung-kurung* music serves as a means of instilling the value of discipline in the social and cultural life of the community.



Figure 4. *Kurung-Kurung* Music Performance

B. Mark Awareness Environmental Conservationan (Harmony with Nature)

Harmonization In Banjar and Dayak Meratus cultures, the relationship between humans and nature is considered sacred. *Kurung-kurung* music is often played during agricultural ceremonies, such as rice planting, as a form of prayer to God and respect for nature. The values of "bapadah haratian," or "making peace with nature," are taught through *kurung-kurung*, namely respecting the natural cycle, not damaging the environment, and preserving forests and land. In other words, *kurung-kurung* symbolizes communication between humans and nature, teaching balance in life and ecological awareness.

The results of research on the value of environmental awareness in the context of ethnic education provide deep insights into how education based on experience and empirical knowledge can shape the character and personality of individuals in protecting and preserving their environment. In the theory of ethnic education, which to some extent can be equated with the concept of folk education, this education aims to form ethnic subjects, namely individuals who not only master technical knowledge but also understand and apply the social and environmental values that develop in their communities.

Kurung Kurung
Desa Malinau

The musical score is presented in four systems, each containing five staves for the instruments: Tinti, Capak, Tangkup, Landung, and Indungan. The time signature is 3/4. Measure numbers 6, 11, and 16 are placed at the beginning of the second, third, and fourth systems respectively. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines, indicating a complex and synchronized ensemble performance.

Figure 5. Ansamble Music *Kurung-Kurung*

The *Kurung-Kurung* music of Malinau Village features an ensemble structure consisting of tinti, capak, tangkup, landung, and indungan, played in 3/4 time signature with a swinging and dynamic rhythmic character. The rhythmic pattern of each instrument is arranged basally to form a rhythmic texture, where Indungan maintains the basic tempo, while Tinti and Capak provide accents that create variation and depth of sound. Harmony emerges through

the overlapping rhythms and differences in instrument timbre from the high tones of tinti to the low tones of indungan, which creates a natural balance of sound color. The dynamics of the performance develop collectively, reflecting the social and spiritual expressions of the Dayak Meratus people. Overall, this composition depicts the harmony between humans, nature, and community togetherness.

Ethnic education, which is based on Folk education refers to the knowledge and values passed down through generations in everyday life. This education focuses not only on technical or academic aspects, but also on building strong character, including responsibility for nature and the surrounding environment. In this context, the value of environmental awareness is one aspect taught in ethnic education to shape individuals with a deep understanding of the relationship between humans and nature. This empirically based ethnic education process includes practical experiences and learning that occurs through direct interaction with nature. Traditional societies, especially those in agrarian cultures, possess in-depth knowledge of ways to maintain the balance of nature, learned through observation, experience, and direct practice. The value of environmental conservation, in this case, is not only knowledge of ways to preserve nature but also part of the community's social and cultural identity. This education focuses on internalizing values related to preserving nature for the well-being of future generations.

This experiential education teaches that environmental preservation is not only an individual responsibility, but also a collective responsibility as part of an ethnic community. In societies that practice ethnic education, environmental conservation is often part of the social norms that must be upheld and respected by every individual. For example, in agricultural traditions, maintaining soil fertility and the sustainable use of natural resources are always a primary concern, taught through direct experience in farming and managing the natural environment.

As with the general goal of pedagogy, which is to shape a comprehensive and harmoniously developed personality, ethnic education aims to create individuals who possess technical knowledge and skills, but are also valued for their social discipline and concern for the environment. In this context, the goal of forming ethnic subjects who prioritize environmental conservation becomes highly relevant, given the increasingly complex environmental challenges in today's world. Ethnic education that emphasizes nature conservation aims to ensure that individuals not only understand the importance of environmental conservation but also have the internal motivation to act in accordance with these values.

This process involves not only teaching about environmental conservation methods but also fostering a positive attitude toward nature and natural resources. In other words, ethnic education that teaches environmental conservation values seeks to integrate conservation concepts into individuals' daily lives, both in personal and social contexts.

The value of environmental awareness in ethnic education plays a crucial role in shaping ethnic subjects who focus not only on technical skills but also on social and environmental responsibility. Ethnic education, grounded in empirical experience, teaches individuals to internalize values related to environmental conservation as part of their identity. In this regard, environmental conservation is seen not only as an individual duty but also as a collective responsibility of society. Thus, ethnic education that focuses on environmental conservation aims to shape a comprehensive and harmonious personality, encompassing an appreciation for nature and active involvement in maintaining ecosystem balance for the sustainability of life.

In the practice of playing *kurung-kurung* music, the value of environmental awareness

can be reflected in the close relationship between music and nature, as well as in the way the musical instruments and materials used are selected and cared for. *Kurung-kurung* music, played using bamboo instruments, is an example of how local culture can connect with awareness of the surrounding natural environment. The following is an application of environmental awareness values in the practice of *kurung-kurung* music:

1. Use of Bamboo as the Main Material

The instruments used in *kurung-kurung* music are made from bamboo, a natural, environmentally friendly material. *Penyu-kurung* instrument makers typically choose mature bamboo or bamboo that can be sustainably harvested, thus avoiding damage to the ecosystem. The value of environmental conservation is reflected in the choice of materials that are not only readily available but also environmentally friendly. The use of bamboo as the primary material in *kurung-kurung* music teaches the community to utilize natural resources wisely and sustainably. In making *kurung-kurung* instruments, awareness of the importance of preserving bamboo as a non-renewable natural resource is a key factor. Musicians and instrument makers typically adhere to sustainability principles, such as selecting bamboo from responsibly managed forests or growing bamboo locally to ensure a sustainable supply of raw materials. These practices not only preserve the presence of bamboo in nature but also educate the younger generation to respect nature and manage natural resources wisely.

2. Music That Respects Nature and the Environment

The *kurung-kurung* musical instrument contains many elements that embody cultural values that emphasize respect for nature. *Kurung-kurung* music is often performed in the context of traditional ceremonies or rituals aimed at honoring nature and ancestral spirits. For example, some *kurung-kurung* musical performances may be associated with events celebrating the harvest or ceremonies honoring nature. In this case, music becomes a medium for expressing gratitude for nature's blessings while strengthening the spiritual connection between humans and nature. This is a concrete example of how music can be used to raise environmental awareness within a community.

3. Environmental Education and Counseling Through Music

Kurung-kurung music can also be used as a means to spread environmental conservation messages. In some cases, these musical performances can be combined with education about the importance of environmental protection, for example by including stories or songs that convey environmental conservation messages or explain the importance of caring for the earth for future generations. *Kurung-kurung* musicians can engage the public, especially the younger generation, in raising awareness of the importance of environmental sustainability and how they can play an active role in protecting their environment.

4. Natural Symbolism in Music and Songs

The songs or instruments played in *kurung-kurung* music often reflect a close relationship with the surrounding environment. Some notes or melodies may be inspired by natural sounds such as wind, rain, or other natural sounds. By playing nature-inspired music, people are reminded of the importance of preserving the natural environment, which is a source of inspiration and well-being. This is an example of how music can serve as a tool to strengthen ecological awareness and preserve traditions based on environmental values. Through the practice of *kurung-kurung* music, the value of environmental awareness is not

only taught through theory but also embodied in concrete actions through the use of sustainable natural materials and in the messages conveyed through the music. *Kurung-kurung* music, as part of a rich cultural heritage, plays a vital role in educating people to appreciate and preserve nature as an integral part of their lives.

C. The Value of Obedience to Leaders

The value of obedience to leaders, as explained in ethnic education theory, can be understood as part of a broader process of ethnic subject formation, which aims to create a comprehensive and harmoniously developed personality. Ethnic education theory, which to some extent aligns with the concept of "folk pedagogy," prioritizes empirical knowledge passed down through tradition and the life experiences of the community. In this context, obedience to leaders is not simply an act of following orders, but also reflects cultural values instilled in society from an early age.

This process encompasses an understanding of the importance of social relationships within a community, where a leader is seen as a figure who brings the values of wisdom, order, and harmony to communal life. Obedience to a leader is not merely manifested in submission or obedience, but rather in acknowledging the established social structure, which prioritizes trust, mutual respect, and collective learning. Therefore, ethnic education oriented towards the formation of ethno-subjects serves to develop individuals who possess not only intellectual abilities but also moral and social qualities that strengthen social cohesion within the community. In this regard, obedience to a leader in the context of ethnic education is not merely a form of obedience, but rather a mechanism that supports the formation of individual character in an interdependent society. Personality development in this way will produce individuals who not only understand their role in the community but are also able to contribute positively to sustainability and shared well-being. The value of obedience to a leader in the *kurung-kurung* musical game is reflected in the way the players respect and follow the directions of the group leader or musical instructor during the performance. *Kurung-kurung* music, which involves many players playing bamboo instruments, requires close coordination and cooperation, which can only be achieved if all players obey their leader. Here are some examples of the application of the value of obedience to the leader in the practice of *Kurung-kurung* music:

1. Following the Leader's Directions in the Performance

In a *kurung-kurung* performance, a leader or conductor is typically responsible for setting the tempo, rhythm, and transitions between sections. The *kurung-kurung* musicians must obey the leader's instructions to maintain order and harmony. For example, the leader may signal to speed up or slow down the tempo, or to start or stop at the appropriate time. Disciplined and respectful players will follow these directions without hesitation, ensuring the performance runs smoothly. This value of obedience reflects the importance of respecting authority and the leader's role in achieving a shared goal.

2. Exemplary Leader.

In *kurung-kurung* music, the leader not only gives instructions but also serves as a role model for the other players. A good leader will demonstrate dedication, technical skill, and a strong work ethic, encouraging other musicians to follow suit. Obedience to the leader in this context means not only following orders but also learning from the leader's example, which teaches the importance of commitment, discipline, and cooperation to achieve maximum results.

3. Game Structure and Order Settings

In a "*kurung-kurung*" musical performance, the leader plays a crucial role in determining the order of the songs or musical sections to be played. The musicians must adhere to the structure established by the leader to ensure the performance proceeds smoothly. For example, the leader will signal when a section should begin or end, or when a transition should occur. Obedience to the leader in this case is essential for maintaining order and the smooth flow of the performance, as well as ensuring that all players move coherently and in unison.

4. Respecting Hierarchy in Music Groups

In a band, there is often a hierarchy among the players, with more experienced or senior players holding higher positions. Performance leaders are usually chosen based on their experience and skill. The value of obedience to the leader is reflected in the way younger or less experienced players respect their leader's directions and decisions. More junior players will respectfully follow their leader's instructions, understanding that the leader's greater knowledge and experience will lead to a better performance.

5. Collaboration With Leaders In The Training Process

During practice, the leader plays a crucial role in helping musicians improve their skills, providing clear direction on proper playing and providing constructive feedback. Obedience to the leader is evident in how players accept their leader's criticism and suggestions to improve their playing. Obedient players will strive to implement the leader's suggestions and instructions during practice, which will strengthen their individual skills and the overall quality of the group's playing.

Through the practice of playing *kurung-kurung* music, the value of obedience to a leader teaches the importance of respecting legitimate authority within a group and following directions to achieve a common goal. In this sense, playing music is not just about individual skill, but also about the ability to work together within a predetermined structure, guided by a wise and experienced leader.

D. Markgrace period Flavor

The value of tolerance, within the context of ethnic education theory, can be understood as part of a process aimed at shaping ethnic subjects with comprehensive and harmoniously developed personalities. Ethnic education theory, which aligns with the concept of "folk pedagogy," emphasizes the importance of empirical knowledge passed down through generations within a society. In this context, the value of tolerance is seen not merely as a form of understanding or tolerance for differences, but rather as a profound value that serves as the foundation for social interaction within the community.

The educational process involving the value of tolerance aims to develop individuals who are aware of diversity and the importance of harmonious coexistence. Tolerance, as a social value, teaches individuals to appreciate differences in culture, background, and perspectives of others. Thus, this value is integral to the formation of ethnic subjects who are not only intellectually intelligent but also possess personalities that respect each other and are able to adapt to diverse social situations.

In ethnic education, the value of tolerance is instilled not only through moral teachings but also through daily life practices that individuals see and feel in their social interactions. This comprehensive and harmonious character formation is the primary goal of pedagogy,

which focuses not only on academic achievement but also on developing individuals who have the ability to live in a pluralistic society full of differences. Therefore, the value of tolerance plays a crucial role in creating social balance, where each individual is able to maintain good relationships with others, as well as appreciate and understand the diversity that exists within the community.

In the context of the traditional *kurung-kurung* music game, the value of tolerance can be practiced through interactions between players and in their relationships with the surrounding social environment. The *kurung-kurung* music, which is part of the culture of the people of South Kalimantan, serves not only as entertainment but also as a means to instill social values, including tolerance. This can be seen in the players' activities in the *kurung-kurung* music game through cooperation and respect for each other's roles. In *kurung-kurung* music, several players will play bamboo instruments that produce different sounds, such as rhythmic sounds that guide the game. Each player has a specific role that must be carried out well. In this context, the value of tolerance is manifested in the form of appreciation for the contribution of each group member. More skilled players will try to help younger or less experienced players, giving them space for learning and development without feeling pressured. This reflects an attitude of tolerance, where all parties respect each other's roles and contributions in creating harmony in the music game. Respecting differences in playing styles, each region or community may have slightly different ways or techniques for playing bamboo instruments. Players from different backgrounds may introduce variations in the notes or rhythms they play.

In the *kurung-kurung* musical game, the value of tolerance is crucial in creating harmony among the players and maintaining a conducive social atmosphere within the group. The *kurung-kurung* musical instrument, played on bamboo instruments and involving many players, teaches the importance of respecting differences and creating balance in the game, both in terms of musicality and relationships between players. Here are some examples of the application of the value of tolerance in the practice of *kurung-kurung* musical games:

1. Respecting the Role and Skills of Each Player

In *kurung-kurung* music, each player has a distinct role, whether in melody, rhythm, or harmony. Players must demonstrate respect for each other's roles. For example, a rhythm player should not dominate the piece, even though they play a crucial role in maintaining tempo. Conversely, the player playing the lead melody should allow the rhythm player space to clearly define their role. The value of respect is reflected in each player's ability to appreciate the contributions of others without trying to dominate or neglect their roles.

2. Adapting to Other Music Characters

Each player in a *kurung-kurung* game must be able to listen and adapt their playing to the others. For example, if one player is having difficulty following the tempo or melody, the others should be patient and slow, allowing them time to adjust. In this case, tolerance serves to maintain balance in the game, allowing the entire group to work well together. More experienced players can give newer players time to adapt without feeling pressured or neglected.

3. Respecting Different Playing Styles

Each region or community may have variations in how *kurung-kurung* music is played, both in terms of technique and interpretation. Musicians from diverse backgrounds must be able to accept these differences in playing styles with tolerance. They should appreciate the

variations in playing styles and understand that this diversity of styles actually enriches the music produced. For example, a player accustomed to a faster or slower playing style must be able to adapt to other players who may have different rhythms or styles. Tolerance here ensures that the music remains harmonious despite these differences. During practice, members of *kurung-kurung* groups provide each other with moral and technical support. More experienced players patiently assist novice players, offering tips and guidance on how to improve their skills. Conversely, younger or less experienced players should listen and accept feedback without feeling annoyed or insulted. Tolerance in this context teaches players to respect and support each other, creating a positive and productive environment for practice.

4. Maintaining a harmonious atmosphere in the performance

During a *kurung-kurung* musical performance, each performer must maintain a respectful attitude toward fellow group members. If minor errors or imperfections occur during the performance, performers should not blame each other or openly express displeasure, as this can disrupt group harmony. Instead, they should be patient, listen to and support one another, and resolve issues collectively and positively. Respectful attitude here is not only about the attitude toward the music, but also about maintaining a positive atmosphere throughout the performance, which can impact the overall experience for both performers and audience.

Through the practice of *kurung-kurung* music, the value of tolerance teaches the importance of balance, patience, and mutual respect in collaboration. In the context of musical performance, tolerance allows players to collaborate harmoniously, leveraging their differences and diversity to create something greater and more beautiful. In this way, *kurung-kurung* music serves not only as a means of entertainment but also as a means of social education, instilling the values of tolerance and cooperation in society.

E. Mutual Cooperation Values Cooperation(*Ba'arian, Meramba*)

The value of mutual cooperation, within the framework of ethnic education theory, plays a crucial role in shaping ethnic subjects with comprehensive and harmoniously developed personalities. Ethnic education theory, which is also rooted in the concept of "folk pedagogy," emphasizes empirical knowledge passed down through traditions and community life experiences. The value of mutual cooperation, a fundamental part of Indonesian culture, is not merely an act of cooperation or mutual assistance, but also reflects a deep and essential social value in maintaining harmonious coexistence within a community.

Mutual cooperation represents one of the fundamental social values within Indonesian traditional communities. In *kurung-kurung* performances, collective participation requires cooperation during preparation, rehearsal, performance, and ceremonial activities. This collaborative process strengthens social solidarity and reinforces communal identity among community members.

In ethnic education, mutual cooperation is seen as a social process that shapes individual character within a society, where each individual is taught to contribute to their group sincerely, without expecting anything in return. This process instills in individuals the awareness that every action, no matter how small, has an impact on the common good. Therefore, mutual cooperation plays a crucial role in shaping ethnic subjects who not only consider personal interests but also prioritize the common good of the community. The *kurung-kurung* are played together, reflecting the collective spirit of agrarian communities

in working together, both in farming and carrying out customs.

The value of mutual cooperation can be seen in various aspects of social life, from daily activities such as cleaning the environment together, helping those in need, to cooperation in traditional and cultural activities. Through mutual cooperation, individuals are taught to depend on one another and understand that shared prosperity can only be achieved if everyone plays an active role in maintaining and strengthening social bonds within the community. More broadly, ethnic education that prioritizes the value of mutual cooperation focuses not only on achieving skills or intellectual knowledge, but also on developing individuals with good social character, who are able to work together within a pluralistic and diverse society. Through this process, the value of mutual cooperation strengthens a group's cultural and social identity, while fostering a sense of togetherness that forms the basis for building a harmonious and just society. Therefore, the value of mutual cooperation is crucial in shaping ethnic subjects who are balanced, respectful, and able to contribute positively to communal life. In the practice of playing the traditional *kurung-kurung* music, the value of mutual cooperation is reflected through the close collaboration and cooperation between the musicians and the entire community involved in the activity. *Kurung-kurung* music, as part of South Kalimantan's cultural heritage, serves not only as entertainment or cultural expression, but also as a means to strengthen a sense of togetherness and the value of mutual cooperation within the community. The following describes the application of the value of mutual cooperation in the practice of *kurung-kurung* music.

1. Cooperation in Preparation and Implementation

Before a *kurung-kurung* musical performance begins, community members collaborate to prepare everything needed, such as making and maintaining bamboo instruments, setting up the venue, and other logistical arrangements. The value of mutual cooperation (*gotong royong*) is realized when everyone, from young to old, helps one another without expecting anything in return. Younger members might help prepare the performance venue, while more experienced musicians provide training or guidance to younger musicians. In this sense, the entire community works together to ensure the event is a success.

2. Collaboration in Music Games

In the *kurung-kurung* musical ensemble, the value of mutual cooperation is clearly evident as the musicians collaborate to create harmonious harmony. Each player has a specific role in the ensemble and must work together to produce a harmonious sound. Although each player plays a different bamboo instrument, they must listen to each other, adapt, and adjust to the rhythm and melody played by the other players. Without this sense of mutual cooperation, it is difficult for *kurung-kurung* music to produce a unified and enjoyable sound. Here, each individual supports one another to achieve the common goal of creating a beautiful musical performance.

In a *kurung-kurung* music group, community members play different roles, from musicians and instrument makers to event organizers. The value of mutual cooperation (*gotong royong*) is realized when each individual respects each other's roles and works together. For example, older or more experienced musicians often help younger or less experienced players, providing guidance or mentoring to improve their skills. This is an example of how mutual cooperation leads to collective learning, where everyone, regardless of age or skill level, makes a meaningful contribution to ensuring shared success.

3. Collective Participation in Traditional Events

Kurung-kurung music is often played at traditional events or community ceremonies. In these events, mutual cooperation (*gotong royong*) is evident when all community members participate, not only as performers but also as supporters. For example, local people work together to prepare for the event, clean the venue, or prepare food for the performers and spectators. Thus, the performance of *Kurung-kurung* music becomes a symbol of togetherness, reflected in collective actions to ensure the event runs smoothly. Through the practice of *Kurung-kurung* music, the value of mutual cooperation teaches community members to work together in various aspects of life, from preparation to implementation, and strengthens social bonds between individuals. This value demonstrates that the success of an activity depends not only on individual abilities but also on the ability to work together and support one another. Thus, *Kurung-kurung* music functions not only as a medium of entertainment but also as a means to strengthen a sense of togetherness and mutual cooperation within the community.

Mutual cooperation in the preparation process. Before a performance, community members often participate in joint preparation processes, such as making musical instruments or setting up the venue. This sense of togetherness is reflected in the spirit of mutual cooperation, where every member of the community actively participates in ensuring everything is ready for the event. No one feels more important than another; everyone contributes in their respective capacities, from the musicians and the instrument makers to the event organizers. This process strengthens bonds between individuals and teaches the importance of sharing the burden to achieve a common goal.

This study contributes to the development of ethnopedagogical and ethnomusicological studies by demonstrating that traditional musical practices function not only as cultural expressions but also as educational systems that transmit character values. The findings support Merriam's (1964) view that music serves important social functions beyond entertainment and reinforce Blacking's (1973) argument that musical structures reflect social organization. Furthermore, the study strengthens ethnopedagogical perspectives proposed by Alwasilah et al. (2009), showing that local wisdom embedded in *kurung-kurung* music constitutes an effective medium for contextual character education. Therefore, traditional music should be recognized as an educational resource capable of supporting cultural sustainability and community-based learning in contemporary society.

CONCLUSIONS

This study reveals that *kurung-kurung* music of the Dayak Meratus community is not merely a traditional musical expression but also functions as an ethnopedagogical medium for transmitting cultural and educational values across generations. The findings demonstrate that five core educational values are embedded in *kurung-kurung* musical practices, namely discipline, environmental awareness, obedience to leaders, tolerance, and mutual cooperation. These values are internalized through collective participation, social interaction, and experiential learning within the community.

The study further shows that the educational process embedded in *kurung-kurung* music reflects the integration of cultural knowledge, social ethics, and ecological awareness that characterize the agrarian life of the Dayak Meratus people. Through musical participation, community members learn not only artistic skills but also character values that support social cohesion and environmental sustainability.

Theoretically, this research contributes to ethnopedagogical and ethnomusicological studies by demonstrating that traditional musical practices function as informal educational

systems that facilitate value transmission and character formation. The findings support the view that music serves broader social and educational functions beyond artistic performance.

Practically, the educational values contained in *kurung-kurung* music can be utilized as local learning resources for character education and cultural preservation programs, particularly in strengthening cultural identity among younger generations amidst contemporary social change.

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