

ORIGINAL

Internalization of Educational Values in Kungkuring Music in the Agrarian Society of South Kalimantan

Internalización de los valores educativos en la música Kungkuring en la Sociedad Agraria de Kalimantan del Sur

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ABSTRACT

Introduction: this study aims to examine the internalization of educational values contained in traditional kungkuring music in agrarian communities in South Kalimantan. As part of local cultural expression, kungkuring music functions not only as entertainment, but also as a means of character building, strengthening cultural identity, and as an educational medium based on local wisdom.

Method: using a qualitative approach with ethnographic methods, this study explores the meaning and function of kungkuring music through participatory observation, in-depth interviews, and visual documentation and local archives, with a theoretical foundation of ethnopädagogy, ethnomusicology, and cultural anthropology.

Results: the results indicate that kungkuring music contains four main educational values. First, the value of collectivity, evident in group performance that emphasizes cooperation, mutual assistance, and social solidarity. Second, the value of discipline, evident in adherence to rhythm, regular practice, punctuality, and responsible instrument maintenance. Third, the value of spirituality, reflected in kungkuring's function as a medium for ritual, collective prayer, and a symbol of protection from transcendental forces. Fourth, the value of ecological harmony is evident in the wise use of bamboo based on local conservation principles and the symbolism of human connection with nature through the instrument's striking of the ground.

Conclusions: this research confirms that kungkuring is a living curriculum that transmits noble values naturally through cultural practices. Integrating kungkuring music into formal and non-formal education has the potential to be a strategy for cultural preservation while strengthening character education based on local wisdom. Thus, preserving kungkuring means not only preserving the musical instrument but also safeguarding the social, spiritual, and ecological foundations of the agrarian community of South Kalimantan.

Keywords: Collectivity; Ecology; Educational Values; Ethnopädagogy; Kungkuring Music; Spirituality.

RESUMEN

Introducción: este estudio busca examinar la internalización de los valores educativos presentes en la música tradicional kungkuring en las comunidades agrarias de Kalimantan Meridional. Como parte de la expresión cultural local, la música kungkuring funciona no solo como entretenimiento, sino también como un medio para la formación del carácter, el fortalecimiento de la identidad cultural y como un medio educativo basado en la sabiduría local.

Método: mediante un enfoque cualitativo con métodos etnográficos, este estudio explora el significado y la función de la música kungkuring mediante la observación participante, entrevistas en profundidad, documentación visual y archivos locales, con una base teórica de etnopädagogía, etnomusicología y

antropología cultural.

Resultados: los resultados indican que la música kungkurung contiene cuatro valores educativos principales. En primer lugar, el valor de la colectividad, evidente en la interpretación grupal que enfatiza la cooperación, la ayuda mutua y la solidaridad social. En segundo lugar, el valor de la disciplina, evidente en la adherencia al ritmo, la práctica regular, la puntualidad y el mantenimiento responsable del instrumento. En tercer lugar, el valor de la espiritualidad, reflejado en la función del kungkurung como medio para rituales, oraciones colectivas y símbolo de protección contra fuerzas trascendentales. En cuarto lugar, el valor de la armonía ecológica se evidencia en el uso racional del bambú, basado en los principios locales de conservación, y en el simbolismo de la conexión humana con la naturaleza a través del golpeteo del instrumento contra la tierra.

Conclusiones: esta investigación confirma que el kungkurung es un currículo vivo que transmite valores nobles de forma natural a través de prácticas culturales. Integrar la música kungkurung en la educación formal y no formal tiene el potencial de ser una estrategia para la preservación cultural, a la vez que fortalece la formación del carácter basada en la sabiduría local. Por lo tanto, preservar el kungkurung significa no solo preservar el instrumento musical, sino también salvaguardar los cimientos sociales, espirituales y ecológicos de la comunidad agraria de Kalimantan del Sur.

Palabras clave: Colectividad; Ecología; Valores Educativos; Etnopedagogía; Música Kungkurung; Espiritualidad.

INTRODUCTION

Traditional music is a form of cultural expression that contains multidimensional dimensions, not only aesthetic, but also social, pedagogical, religious, and ecological. In the context of Indonesia's pluralistic and multicultural society, traditional music exists as a reflection of the collective experiences of the community, as well as a medium of non-formal education rooted in everyday practices. One concrete manifestation of this phenomenon is kungkurung music, which has developed in the agrarian communities of South Kalimantan, particularly in the Piani Village area, Tapin Regency, and communities around the Meratus Mountains. This simple bamboo instrument has a role far beyond its function as a sound producer, because it serves as a vehicle for internalizing the values of collectivity, discipline, spirituality, and ecological harmony. Thus, the study of kungkurung music is important not only for the purposes of cultural documentation, but also in order to integrate the values of local wisdom into contemporary education oriented towards character building of the younger generation.

Historically, traditional music such as kungkurung has always been born from the pulse of everyday life in agrarian communities. Traditional arts and culture can be understood as a "living tradition" that represents the dynamics of human interaction with their environment, and functions as a social instrument in maintaining order and continuity of life.⁽¹⁾ Kungkurung, which is played by striking bamboo sticks on the ground, produces a simple yet distinctive rhythmic sound, which binds the players into a single musical unity. The simplicity of its organological form does not diminish the complexity of its values, because this instrument has layers of interrelated functions: as a means of entertainment, as a ritual medium, as an instrument for character education, and as a symbol of the community's collective identity. Thus, kungkurung presents a multidisciplinary cultural model, where music, education, ecology, and spirituality are combined into a single, practical unity.

The urgency of research on kungkurung can be explored from an ethnopedagogical perspective. According to the concept of ethnopedagogy,⁽²⁾ local culture does not merely function as a legacy of the past, but can also serve as a source of values and educational models. Within this framework, cultural traditions are understood as a living curriculum,⁽³⁾ namely a living curriculum containing noble values inherited naturally through social practices. Kungkurung music, inherited through learning-by-doing patterns and participatory practices, demonstrates how society instills the values of collectivity, discipline, spirituality, and ecological awareness without formal education. These values are highly relevant to the needs of character education in the modern era, especially when globalization often erodes the roots of local culture and encourages the emergence of individualism. Thus, positioning kungkurung as an object of academic study is not only important for the purposes of ethnomusicological documentation, but also for finding alternative educational strategies based on local wisdom.

The erosion of local wisdom and the weakening of intergenerational cultural transmission have become global concerns in the study of traditional arts and community-based education. Scholars note that modernization, digitalization, and shifting agrarian livelihoods have significantly reduced young people's engagement with traditional music and indigenous knowledge systems.⁽⁴⁾ In this context, the preservation of traditional music is no longer solely an aesthetic matter but an urgent cultural and pedagogical agenda. Existing studies consistently emphasize that traditional music serves multidimensional functions—ritual, social cohesion, identity formation, and ecological knowledge but many remain descriptive and have not fully explored how these functions translate

into educational values within specific communities.

Within Indonesian scholarship, discussions on arts-based character education and ethnopedagogy have gained momentum.⁽⁵⁾ However, the literature still lacks fine-grained ethnographic accounts showing how educational values are internalized through musical practices, especially in less-documented communities such as the agrarian groups in South Kalimantan. Research on bamboo instruments such as calung, kentongan, or trunthung⁽⁶⁾ illustrates their social and ecological dimensions, yet these studies do not explicate the mechanisms through which these instruments shape attitudes, discipline, spirituality, or ecological awareness among younger generations. The specific case of kungkuring music—despite its importance in Meratus agrarian life—has received very limited academic attention and is largely absent in broader Southeast Asian ethnomusicological discourse.

Theoretically, scholars such as⁽⁷⁾ assert that music reflects human social organization, conceptualizes ritual as a medium for reinforcing social cohesion and collective consciousness. Further highlights how ecological knowledge is embedded in everyday cultural practices.⁽⁸⁾ Yet, existing research has rarely applied these theoretical constructs systematically to indigenous musical traditions in Indonesia. Previous works tend to cite these theories in passing without demonstrating their analytical relevance to the lived experiences of specific communities. A deeper theoretical engagement is needed to understand how musical practice becomes a pedagogical process that shapes cultural identity, moral values, and ecological worldviews.

Against this backdrop, the present study addresses a clear gap in the literature by examining kungkuring music not merely as a cultural artifact but as a pedagogical system embedded within agrarian life. While traditional arts are widely recognized as carriers of local wisdom, the mechanisms through which values are internalized—through performance structures, rhythmic interdependence, ritual symbolism, and ecological practices remain underexplored. This article contributes new knowledge by (1) documenting a little-studied musical tradition from the Meratus region; (2) analyzing how the values of collectivity, discipline, spirituality, and ecological harmony are internalized through musical participation; and (3) demonstrating how these findings enrich ethnopedagogical theory, particularly the concept of the living curriculum.

Thus, this study positions kungkuring as a multidimensional educational medium that bridges ethnomusicology, anthropology, and character education. By engaging deeply with Blacking's, Durkheim's, and Berkes' frameworks, this research offers a theoretically grounded explanation of how traditional music functions as a pedagogical system in agrarian communities. This positions the article within global discussions on intangible cultural heritage, ecological knowledge, and culturally responsive education, while also filling a specific empirical gap on the musical traditions of South Kalimantan.

From an ethnomusicological perspective, kungkuring is interesting to study because its musical structure reflects the characteristics of an agrarian culture that emphasizes togetherness. The interlocking patterns or complementary beat patterns (*basaluk*) in kungkuring play emphasize that harmony can only be achieved through interaction and cooperation between players. This aligns with⁽⁹⁾ view that music is “humanly organized sound,” where sound is not merely an acoustic phenomenon but also a reflection of the social structure of society. In kungkuring play, each player has a specific rhythmic role: some maintain the basic beat, some provide variations, and still others emphasize certain patterns. This entire rhythmic structure cannot be created individually but requires collective coordination. Thus, kungkuring music is a metaphor for the social life of the agrarian communities of South Kalimantan, where togetherness, solidarity, and mutual cooperation are primary values.

In addition to its social dimension, the kungkuring is also imbued with a spiritual dimension. Its early history, linked to ritual practices to exorcise spirits (*Hantu Dundun*), shows that the instrument's rhythmic sounds were viewed as a symbol of prayer and a medium of communication with supernatural powers. In agrarian societies, such practices served not only to maintain community security but also to strengthen humanity's connection with the cosmos. This aligns view of the religious function of ritual, namely strengthening social cohesion through sacred symbolism.⁽¹⁰⁾ The beat of the kungkuring is not merely sound, but a collective prayer believed to provide spiritual protection. To this day, this spiritual dimension remains internalized in the community's consciousness, evident in the way they treat the kungkuring as a sacred instrument that should not be played carelessly.

Another equally important dimension is the ecological aspect. Kungkuring is made entirely from natural materials such as bamboo, rattan, and wood. The material selection process is carried out according to traditional conservation principles: only old bamboo is cut down, while young bamboo is allowed to grow for sustainability. This practice demonstrates the existence of local ecological knowledge, that traditional communities develop natural resource management systems based on local wisdom.⁽¹¹⁾ By striking the bamboo on the ground to produce sound, kungkuring also symbolizes the connection between humans and the earth. Playing kungkuring is thus not only a musical act, but also an ecological ritual that strengthens human awareness of the environment. In the current era of global ecological crisis, the ecological value of kungkuring offers an alternative model of environmental education based on local culture that is highly relevant to develop.

In the context of contemporary education, the existence of kungkuring opens up a space for dialogue

between local wisdom and the formal education system based on Outcome-Based Education (OBE). Character education, currently a national priority (Permendikbudristek No. 56/2022), can be enriched through the integration of values contained in traditional music. For example, the collectivity value of kungkuring can support collaborative learning, the value of discipline can strengthen self-regulated learning, spirituality values can integrate moral and religious aspects in the curriculum, while ecological values can strengthen the environmental education curriculum. Thus, kungkuring is not only relevant as an object of cultural research, but also as a model for developing a multidisciplinary curriculum rooted in local culture.

However, the preservation of kungkuring faces serious challenges due to modernization, globalization, and environmental degradation. Younger generations are increasingly exposed to popular music through digital media, which is often more individualistic and devoid of communal values. Furthermore, forest destruction due to natural resource exploitation threatens the availability of bamboo, the primary material for kungkuring. Without revitalization efforts, this tradition risks extinction. This is where academic research plays a strategic role: by documenting, analyzing, and disseminating the educational values inherent in kungkuring, this research can inform cultural preservation policies, strengthen educational curricula, and develop sustainable development strategies.

Considering the social, pedagogical, spiritual, and ecological aspects, it is clear that kungkuring music is a multidisciplinary phenomenon rich in meaning. This research seeks to address the need to examine local musical traditions not only from an aesthetic perspective, but also from its role in shaping the community's identity, morality, and ecological awareness. This background also emphasizes that preserving kungkuring is not merely a matter of preserving musical instruments, but also a matter of maintaining the foundations of social and cultural life in the agrarian communities of South Kalimantan amidst global change.

In the modern era, formal education often becomes trapped in a cognitive paradigm and neglects the cultural dimension. However, as ⁽¹²⁾ points out, education can be rooted in local culture, making it more contextual and relevant. The concept of ethnopedagogy offers a way to view culture as both a source of values and a learning tool. Kungkuring, in this case, can be positioned as a living curriculum,⁽¹³⁾ which functions to instill noble values through musical practice. Children learn by observing, imitating, and then directly participating in kungkuring games. This process reflects the principle of learning by doing ⁽⁸⁾ as well as the hidden curriculum ⁽¹⁴⁾ where collective, disciplinary, and religious values are naturally transmitted. The ethnopedagogy of kungkuring is becoming increasingly important in the context of contemporary education, which is facing a cultural identity crisis. Globalization and the penetration of popular culture often produce a generation that is more individualistic and less rooted in tradition. Therefore, incorporating the values of kungkuring into formal education can be a strategy to build a strong character in the younger generation that is rooted in local wisdom.

Based on the above description, it is clear that kungkuring is a multidisciplinary phenomenon containing social, pedagogical, spiritual, and ecological values. This research seeks to fill this gap in the literature by presenting an ethnopedagogical study grounded in ethnomusicology and anthropology. Thus, this research not only documents the tradition but also provides academic and practical implications for educational development, cultural preservation, and sustainable development in Indonesia.

METHOD

This study uses a qualitative approach with ethnographic methods, because the main objective of the study is to understand the educational values internalized in the practice of kungkuring music in the agrarian communities of South Kalimantan. According to Creswell (2013), qualitative ethnographic research allows researchers to explore symbolic meanings, cultural practices, and patterns of social interaction in the context of a particular community in depth. Therefore, this approach is considered most appropriate for studying living musical traditions passed down through social practices.

The research was conducted in Piani Village, Tapin Regency, South Kalimantan, and Malinau Loksado Village, Hulu Sungai Selatan Regency. These locations were chosen because they are areas that consistently maintain the kungkuring tradition, both in the context of traditional rituals, harvest celebrations, and communal social activities.

Research Subjects

The research subjects consist of: (1) Traditional figures and village elders, who act as guardians of tradition as well as witnesses to the historical development of kungkuring. (2) The kungkuring musician, who is the main actor in the performance practice. (3) The younger generation (children and teenagers), who are involved in the process of passing on traditions. (4) The general public, who participate in social activities and rituals where kungkuring is played. Subject selection was carried out using purposive sampling, taking into account active involvement in the kungkuring tradition as well as informative capacity in interviews.

Data collection technique

Data collection is carried out through three main techniques:

1. Participatory Observation: researchers were directly involved in kungkung game activities, both in the context of traditional rituals and communal performances. Observations recorded musical patterns, performance formations, social interactions, and symbolic meanings that emerged during the cultural practices.
2. In-depth Interview: conducted in a semi-structured manner with traditional leaders, performers, and the younger generation, questions focused on the meaning of kungkung, the values it teaches, the process of inheritance, and the challenges of preserving tradition in the modern era.
3. Data: in the form of photographs, audio recordings, and videos were collected to support analyses of organology, musical patterns, and performance context. Additionally, written documents in the form of customary records and local archives were used to corroborate the field data.

| No | Name | Age | Group |
|----|--------------|-----|-----------|
| 1. | Mr Panguaran | 74 | Artist |
| 2. | Mr Kusid | 56 | Craftsman |
| 3. | Mr Jumran | 60 | Player |
| 4. | Mr Sofyan | 54 | Player |

The data obtained from the three categories of informants artists, craftsmen, and performers indicate that kurung-kurung music is a cultural practice encompassing interrelated aesthetic, organological, and performative dimensions. Information from the artist group, represented in this study by Mr Panguaran (74 years old), provides deep insight into the aesthetic aspects, symbolic values, and the cultural transformation of kurung-kurung music within the socio-cultural context of the Dayak Meratus community. The perspective of an artist who has grown up within and actively participated in the tradition demonstrates how kurung-kurung music functions as a medium of expression, communication, and cultural identity preservation.

Meanwhile, data from the craftsman group, represented by Mr Kusid (56 years old), contribute to the understanding of the organology of the kurung-kurung instrument. The craftsman offers information related to material selection, construction techniques, and acoustic principles that determine sound quality. This knowledge shows that the production of kurung-kurung is not merely a technical process but also carries ecological dimensions, as it is closely linked to the availability and sustainable use of local bamboo. Thus, the craftsman's insights enhance the comprehension of the interrelationship between the musical instrument, the environment, and the cultural practices of the community.

The performer group, represented by Mr Ivan (60 years old), provides data on the performative aspects of the tradition, including rhythmic patterns, playing techniques, inter-player coordination, and the functional use of kurung-kurung in agrarian activities and ritual ceremonies. Through the performer's perspective, it becomes clear how this music is enacted in real contexts, including the social and collaborative dynamics that emerge during performances.

Data analysis

The data was analyzed using the following stages:

1. Data reduction sorts out relevant information from the results of observations, interviews, and documentation.
2. Categorization groups findings based on main themes, namely collectivity, discipline, spirituality, and ecology.
3. Interpretation interprets data by referring to ethnopedagogical, ethnomusicological, and cultural anthropological theories, so that findings can be contextualized within an academic framework.

Data Validity

To maintain validity, the research implemented the following strategies:

1. Source triangulation compares data from observations, interviews, and documentation.
2. Member check confirm the interpretation results with the source to ensure the appropriateness of the meaning.
3. Researcher reflexivity records the researcher's involvement and subjectivity so as not to obscure the data.

With this method, the research is expected to be able to provide a comprehensive picture of kungkuring music practices and the educational values contained therein.

RESULTS

Internalization of Educational Values Contained in Kungkuring Music in Agrarian Communities in South Kalimantan Province

This study emphasizes the importance of integrating these educational values into an ethnopedagogical-based formal education model so that the younger generation can understand, appreciate, and preserve kungkuring music as part of their cultural heritage. The study found that kungkuring music contains various educational values rooted in the local wisdom of agrarian communities, including:

Collective Values

Kungkuring musical performance in agrarian societies serves not only as a musical expression but also as a strong representation of collectivity in the social life of the community. Kungkuring performances are almost always performed in groups, whether in traditional ceremonies, community activities, or communal entertainment. This instrument produces a distinctive rhythmic pattern that can only be created when all players coordinate well. Thus, the success of a kungkuring performance depends not solely on individual skill, but on the harmony and cooperation between the players.

Agrarian societies view the kungkuring as communal property. No single individual claims sole ownership of the instrument. On one occasion, researchers witnessed children and adults gathering in the village hall to take turns playing the kungkuring.

Interview Mr Paguaran (traditional leader) said, "Kungkuring belongs to the village, not to any particular person. Anyone can play it, as long as they know the rules and the rhythm".

The statement above confirms the existence of a collective awareness that kungkuring is a medium of togetherness that transcends age and social status.

Furthermore, the value of collectivity is also evident in the process of passing it on to the younger generation. Children are usually introduced to the game by observing adults playing kungkuring. Once deemed capable, they are given the opportunity to try it, with direct guidance from their elders.

In an interview, Mr. Jumran said, "We learned from our parents, usually sitting along, watching, and listening. Eventually, we were encouraged to try, but we weren't allowed to play alone; we had to follow the rhythm of our friends." This participatory learning process shows that musical skills are never taught individually, but rather within a collaborative framework.



Figure 1. Kungkuring, Pipitak Jaya

Thus, the kungkuring serves as a social educational vehicle that instills the value of collectivity in the younger generation. Through musical practice, they not only hone their rhythmic skills but also internalize the values of mutual cooperation, solidarity, and togetherness that are the foundation of life in agrarian communities in South Kalimantan. Therefore, this research confirms that the kungkuring is not simply a musical

instrument, but a symbol of social cohesion that binds the community through shared musical experiences.

The traditional kungkuring musical performance, which developed in the agrarian community of South Kalimantan, is a tangible manifestation of the cultural heritage of an agrarian society steeped in the values of togetherness. The value of collectivity, a key aspect of community life, is reflected in every musical practice undertaken. Collectivity is not only present in the form of technical cooperation when playing instruments, but also in the social awareness that kungkuring is part of a shared identity that binds the community emotionally and culturally. Through the implementation of this value of collectivity, kungkuring It functions not only as a percussion instrument, but also as a medium for social education and character building in society.

In practice, kungkuring is almost never played individually. It requires the involvement of many people to create a harmonious rhythm. Field observations show that when kungkuring is played, players sit in a circle or line up in a row, creating a rhythmic musical unity. Each player has a specific role, some maintaining the basic beat, others providing variations. Harmonious sound can only be achieved if all players pay attention to one another. This condition indicates that the value of collectivity is internalized in the playing technique itself each individual cannot stand out, but must integrate into the rhythmic flow of the group.

Mr. Sofyan (kungkuring player) explained in his interview, “If you play kungkuring alone, the sound is dull and there’s no feeling. It has to be played with a group of people, then it feels alive.”

Kurung Kurung

Desa Malinau

The musical score for 'Kurung Kurung' from Desa Malinau is presented in four systems. Each system contains five staves, one for each instrument: Tinti, Capak, Tangkup, Landung, and Indungan. The time signature is 3/4. The notation uses eighth and sixteenth notes, with rests indicated by a 'z' symbol. The first system spans 5 measures, the second 6 measures, the third 11 measures, and the fourth 16 measures. The instruments play a rhythmic pattern of eighth and sixteenth notes, with some rests. The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#).

Figure 2. Score Kurung-Kurung Ensemble Performance in Malinau Village

The Kurung-Kurung music of Malinau Village features an ensemble structure consisting of tinti, capak,

tangkup, landung, and indungan, performed in a 3/4 meter with a swinging and dynamic rhythmic character. The rhythmic patterns of each instrument are arranged basaluk, forming a layered rhythmic texture in which the indungan maintains the basic tempo, while the tinti and capak provide accents that create variation and sonic depth. Harmony emerges through the overlapping rhythms and the contrasting timbres of the instruments—from the high-pitched tinti to the low indungan—producing a balanced palette of natural sound colors. The performance dynamics develop collectively, reflecting the social and spiritual expressions of the Dayak Meratus community. Overall, this composition illustrates the harmony between humans, nature, and communal togetherness.

This statement underlines the societal view that the success of a performance depends not on individual ability, but on the quality of social interaction between the performers. Thus, kungkuring instills the understanding that togetherness is the key to harmony, both in music and in everyday life.



Figure 3. Brackets in Malinau Village, Loksado

The collective value of kungkuring is also reflected in how the community understands instrument ownership. Unlike modern instruments, which are typically privately owned, kungkuring is considered communal property. These instruments are typically kept in village halls or the homes of traditional leaders, allowing anyone who wishes to play them. This communal ownership teaches the community the importance of sharing and a sense of collective responsibility for cultural heritage.

In one observation, researchers witnessed children just learning to play kungkuring without any strict prohibition from adults. One young man even remarked, “This kungkuring belongs to the village; anyone can play, as long as they know the rules.” This demonstrates that the community instills values of inclusivity and openness, where every individual has the right and opportunity to participate. This situation indirectly strengthens a sense of shared ownership of the tradition, which is a crucial foundation for the sustainability of local culture.

The implementation of collectivist values is increasingly evident in the process of passing down kungkuring to the younger generation. Children typically begin learning by observing adults perform, then gradually become involved in group practice. There is no formal teaching process like in modern education, but rather a participatory learning model that relies on collective experience.

Mr Adur (agrarian community) said in an interview “We didn’t learn from books, but by playing along. At first, we were told to just sit and listen to the sounds. Once we could follow the rhythm, we’d pick up the instruments”.

The statement above reflects a learning model based on the principle of learning by doing, which occurs collectively. The younger generation is taught not only technical skills but also the values of togetherness, discipline, and solidarity through direct participation in musical practice. Thus, kungkuring serves as a means of cultural education that instills the value of collectivity in the next generation.

Beyond musical practice, the value of collectivity is also evident in the social context in which the kungkuring is played. This instrument is often present at traditional ceremonies, harvest celebrations, and certain rituals. On each occasion, the kungkuring is always played collectively and attended by all levels of society. This makes

the kungkung a unifying medium for the community, where everyone feels a role in preserving the tradition.

In one traditional ceremony observed by researchers, kungkung was played in conjunction with a communal work activity. The performers not only produced rhythmic sounds but also created an atmosphere that fostered a sense of togetherness among the participants. This situation suggests that kungkung functions as a social bond that strengthens community cohesion. Collectivity is not only interpreted as togetherness in music, but also as solidarity in broader social life.

The collective value of kungkung is closely linked to the spirit of mutual cooperation characteristic of agrarian societies. Like communal farming (*bahuma*), kungkung also demands cooperation without individual dominance. The rhythmic sound produced by collective tapping symbolizes that togetherness is the primary force in community life.

Interview with Mr Unuy (Kungkung player) said, "If the rhythm isn't consistent, the sound will break up, which isn't good. Just like life, if you're not in harmony, it's going to be chaotic". Above expression demonstrates that kungkung serves as a medium for reflecting social life, where togetherness and solidarity are key requirements for achieving harmony. Thus, playing kungkung is not only a musical activity, but also a metaphor for the social life of an agrarian society that emphasizes the principle of mutual cooperation.

From an educational perspective, kungkung serves as a vehicle for character development in the younger generation. The values of collectivity internalized in the game teach the importance of cooperation, tolerance, and mutual respect. Children who learn to play kungkung not only acquire musical skills but also learn the discipline of following a shared rhythm and respecting the roles of others.

The implementation of this collectivity value aligns with the principles of ethnopedagogical education, where local culture serves as a source of values for character formation. Through kungkung, the younger generation is taught that togetherness is more important than individual interests. This is highly relevant to the challenges of modernization, which tends to foster individualism, making kungkung an effective means of reinstilling the spirit of collectivity.

In the contemporary context, the collectivity inherent in kungkung faces challenges due to social change and the influx of modern culture. Younger generations tend to be more attracted to popular music that is individualistic and digitally based. However, research shows that the Piani community continues to strive to maintain the kungkung tradition by emphasizing the value of togetherness that is their cultural identity. Revitalization efforts are carried out by involving kungkung in official events, cultural festivals, and school activities. This demonstrates that despite facing the currents of modernization, the collectivity values embodied in kungkung remain relevant and adaptable to new contexts. Thus, the implementation of collectivity not only takes place at the traditional community level but can also be extended to formal education and contemporary cultural activities.

Kungkung music of the Piani community demonstrates how a traditional instrument can serve as a medium for building social solidarity, cultural inheritance, and character education. Collectivity is reflected in various aspects—from the playing method that requires cooperation, communal ownership, participatory inheritance processes, to its role in binding the community in rituals and social activities. More than just percussion music, kungkung serves as a symbol of collective identity that strengthens social cohesion and emphasizes the importance of mutual cooperation in the lives of agrarian communities. Therefore, this study confirms that the collectivity values embodied in kungkung have broad relevance, both in the context of cultural preservation, strengthening education based on local wisdom, and efforts to build the character of the younger generation who value togetherness. With this academic documentation, it is hoped that kungkung will not only be seen as a relic of the past, but also as a living cultural heritage that can continue to inspire in facing social dynamics in the modern era.

The findings regarding group performance and communal ownership indicate that the kungkung functions as a primary medium for learning the value of togetherness. This aligns with the concepts of Merriam and Blacking, which emphasize that traditional music is an expression of social structure. The learning process carried out through observational learning and active participation reflects a model of communal apprenticeship that forms the foundation of ethnopedagogy in agrarian communities.

Discipline Values

In the context of research on the value of discipline in ethnic education, this concept can be clearly linked to the object of research, traditional kungkung music originating from South Kalimantan. Kungkung music, played using bamboo, is an integral part of the social and cultural life of the local agrarian community, and has a close relationship with ethnic education, especially in shaping the character and discipline of individuals in the community. This study explores how the values of discipline, which are one of the main objectives in ethnic pedagogy, are applied in the context of education based on this traditional music.

Ethnic education, in theory adapted from the concept of "folk pedagogy," aims to shape a comprehensive and harmonious personality by internalizing the values prevailing within an ethnic group. This education is more

empirical, relying on experiences passed down through daily practice, direct observation, and oral tradition. In this case, the value of discipline encompasses not only adherence to formal rules but also touches on moral and social aspects passed down in the form of cultural values, including how a person interacts with their community and environment.

In South Kalimantan, kungkuring music is not just 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, kungkuring can be seen as a form of folk pedagogy that teaches discipline through a practical process that connects cultural knowledge with social skills.

In kungkuring 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 kungkuring correctly, but also engages in disciplinary values, such as regular practice, group cooperation, and respect for the rules of the game.

Kungkuring 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 learning this music, 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 kungkuring teaches balance and harmony, which are also core values in ethnic education. This learning process places greater emphasis on direct experience and observation of the performance of music within a larger social context.

Ethnic education perspective Kungkuring music plays a crucial role in shaping a comprehensive and harmonious ethnic subject, as defined in the concept of ethnic pedagogy. This ethnic subject is not merely someone who has mastered musical techniques, but also someone who has internalized social and cultural values through the music. In this case, the ethnic subject formed through kungkuring music is an individual who possesses not only musical expertise but also discipline in upholding traditions, responsibility for the group, and an attitude that demonstrates respect for the collective values of society.

Education woven through kungkuring music enables individuals to develop holistically, deepening not only technical aspects but also ethical and social values that underpin their cultural identity. In other words, learning kungkuring 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.

As with the general goal of ethnic pedagogy, which is to develop a comprehensive and harmonious personality, kungkuring 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, kungkuring is not just a musical instrument, but also a method for introducing and teaching disciplinary values that are essential to social life.

In a society that still relies on oral traditions and informal learning, kungkuring 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.

This research shows that kungkuring 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. Kungkuring music teaches the younger generation about the importance of discipline, cooperation, and respect for tradition, which are the core of ethnic education and folk pedagogy. By integrating discipline into the process of learning kungkuring, the community not only preserves traditional art but also forms individuals with comprehensive and harmonious personalities, in accordance with the goals of ethnic pedagogy. This music, thus, plays an important role in maintaining the cultural and social identity of the agrarian society of South Kalimantan, while forming ethnic subjects who are able to apply these values in everyday life.

In the practice of kungkuring music, discipline is crucial, as each player must adhere to the rules and structure of the game to produce harmonious and effective music. Kungkuring music, played on bamboo instruments, requires good coordination between players, as well as precision in following the established rhythm and melody. The following demonstrates the application of discipline in the practice of kungkuring music:

1. Adherence to the rhythm and structure of the game. In kungkuring music, each player must adhere to the rhythm and tempo that has been set together. Each instrument has a specific role in forming the overall harmony, and discipline is essential to ensure that no one dominates or is late in playing their instrument. Players must be disciplined in following the time and maintaining a consistent tempo so that

the result of their playing is harmonious and orderly music. This reflects the value of discipline in music playing, where each individual plays according to a predetermined part.

2. Regular practice to improve the skills of kungkuring musicians Younger players, especially beginners, must practice regularly to master the techniques of playing their bamboo instruments. Regular and disciplined practice is necessary to achieve good technical skills, such as rhythm, pitch, and precise playing. Discipline in practice is key to improving individual skills and maintaining the quality of musical performances, as well as maintaining consistency in each performance.

3. Respecting practice and performance times , kungkuring musicians are also required to be disciplined with time. They must arrive on time for practice and performances, and adhere to the group's agreed-upon schedule. This punctuality is essential for the group to practice effectively, prepare well for performances, and ensure that all players are ready on time. This discipline in respecting time demonstrates a sense of responsibility towards the group and a commitment to maintaining the quality of the performance.

4. Responsibility for musical instruments : Every kungkuring musician has a responsibility for the instruments 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 properly to ensure sound quality is maintained. This demonstrates personal responsibility, which is part of the discipline involved in maintaining the quality of their playing.

5. In the kungkuring musical game , each player must be able to work together with other group members. Discipline in communicating, listening, and adapting to group members is very important . 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 shows that discipline is not only in an individual context, but also in a group context, where each group member must work together to achieve maximum results.

Kungkuring 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 commitment, and personal responsibility strengthen the quality of the music and foster mutual respect among the group's players. Thus, kungkuring music serves as a vehicle for instilling the value of discipline in the social and cultural life of the community.

The strict rhythmic structure and time discipline reflect a pattern of embodied learning, in which knowledge is cultivated through direct practice and bodily habituation. In accordance with folk pedagogy theory, values are not transmitted through lectures but through active engagement in community practices. The discipline of caring for the instrument strengthens group identity and reinforces social responsibility.

Spiritual Values

Kungkuring musical form , which developed in Piani District, South Kalimantan, holds profound spiritual values. This instrument is not only seen as a product of material culture in the form of a percussion instrument, but also as a symbol of religiosity and the community's belief in transcendental powers. The early history of the emergence of kungkuring is even closely related to the ritual practice of exorcising supernatural beings known as Hantu Dundun . This belief places kungkuring as a sacred medium that functions to protect the community's lives from disturbances from the unseen world. Thus, spirituality is at the core of kungkuring , both in musical practice and in the belief system of the agrarian community.

Observations show that the kungkuring is often played during traditional ceremonies or rituals with religious overtones. The resulting rhythmic sounds are not merely interpreted as entertainment, but as a symbolic medium for providing spiritual protection. In the past, the kungkuring was used in rituals to ward off evil spirits believed to kidnap children when their parents were away for their manugal (or religious gatherings). In this context, the kungkuring's rhythm was believed to create a "sound shield" that protected the village.

A traditional leader (Paguaran) said in an interview, "The sound of the kungkuring is like a prayer. If played by a group, evil spirits know that the village is being guarded. That's why children used to wear brass bracelets so that if a ghost carried them, the sound would be known."

The statement above shows that the kungkuring is seen as a sacred instrument that connects humans with supernatural powers, as well as being a means of maintaining balance between the real world and the spirit world. The spiritual value of the kungkuring is also evident in the way the community treats the instrument. It should not be played carelessly or at times considered taboo, such as midnight, without customary reason. Children who are just learning to play the kungkuring are taught to respect it as something of sacred value.

In an interview with Pa Unuy (kungkuring player), he said, "When playing kung kung, you have to know the timing. You can't just hit the ball randomly, because that could be considered disturbing the spirits who hear it."

This demonstrates the existence of customary rules that emphasize respect for the instrument. The sacredness of the kungkung demands caution, discipline, and respect. Thus, the kungkung serves as a medium for spiritual education for the younger generation, learning that music is not just about sound but also contains sacred values related to belief systems. Kungkung is played in groups, and in this atmosphere, a collective spiritual experience emerges. The resulting rhythmic sounds create a special atmosphere that fosters a sense of togetherness and inner peace. The community believes that by playing kungkung together, they strengthen the spiritual bonds that protect the village from the threat of supernatural disturbances and disasters. During a traditional celebration, researchers observed kungkung being played collectively in the village hall. The repetitive rhythm of the beats created a silent yet solemn atmosphere, as if drawing the participants into a shared spiritual experience. One young player said, "When we play kungkung together, it feels like praying together. There's a sense of calm and security." This demonstrates that kungkung has a spiritual function that binds the community together in a transcendental experience.

Besides serving as a means of protection, the kungkung game also serves as a medium for spiritual reflection. The rhythmic sound of the drums striking the ground is believed to symbolize humanity's connection to the earth and the universe. On some occasions, the kungkung game is played after the harvest as an expression of gratitude for the abundant harvest.

An informant named Pa Yangah (Community) said, "If the harvest is successful, we play kungkung so that the ancestral spirits know we are grateful."

This expression demonstrates that music is not merely seen as entertainment, but as a symbol of gratitude and collective prayer. Thus, kungkung serves as a spiritual means to maintain harmony between humans, nature, and ancestors, in keeping with the philosophy of life of agrarian societies. The spiritual values inherent in kungkung also play a role in shaping societal morality. Young people who learn to play kungkung not only acquire technical skills but are also taught to understand the spiritual meaning behind the instrument. The sacredness of kungkung teaches humility, awareness of a higher power, and the importance of maintaining balance in life. From an ethnopedagogical perspective, kungkung serves as an educational medium that instills religious values in young people. Children learn that music is not merely entertainment, but rather part of a value system that must be respected. This aligns with the function of traditional education, which is to shape individuals who are not only skilled but also possess spiritual depth and moral responsibility.

In the contemporary context, the spiritual value of the kungkung faces challenges due to social change and globalization. The younger generation is now more familiar with modern music through digital media, which tends to be devoid of spirituality. Nevertheless, the Piani community still strives to preserve the sacred dimension of the kungkung by incorporating this instrument into traditional ceremonies, cultural festivals, and educational activities.

Revitalization efforts are also evident in the introduction of kungkung in local schools as part of local culture-based arts education. Art teachers emphasize not only the musical aspects, but also the spiritual significance and sacred history inherent in kungkung. In this way, spiritual values are still taught to the younger generation, albeit in a format more contextualized to the modern educational world.

The spiritual values inherent in kungkung music contribute significantly to the nation's cultural richness. This instrument symbolizes the diversity of spiritual traditions in Indonesia, where music serves not only as an aesthetic expression but also as a religious and symbolic medium. By documenting and preserving the spiritual values of kungkung, this research helps strengthen collective awareness that local cultural heritage has broad relevance to modern society.

Kungkung music shows that traditional music can be a means of symbolic communication with the transcendental world, as well as a medium for moral and religious education. The sacredness of kungkung is evident in the ritual context, the special treatment of the instrument, and the collective experience of the community in playing its rhythmic sounds. Through this practice, the Piani community affirms the belief that human life is always in a relationship with supernatural powers, ancestors, and the universe. Therefore, this study emphasizes the importance of preserving kungkung not only as a traditional musical instrument, but also as a spiritual heritage that shapes the identity and morality of the community. By understanding the spiritual values contained within, kungkung can continue to live as a medium connecting tradition, culture, and religiosity, while also serving as inspiration in facing the challenges of modernization.

kungkung musical performance that developed in the Piani community, South Kalimantan, represents the close relationship between art, culture, and spirituality. For the local community, the kungkung is not only a percussion instrument that produces rhythmic sounds, but also an instrument with sacred meaning and serves as a medium of communication with supernatural powers and ancestors. Its early history, associated with the exorcism of the Dundun ghost, reinforces the instrument's religious significance. Therefore, every kungkung performance is not merely performed for aesthetic purposes, but also becomes part of a socio-religious ritual that maintains harmony between humans, nature, and the transcendental realm.

In an ethnopedagogical context, this demonstrates that kungkung is a local culturally based educational

tool that instills religious and spiritual values in the younger generation. Through performances rich with symbolic meaning, communities learn to view life as part of a larger cosmic order, where humans, ancestors, and nature are interconnected through sound and rhythm.

Field research shows that kungkuring is often performed at traditional events with a strong spiritual dimension, such as harvest thanksgiving rituals, village safety ceremonies, and commemorations of certain traditions. In each of these occasions, kungkuring performances are positioned as a core part of the event, not simply an additional entertainment.

Researchers' observations during a harvest thanksgiving ritual revealed that the kungkuring performance began after a traditional prayer. The performers sat in a circle and rhythmically struck the ground with their instruments. The resulting sounds echoed, creating a solemn atmosphere that immersed the ritual participants in a sacred atmosphere. A traditional elder, interviewed after the performance, remarked: "Kungkuring is not just for entertainment, but also to summon blessings and ward off disaster. When the sounds are in unison, the ancestral spirits know we are giving thanks." This statement indicates that the Piani community understands the kungkuring performance as a collective prayer conveyed through a musical medium. The resulting rhythm is considered a form of symbolic communication with the spiritual world, thus embodying profound spiritual values.

The spiritual value of the kungkuring performance is also evident in the symbolism of the sounds produced. The repetitive, simultaneous rhythmic beats are believed to possess magical powers. According to local belief, the sounds of the kungkuring can serve as a "signal" to ancestral spirits that the community is gathering, praying, and seeking protection.

Kungkuring performances cannot be performed haphazardly. Communities have customary rules governing when, where, and in what context this instrument may be played. Observations indicate that kungkuring is typically not played at night without a clear reason, as it is believed to attract evil spirits. Children are also taught from an early age to respect this instrument and not treat it as mere plaything.

A Mr Paguaran (traditional elder) emphasized in an interview: "If you play it incorrectly, it can be considered disrespectful to the ancestral spirits. That's why children are taught to know the timing and rules of the game". This rule demonstrates that the kungkuring is positioned as a sacred instrument that must be treated with the utmost respect. This sacredness emphasizes the spiritual values implemented in every aspect of the performance, from preparation and procedure to execution.

One important aspect of implementing spiritual values is the collective experience felt by the community when kungkuring is performed. This performance is always performed collectively, fostering a sense of unity grounded in spirituality. The simultaneous rhythmic sounds create an atmosphere that transports both performers and audience to a shared transcendental experience. Observing a performance the night before a village safety ritual, researchers noted that all participants appeared immersed in a silent and solemn atmosphere.

This quote illustrates how the kungkuring performance provides a collective spiritual experience, instilling a sense of security, serenity, and protection from supernatural powers. Thus, this performance not only strengthens the religious dimension of the community but also strengthens social bonds through shared spiritual experiences.

Within an ethnopedagogical framework, kungkuring performances serve as a means of spiritual education for the younger generation. Through direct participation in the performances, children and adolescents are taught not only musical skills but also the religious values they embody.

Mr Yangah (agrarian society) said: "When we learned to play the kungkuring, we learned not only how to strike it, but also what it meant. Our parents told us not to play it carelessly, because it's a traditional instrument. So we learned to respect tradition".

This learning experience demonstrates that kungkuring performances serve as a medium for internalizing spiritual values. The younger generation understands that music is not merely entertainment but also has religious significance that must be preserved. This process strengthens collective awareness of the importance of spirituality as a foundation for social and cultural life. Kungkuring performances also serve as a means of spiritual reflection for the Piani community. The sound of the drums striking the ground is seen as a symbol of humanity's connection to the earth, nature, and the cosmos. This reinforces ecological and religious awareness that human life is inseparable from the order of the universe.

Mr. Ivan (Kungkuring Player) said: "When we slam the cage to the ground, it means we are one with the earth. We are reminded to always protect nature, because nature also protects us". This quote demonstrates that kungkuring performances serve as a vehicle for affirming ecological spirituality, namely the belief that preserving nature is part of human spiritual responsibility. Such reflections demonstrate how traditional musical performances can serve as a means of moral and religious learning that remains relevant today.

In contemporary dynamics, the spiritual values inherent in kungkuring performances face the challenges of modernization. The younger generation tends to be more familiar with popular music that no longer contains a religious dimension. Nevertheless, the Piani community is trying to revitalize the spiritual values of kungkuring

by including this instrument in cultural festivals, official regional events, and arts lessons in schools. A traditional elder stated: “If we teach kungkurung in schools, it’s not just the sound that’s important. Children must also understand its meaning. Otherwise, its traditional and spiritual values will be lost.” This statement demonstrates an awareness that preserving kungkurung is not only about maintaining the musical aspect, but also about preserving the spiritual values contained within. This revitalization is a form of adaptation to keep spirituality alive amidst changing times.

From an ethnopedagogical perspective, the implementation of spiritual values in kungkurung performances demonstrates that education does not always take place in formal classrooms but can be realized through local cultural practices. Kungkurung performances teach the younger generation to appreciate the sacred, understand the religious meaning of art, and instill moral awareness and social responsibility. Thus, kungkurung performances can be understood as a living curriculum, where spiritual values are naturally inherited through participation in tradition. This aligns with the view that education based on local culture can strengthen national character and identity amidst the currents of globalization.

Kungkurung musical performances in the Piani community demonstrates that traditional art has a function far beyond aesthetics. This performance is a sacred medium that connects humans with the supernatural world, ancestors, and the universe. Spirituality is manifested in customary rules, sound symbolism, collective experiences, and life reflections internalized in musical practices. By understanding the spiritual values contained within, kungkurung performances can continue to be preserved as a cultural heritage and a means of moral and religious education for the younger generation. Therefore, this study emphasizes the importance of preserving kungkurung not only as an aesthetic heritage, but as a spiritual identity of the agrarian community of South Kalimantan that is relevant to the present day.

The fact that kungkurung plays a role in spirit-banishing rituals, village protection, and harvest thanksgiving ceremonies demonstrates its strong religious function. This aligns with sound symbolism theory, which posits that music can serve as a medium of communication with the supernatural realm. The spiritual values instilled in children strengthen morality, cosmological awareness, and reverence for transcendent forces—hallmarks of traditional religion-based education.

Ecological Harmony

kungkurung music tradition, developed in the Piani community of South Kalimantan, not only possesses aesthetic, social, and spiritual dimensions but also holds profound ecological values. In an agrarian society, traditional music is born from a close connection with nature. Kungkurung are made from natural materials such as bamboo, rattan, and wood, all sourced from the forests surrounding the Meratus Mountains. The process of making, using, and performing them reflects the community’s ecological awareness of maintaining a balance between humans and the environment. Therefore, the value of ecological harmony is an important aspect internalized in the kungkurung tradition.

Ethnopedagogical perspective This value is highly relevant to understand as a form of ecological education based on local culture. Through traditional music, communities learn to respect nature as a source of life, maintain environmental sustainability, and instill the principles of ecological harmony in future generations. Thus, kungkurung serves not only as a cultural expression but also as a living and tangible means of environmental education.

This demonstrates that the kungkurung is made entirely from natural materials. Bamboo was chosen as the primary material due to its strength, flexibility, and distinctive resonance. Rattan is used to bind certain parts, while soil provides the resonance medium when the instrument is struck. This entire process demonstrates that the kungkurung is a product of creativity rooted in local wisdom in utilizing natural resources. However, what’s interesting is the ecological awareness that accompanies the use of this material. People don’t take bamboo indiscriminately, but rather adhere to customary rules that prohibit cutting down entire clumps. Kungkurung player, who usually helps Mr. Kusid in looking for materials to make kungkurung explain: “When you harvest bamboo, don’t cut it all down. Choose only the old ones so there’s a replacement. Once we run out, we won’t be able to make any more cages. That’s a legacy from our ancestors.”

The statement above confirms the principle of conservation in traditional practices. Communities understand that the sustainability of the kungkurung is highly dependent on the preservation of bamboo, so they maintain the forest ecosystem so that this instrument can be passed down to future generations. This ecological awareness teaches that preserving nature is not just a practical necessity but also a cultural responsibility. During observations, researchers found that the kungkurung -making process involves the involvement of children and adolescents. They are invited by their parents or elders to search for bamboo in the forest, learn to select the right stems, and understand how to cut them without damaging the clump. This process not only transfers technical skills but also instills the value of ecological awareness.

A young man interviewed stated: “When I was little, my father took me into the forest. He said, ‘This bamboo is alive too, and you shouldn’t cut it down carelessly. You have to ask permission and don’t be greedy’”.

This statement illustrates how the learning process in the kungkuring tradition is imbued with environmental values. The younger generation is taught to view bamboo not simply as a material, but as a vital part of life that must be respected. Thus, kungkuring -making serves as a living curriculum that teaches ecological principles through real-life experiences kungkuring performance. This instrument is played by striking the ground, so the sound produced is not only generated by the bamboo but also by its interaction with the earth. This creates a symbolism that humans and nature are interconnected through rhythmic sound.

In an interview, a senior player explained: “When we play kungkuring, we not only make music, but we also talk to the land. The land is our mother, the source of our life. So if we stomp it, it means we are reminding ourselves to always take care of the earth.” This symbolism demonstrates how the kungkuring performance serves as an ecological reflection. The repetitive drumming sounds represent the realization that humans cannot live without harmony with nature. From this perspective, kungkuring serves as a pedagogical instrument that teaches the importance of maintaining ecological balance.

Kungkuring is often performed in harvest rituals and other traditional ceremonies related to the natural cycle. In harvest rituals, for example, kungkuring is played as an expression of gratitude for the harvest. This confirms that kungkuring has an ecological function, reminding people that harvests are achieved through a harmonious relationship with nature. Observing a harvest ceremony, researchers noted that kungkuring performances took place after the community gathered the harvest. The drumming sounds were played together, accompanied by prayers and dancing.

A community leader explains: “If the harvest is successful, we play kungkuring (a kind of cage) so nature knows we’re grateful. If we’re greedy and forget, next year’s crop could fail”. The above expression demonstrates the ecological awareness embedded in tradition. Music is used as a medium to strengthen spiritual connections with nature, while also serving as a reminder that environmental sustainability determines the survival of society. The ecological values embedded in kungkuring are also implemented as a means of educating the younger generation. Children are not only taught playing techniques but also encouraged to understand the ecological meanings inherent in the music. This learning process occurs naturally within the social space of the community.

In the philosophy of agrarian societies, humans, nature, and spirituality are three inseparable entities. The kungkuring game reflects this philosophy through the sounds produced by the interaction of bamboo, soil, and humans. The harmony of the resulting sounds illustrates the ecological harmony that must be maintained in daily life.

A traditional elder asserted: “If the kungkuring sounds harmonious, it means we live in harmony with nature. If it sounds chaotic, it’s a sign we need to reflect; perhaps there’s something wrong with the way we treat nature”. This philosophy demonstrates that kungkuring is understood as a metaphor for ecological life. Traditional music plays become a way for people to read and reflect on their relationship with nature. This demonstrates that ecological values are not only practical but also philosophical.

Although the value of ecological harmony is embedded in the kungkuring tradition, modernization presents significant challenges. The influx of popular culture has led the younger generation to become more interested in modern music that is detached from the ecological dimension. Furthermore, environmental damage from forest exploitation threatens the availability of bamboo, the primary material for kungkuring.

This statement illustrates a real ecological crisis. The sustainability of kungkuring is highly dependent on forest conservation. If the forest ecosystem is damaged, this musical tradition is also threatened with extinction. Therefore, revitalizing the tradition must be accompanied by environmental conservation efforts. To address this challenge, the Piani community has begun revitalizing the tradition by incorporating kungkuring into educational programs and cultural festivals. This effort not only preserves the music but also teaches ecological values to the younger generation.

Thus, kungkuring becomes an important instrument in local culture-based environmental education. The values of ecological harmony it embodies can serve as a foundation for building ecological awareness in future generations. From an ethnopedagogical perspective, the implementation of ecological harmony values in kungkuring demonstrates how local culture can serve as a contextual learning resource. This tradition teaches that preserving the environment is not only an ecological obligation, but also a cultural and spiritual one.

Kungkuring can be understood as a living curriculum that integrates art, culture, and environmental education. Through traditional musical practices, communities learn to live in harmony with nature, respect resources, and instill ecological awareness in the younger generation. These values are highly relevant to develop in the context of modern education, particularly in the face of the global environmental crisis. The implementation of ecological harmony values in the kungkuring music of the Piani community demonstrates the close connection between art, culture, and the environment. From the choice of materials, the manufacturing process, performance practices, to the underlying philosophy, kungkuring always reflects a deep ecological awareness. This instrument is not just a musical instrument, but a medium for environmental education that teaches the principle of harmony between humans and nature.

By preserving the kungkuring tradition , the Piani people simultaneously safeguard the forest ecosystem

and environmental sustainability. Therefore, this research confirms that kungkung is both a cultural and ecological heritage that must be preserved, both through formal education and daily cultural practices. Thus, the value of ecological harmony within kungkung is a crucial contribution to efforts to build a sustainable civilization in harmony with nature.

Traditional music is fundamentally born from the pulse of community life. It is not merely an aesthetic expression, but also a reflection of the social, spiritual, and ecological experiences of its supporting communities. This is evident in the practice of kungkung, a percussion instrument typical of the Piani people of Tapin Regency, South Kalimantan. The kungkung is played by striking bamboo sticks on the ground, producing a simple yet distinctive rhythmic sound. This tradition has been passed down through generations and is an integral part of the agricultural life of the people on the slopes of the Meratus Mountains. Kungkung music in performances demonstrates the complex function of traditional art. Performances are not solely oriented toward entertainment, but also encompass social, spiritual, and pedagogical dimensions. Through performance, communities affirm cultural identity, strengthen social bonds, and convey religious and ecological messages crucial to collective survival. Therefore, understanding the implementation of kungkung in performances means viewing this music as a multidimensional phenomenon that lives within a cultural context, not simply as the sounds produced by instruments.

Kungkung performances typically take place within the context of traditional events, such as harvest thanksgiving, village safety ceremonies, or social celebrations. The performance begins with preparations involving the community, including setting up the instruments, arranging the venue, and determining the sequence of events. The performers typically consist of groups of adult men and young men, although on some occasions women and children also participate.

Performance formations can vary. Sometimes the performers stand in a line, while others stand in a circle. Each performer holds a bamboo pole and strikes the ground with a regular rhythm. The resulting sound comes from the combination of the resonance of the bamboo and the earth, producing a unique acoustic effect. The rhythm is repeated, but variations arise through rhythmic improvisation by some performers. Synchrony and regularity of the rhythm are key to a successful performance.

Kungkung player explains; “You can’t play kungkung alone. You have to listen to your teammates’ sounds and be in unison. Otherwise, the rhythm will be messed up. So, what’s important isn’t just the sound, but the sense of togetherness”. This description demonstrates that the structure of kungkung performances emphasizes collective harmony. Music is not interpreted as an individual achievement, but rather as the result of harmonious social interaction. Kungkung performances always involve broad community participation. There is no strict boundary between performers and audience; both are equally part of the cultural event. Audience members often join in with their voices, dance, or tap their feet to the rhythm. Thus, the performances create a collective atmosphere that strengthens social solidarity.

This quote demonstrates that the implementation of kungkung in performances serves as a means of strengthening social ties. Music serves as a medium for strengthening community cohesion, creating a sense of shared belonging, and strengthening communal identity. Within an ethnopedagogical framework, this teaches the younger generation that life should be lived with a spirit of togetherness, not individualism.

Beyond its social function, kungkung performances are imbued with spiritual significance. Its early history, associated with the exorcism of the Dundun ghost, suggests that the instrument has sacred roots. To this day, kungkung is often played in ritual contexts to invoke safety, ward off disaster, or express gratitude for a bountiful harvest. Harvest rituals often involve playing kungkung after traditional prayers. The repetitive pounding sounds are understood to represent collective prayer conveyed through the medium of sound.

Thus, kungkung performances contain a spirituality that strengthens the community’s religious awareness. These values are internalized by the younger generation through direct experience in the performances. They learn that music can be a means of spiritual devotion, not just entertainment.

Kungkung performances also teach the value of ecological harmony. This instrument is made from bamboo collected from the surrounding forest. The way it is played by striking the ground reflects the symbolic connection between humans and the earth. Thus, each performance is a symbolic statement about the importance of maintaining ecological harmony.

Mr. Ivan (player brackets) reveal “When we slam the cage to the ground, it’s like reminding ourselves not to destroy nature. Because if the forest is gone, the bamboo will be gone, and there will be no more cages”.

This statement demonstrates the ecological awareness embedded in musical practice. Kungkung performances serve as a means of environmental education, teaching the younger generation the importance of preserving nature for the survival of culture. Kungkung performances also serve as a primary medium for cultural transmission. Children typically learn by watching and then participating in the performance alongside adults. There is no formal curriculum, but learning occurs through observation, participation, and hands-on experience.

Mr. Yandi (player) kungkung) who is now a skilled player said: “When I was little, I often watched.

Eventually, I was invited to try it. At first, I just slowly tapped along, but eventually, I could follow the rhythm". This learning model reflects the learning-by-doing principle typical of traditional education. Performances become collective learning spaces where young people acquire musical skills as well as social, spiritual, and ecological values. More broadly, the implementation of kungkuring music in performances serves as a marker of the cultural identity of the Piani community. Each time it is performed, kungkuring represents local pride. Its presence at cultural festivals or official local government events demonstrates that this traditional music belongs not only to a small community but also to the very identity of South Kalimantan.

Thus, kungkuring performances serve as a representation of cultural identity, strengthening the Piani community's position within the broader cultural framework. Although still alive, the implementation of kungkuring performances faces significant challenges in the modern era. Younger generations are increasingly exposed to popular music disseminated through digital media. Furthermore, forest destruction due to natural resource exploitation threatens the availability of bamboo, the primary material for instruments.

These challenges demonstrate that preserving kungkuring performances requires adaptive strategies. One approach is through integration into formal education, cultural festivals, and academic documentation to ensure the younger generation remains familiar with them. From an ethnopedagogical perspective, kungkuring performances are an effective educational tool. They teach the values of collectivity, spirituality, rhythmic discipline, and ecological awareness. Education is not delivered through lectures or textbooks, but through direct experience in cultural practices. Performances can be understood as a living curriculum, where noble values are transmitted naturally through engagement with traditional music. Thus, kungkuring serves as a contextual character education medium, suited to the needs of agrarian communities, while also relevant to the challenges of globalization, which often encourage individualism and environmental degradation.

Kungkuring music in the performance demonstrates the complex function of traditional art in the Piani community. The performance is not merely a form of entertainment, but also a medium for social togetherness, collective spiritual prayer, ecological reflection, youth education, and the affirmation of cultural identity. Each stroke of the bamboo on the ground symbolizes the connection between humans and each other, their ancestors, and the universe. By understanding the implementation of brackets in the performance, we can see that traditional art is a multidimensional vehicle that unites art, culture, spirituality, and education. Therefore, preserving the kungkuring performance means preserving the noble values that underpin the life of the agrarian communities of South Kalimantan.

The customary rules regarding bamboo selection and the prohibition against cutting entire clumps indicate the presence of traditional ecological knowledge. TEK (Berkes) emphasizes the reciprocal relationship between humans and the environment, and the kungkuring serves as a medium through which the community transmits ecological awareness across generations. The sound produced when the bamboo strikes the ground functions as a musical representation of this relationship. The kungkuring performance integrates the values of collectivity, spirituality, discipline, and ecology within a single cultural practice. This demonstrates that the performance functions as a living curriculum an educational process that operates through active community participation. Such a model reflects a holistic educational approach that is relevant for strengthening the character of younger generations amid the challenges of individualism and environmental degradation.

CONCLUSION

This research confirms that kungkuring music in the agrarian communities of South Kalimantan is not simply a bamboo percussion instrument, but rather an intangible cultural heritage rich in educational value. This tradition demonstrates the integration of social, spiritual, ecological, and pedagogical dimensions internalized through daily musical practices. First, the value of collectivity is reflected in the playing practice, which is always carried out in groups. Musical harmony can only be achieved if each player maintains rhythmic synchrony, making kungkuring a medium for learning mutual cooperation, solidarity, and togetherness. The inheritance process also takes place in a participatory manner, demonstrating a model of community-based learning that is unique in traditional education. Second, the value of discipline emerges through players' adherence to rhythmic rules, regular practice, punctuality, and responsibility for maintaining the instrument. Kungkuring teaches that order and consistency are prerequisites for achieving harmony, while also shaping the disciplined character of the younger generation through direct experience in cultural practices. Third, the value of spirituality is evident in the function of kungkuring in traditional rituals and community religious practices. The rhythmic sounds are seen as collective prayer, a medium for communication with ancestors, and a symbol of community protection from transcendental disturbances. This confirms that music serves not only as entertainment but also as a means of fostering religious awareness and collective morality. Fourth, the value of ecological harmony is evident in the use of bamboo and other natural materials, carried out according to traditional conservation principles. The method of playing by striking bamboo on the ground symbolizes the connection between humans and the earth, as well as ecological education that instills awareness of preserving nature for the continuation of tradition. Overall, this research shows that kungkuring is a living curriculum that

naturally instills the values of collectivity, discipline, spirituality, and ecology in community life.

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