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## TRANSFORMING KINTUNG MUSIC: CULTURAL RESILIENCE IN THE FACE OF ENVIRONMENTAL CHANGE

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### ABSTRACT

This article aims to analyze how Kintung music, the traditional art of the Banjar tribe in Banjar Regency, South Kalimantan Province, Indonesia, survives environmental changes that occur in the local community and to contribute to providing literacy on how a traditional art transforms to survive. This research adopts a constructive paradigm by constructing the views of research participants (resource persons) and the results of field observations. This study uses a qualitative approach with an ethnographic method where researchers study the behavior patterns of the Banjar tribe in Kintung music art activities. The results of this study are in the form of a transformation of

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Kintung music performances (TKMP) to survive environmental changes and factors that influence TKMP. TKMP includes two aspects, namely the transformation of musical composition and the transformation of musical presentation, while the factors that influence the TKMP include changes in infrastructure in the agricultural system, changes in the community economy, and the development of educational services.

**Keywords:** Kintung music, traditional music, Banjar tribe, music transformation, environmental change.

## KINTUNG MÜZİĞİNİ DÖNÜŞTÜRMEK: ÇEVRESEL DEĞİŞİM KARŞISINDA KÜLTÜREL DİRENÇ

### ÖZ

Bu makale, Endonezya'nın Güney Kalimantan Eyaleti'ndeki Banjar Bölgesi'nde yaşayan Banjar halkının geleneksel sanatı olan *Kintung* müziğinin, yerel toplumu etkileyen çevresel değişimlere rağmen nasıl varlığını sürdürdüğünü analiz etmektedir. Bu çalışma, geleneksel bir sanat biçiminin hayatta kalmak ve gelecek kuşaklara aktarılacak için nasıl dönüştüğüne dair bir okuryazarlık katkısı sağlamayı amaçlamaktadır. Araştırma, katılımcıların (bilgi kaynaklarının) görüşlerinin ve saha gözlemlerinin yapılandırılması yoluyla yapıcı bir paradigma kullanılarak gerçekleştirilmiştir. Çalışma, nitel bir yaklaşım ve etnografik yöntemle yürütülmüş; araştırmacı, Banjar halkının *Kintung* müziğiyle ilgili sanatsal etkinliklerindeki davranış kalıplarını incelemiştir. Bu araştırmanın bulguları, *Kintung* müziği icra biçiminin çevresel değişikliklere uyum sağlamak amacıyla geçirdiği dönüşümleri ve bu dönüşümleri etkileyen faktörleri ortaya koymaktadır. *Kintung* müziğinin dönüşümü, müzikal kompozisyon biçiminin ve sunum biçiminin dönüşümünü içermektedir. Bu dönüşümleri etkileyen başlıca faktörler arasında tarım sistemindeki altyapı değişiklikleri, toplumsal ekonomik değişimler ve eğitim hizmetlerinin gelişimi yer almaktadır.

**Anahtar Kelimeler:** Kintung müziği, geleneksel müzik, Banjar kabilesi, müzik dönüşümü, çevresel değişim.

### INTRODUCTION

The resilience of traditional arts amidst current environmental changes has become a prominent topic of discussion. When discussing the conceptualization of the resilience of traditional music in the face of environmental shifts, recent literature on climate change, which involves global

warming and weather shifts has observed that the resilience of local cultures is now under new types of threats (Adger et al., 2011; Harrison, 2020, p. 29). Traditional arts are cultural products of local communities that may be affected in terms of their survival when the surrounding natural environment undergoes changes. The natural environment includes air, water, mountains, seas, land, plants, animals, and the earth as a whole (Tominaga, 2001, p. 3943–3947).

In addition to natural environmental changes, social environmental changes also pose a threat to the survival of traditional arts over time. The social environment includes the family, school, workplace, community, social stratification, market, state, and global society (Tominaga, 2001, p. 3943–3947). Harrison (2020, p. 29) states that traditional music has experienced transformation and even decline due to changes in the social environment during the colonial period, where forced cultural assimilation became a major factor in this decline. Music expert Huib Schippers and ethnomusicologist Catherine Grant shared their perspectives on how music can be sustained in an edited volume titled *Sustainable Futures for Music Cultures: An Ecological Perspective* (Allen, 2017). Schippers outlines five domains of the ecosystem through which diverse musical cultures can be sustained: systems of music learning; musicians and communities; contexts and constructs; regulations and infrastructures; and media and the music industry (Harrison, 2020, p. 29; Schippers & Grant, 2016). This volume includes case studies of Mexican mariachi, Ghanaian Ewe drum-dance, Amami shima uta from Japan, Korean samulnori, Hindustani music from northern India, Vietnamese ca trù, yawulyu songs from Central Australian Indigenous communities, Balinese gamelan, and Western opera. The book has been praised for its broad exploration of how to address threats to various forms of music around the world caused by modernization, industrialization, commercialization, political or religious pressure, legal restrictions, and the passage of time (Diettrich, 2017).

The resilience of music often refers to the conditions that allow sound, genres, and musical expressions, as well as the cultures intimately connected with them, to be sustained over time (Harrison, 2020, p. 29). Tilaar (2008, p. 534) stated that no culture is static; rather, culture is dynamic, changing, and evolving, stimulating the creative development of individuals in society. Likewise, in the context of local culture, it should serve as a source of creativity for its supporting community. At the local level, culture should not be seen as rigid and solely tied to past traditions, but must also be modernized through transformations. Traditional arts often seem marginalized and abandoned by their heirs, except when they are seen to have economic value or are considered

appropriate as formal arts to be staged or showcased in official events as a marker of “governmental identity.” Even then, they are often aesthetically manipulated in such a way that the art may lose its essence (Rohidi, 2000).

The statements of Tilaar (2008) and Rohidi (2000) inspire this study on the existence of Kintung music amid environmental changes in the Banjar community of South Kalimantan. Kintung is a form of art that has grown and developed in villages of the Astambul sub-district, Banjar Regency, and it is a traditional art form that serves as a cultural asset of the Banjar ethnic group. Moreover, Kintung music also fulfills the aesthetic needs of the supporting community. Like other forms of traditional arts, Kintung music is a cultural heritage passed down from generation to generation.

Ferdaus (2012, p. 35) noted that Kintung music had already emerged and developed before the arrival of Islamic kingdoms in South Kalimantan, particularly in Kalampayan Ilir Village, Astambul Sub-district. According to H. Masdiun in Ferdaus (2012, p. 35) the Kintung musical instrument did not originate from outside Banjar Regency, but rather from Astambul and Martapura Sub-districts, specifically in Kalampayan, Sungai Tuan, Sungai Alat, Tambak Danau, Pematang Baru, Mali-Mali, Muara Bincau, Pingaran, and Karang Intan Villages. Kintung instruments are made from *batung* bamboo and were originally created by the Dayak Biaju people during the dry season after the rice harvest, to be used in ritual ceremonies to ask for rain from the Creator. To ensure the sustainable availability of *batung* bamboo, some residents in the Cindai Alus area have initiated community-based efforts to cultivate this bamboo, helping preserve its supply and supporting broader environmental sustainability. In the past, Kintung music was only played once a year during the dry season, but today it is used more for competitions and performances, with competitions being more common.

According to (Farouk, 2022, p. 23) there are two versions of Kintung music in South Kalimantan: one originating from Astambul Sub-district and the other from Martapura Sub-district, specifically from Bincau Village. Both belong to the Banjar Regency area. Based on age estimations and inheritance, it is believed that Kintung music in Banua Anyar Village, Sungai Tuan, Astambul Sub-district, dates back to the Banjar Kingdom era.

According to an interview with Jadri (2023) quoted in the Radar Banjar newspaper, the Banjar people were inspired by the sound of frogs when creating Kintung music. During the rainy season, frogs in the rice fields would call out to one another, prompting the locals to create musical instruments using the region's natural resources bamboo to mimic the frogs' calls. During the dry

season, Kintung music was played during ritual ceremonies in hopes that its frog-like sounds would summon rain before the planting season.

Kintung consists of several instruments classified as percussion instruments, played by striking. The Kintung instruments are made from batung bamboo a large, thick bamboo with long segments. This type of bamboo is chosen because it produces high-quality sound, is easy to tune, and is not easily broken. Kintung instruments are large, thick tubes larger than West Java's angklung instruments. The Kintung tubes are made separately and arranged individually, unlike angklung, which is assembled in clusters. Typically, two bamboo segments are used, and the middle node is perforated to produce sound. This node acts as a partition between bamboo chambers. The pitch is adjusted by carving the top part; the shorter the top is cut, the higher the pitch produced.

The bamboo selected for the instrument must meet specific criteria—particularly for good sound quality and durability. Based on the musical concept at its inception, Kintung consists of seven parts, each with a name: (1) Paring Tuha, (2) Pindua Tinggi, (3) Pindua Randah, (4) Guruk, (5) Pajak, (6) Pintalu Basar, and (7) Pintalu Kacil. If each tube's tuning is adapted to a Western music scale, the Kintung instrument comprises the notes Do, Re, Mi, Fa, Sol, Si, Do' (Mahendra, 2022, p. 103). Kintung is an instrumental form of music (i.e., played using instruments). It has flourished in several villages in Astambul and Martapura sub districts regions known for agriculture.

Currently, the development of Kintung music is not as vibrant as when it was closely tied to the agricultural activities of Astambul and Martapura. As its presence diminishes, two villages in Astambul Kelampaian Ilir and Banua Anyar are still actively preserving Kintung music. Village residents, from the elderly to children, show great enthusiasm for Kintung performances. In Martapura Sub-district, one village continues to preserve Kintung by forming a music group called Bina Bersama, which often performs at government events, most recently at the 73rd anniversary of Banjar Regency.

Jardi, the leader of the Bina Bersama Kintung group from Bincau Village, stated in an interview with Radar Banjar: "In the past, there were no irrigation systems for agriculture, and rainwater was essential for crops. During dry seasons, people would perform the Istisqa prayer in the rice fields to ask for rain. Over time, Kintung music, originally used for invoking rain, is likely to be replaced due to development in the agricultural sector. Various changes in the social environment have required Kintung music to adapt in order to survive." Adaptation is a standard practice in human societies, where individuals, communities, and populations adjust their activities, life paths, and

locations to seize new opportunities. However, adaptation is often imposed by external and undesirable changes (Brooks, 2003, p. 8; Nelson et al., 2007, p. 396; Smit et al., 2000, p. 225). Kintung music must undergo transformation to adapt to these changes in order to survive. In this study, adaptation is understood as the ongoing process of adjustment to external changes, whereas transformation refers to the tangible outcomes of this adaptation, reflected in the forms, functions, and practices of Kintung music. Therefore, it is relevant and significant to study how Kintung music transforms to sustain itself and which environmental factors influence this transformation.

### **Aim**

This study aims to examine the transformation of Kintung traditional music of the Banjar community in South Kalimantan in response to environmental and social changes. Specifically, it seeks to identify the forms of transformation in composition, function, and performance of Kintung music, as well as to analyze the factors influencing these processes.

### **Significance**

This study carries significance in three main dimensions:

- Academic – it contributes to ethnomusicology and cultural studies by providing new insights into cultural resilience through the transformation of traditional music.
- Cultural – it emphasizes the importance of Kintung music as part of the Banjar community's cultural identity, while supporting efforts to preserve intangible cultural heritage.
- Practical – it provides a reference for local communities, policymakers, and practitioners in formulating strategies to sustain and develop traditional music in ways that remain relevant to contemporary society.

### **Problem Statement**

The sustainability of traditional arts, especially traditional music, amidst environmental and social changes has become a pressing issue in cultural studies. Kintung music, a traditional art form of the Banjar people in South Kalimantan, is an example of a cultural expression that has undergone significant shifts due to changes in both natural and social environments. Initially rooted in agricultural rituals and spiritual practices related to weather patterns, Kintung music now finds itself adapting to new roles in performances, competitions, and government-sponsored cultural events. These changes raise fundamental questions about how traditional music can survive and

remain relevant in a modernizing and increasingly industrial society. This research seeks to investigate how Kintung music has transformed over time, what environmental and social factors have driven these transformations, and how the Banjar community negotiates the tension between cultural preservation and adaptation. Understanding the transformation of Kintung music can shed light on broader issues of cultural resilience, identity, and sustainability in the face of ongoing environmental and social shifts.

### **Assumptions**

This study is based on several underlying assumptions:

- Kintung traditional music reflects the social, economic, and environmental dynamics of the Banjar community.
- The transformation of traditional music does not signify the disappearance of tradition, but rather an adaptive process to ensure continuity.
- External factors such as agricultural infrastructure, economy, and education directly influence the form and function of traditional music.

### **Limitations**

This study acknowledges several limitations:

- The scope is limited to the areas of Astambul and Martapura, South Kalimantan.
- Data were primarily collected through interviews, observations, and documentation, making them dependent on the openness of informants and the availability of primary sources.
- The findings are not intended to be generalized to all forms of Banjar traditional music but rather provide a contextual understanding of Kintung music.

### **Theoretical Framework**

The analysis of the transformation of Kintung music is grounded in theories of adaptation and cultural transformation. Walker et al. (2004, 2006) describe adaptation as an internal response within an existing system, whereas transformation involves the creation of a new system when previous structures are no longer adequate. Wilson et al. (2013) emphasize that transformation entails shifts in structures, functions, and socio-cultural scales. This perspective allows us to

understand that the changes in Kintung music are not merely the disappearance of older forms, but rather a process of identity negotiation through innovation and reinterpretation.

This process is aligned with the concept of *cultural resilience*, in which the continuity of traditional arts is achieved through modification, accommodation, and innovation (Jorgensen, 2003). Within this framework, music is not understood solely as a heritage that must be preserved, but also as a dynamic practice that interacts with ecological, social, and political conditions. Harrison (2020) demonstrates that climate change, colonialism, and modernization may exert pressure on traditions while simultaneously prompting strategies of survival and renewal.

To examine these dynamics, this study refers to the framework of *cultural ecology* proposed by Schippers and Grant (2016), which highlights five domains: learning systems, communities, social contexts, regulation and infrastructure, as well as media and the music industry. This model was further developed by Allen (2017) in cross-cultural studies on musical sustainability, showing the importance of social, institutional, and creative innovation support for the resilience of traditions. Accordingly, the theories of adaptation–transformation, cultural resilience, and musical ecology provide a conceptual foundation for understanding how Kintung music continues to exist through changes in performance forms, shifts in functions, and the influence of environmental and social factors that drive these transformations.

## METHOD

This study adopts a constructivist paradigm, which emphasizes the importance of understanding the subjective meanings constructed by participants through social interaction within their surrounding cultural and historical contexts. Rather than aiming to test existing theories, the central goal of this approach is to build an understanding inductively based on the subjective experiences of participants (Creswell, 2018, p. 8). In this context, the constructivist paradigm is employed to reconstruct participants' (informants') perspectives and field observations regarding the transformation in the form and function of Kintung traditional music performances, as well as to identify the various factors influencing these changes. The field observations were conducted over a six-month period, with approximately three months of effective observation. Data were collected by examining video recordings of ritual performances, observing live and recorded Kintung music performances during festivals and government-sponsored events, as well as attending rehearsal sessions. All collected data are analyzed and interpreted inductively with the aim of developing



patterns of meaning or local theories relevant to the transformation dynamics of Kintung music as a form of cultural expression to sustain its existence amid environmental and social changes.

This research applies a qualitative approach, which generally seeks to explore and understand the meanings individuals or groups assign to social and human issues. This approach is characterized by flexibility in the formulation of research questions and procedures, data collection conducted in the participants' natural setting, and an inductive data analysis process that moves from specific data units toward broader conceptual themes. Within this framework, the researcher actively engages in interpreting the meanings that emerge from the interaction with the collected data (Creswell, 2018, p. 51).

Specifically, this study employs ethnography as its research method, as it provides a methodological framework that enables the researcher to comprehensively understand behavioral patterns, language use, and social practices of a cultural group within its natural environment. Ethnography is considered the most appropriate method given the object of study is a cultural product in the form of traditional musical expression, namely *Kintung* music. The primary aim of using this method is to explore the forms of performance, the adaptive strategies of *Kintung* music in response to changes in environmental resources, and its functional structure within the social context of the community in Astambul District, South Kalimantan.

To illustrate these dynamics comprehensively, descriptive data were collected systematically using the following techniques:

### **Observation**

Direct observation was conducted on the locations, performers, and activities related to Kintung music performances. The observation sites included Banua Anyar Village in Astambul District and Bincau Muara Village in Martapura District, Banjar Regency, South Kalimantan. Observations were also carried out during the 2024 World Music Day event at the South Kalimantan Cultural Park and the *Mangariau* dance performance during the Banua Cultural Week in Banjarbaru City, which incorporated the theme of Kintung music. These observations aimed to document performance forms, the social functions of the music, and factors influencing the transformation of Kintung music.

### **Recording Techniques**

Audio-visual documentation, including photography and video, was employed to accurately and representatively record artistic activities. This technique captured the forms of Kintung music performances as well as elements reflecting adaptation to environmental and social changes.

### **Interviews**

In-depth, semi-structured interviews were conducted with a total of nine informants to obtain data not accessible through direct observation. The participants consisted of one Kintung instrument maker and two Kintung music players from Bincau Muara village, one instrument maker and two music players from Banua Anyar village, as well as three members of Sanggar Matahari (the head of the studio, a choreographer of the Mengariau dance—which incorporates Kintung music as its core artistic concept—and a music director responsible for arranging Kintung music as dance accompaniment). The semi-structured interviews followed a guide focusing on topics such as the history and function of Kintung music, changes in its form, the creative process of music arrangement, and the conceptual ideas behind its performances.

### **Documentation**

Documentation served as a supplementary data source through the collection of various relevant written and visual materials, such as field notes, photo and video archives, and previous literature related to Kintung music. This technique supported and reinforced findings from observation and interviews while offering historical context for the changes observed.

These four techniques were used triangulatively to obtain a comprehensive and in-depth understanding of the transformation of Kintung music amid the social dynamics and environmental changes influencing its continued existence.

## **RESULTS**

Transformation is defined by Walker et al., (2004) as the capacity to create fundamentally new systems when changes in ecological, economic, or social structures make existing systems untenable. Walker et al., (2006) define transformation as a change in the “state of a system,” reflected in changes in system characteristics such as purpose, scale, and cross-system relationships in space and time. Wilson et al., (2013, p. 1) explain that transformation refers to a process of

profound change in identity (purpose), feedback processes, structure, and function, as demonstrated by changes in system characteristics such as purpose.

Transformation can be interpreted as a change in mindset that occurs because of the desire to survive, the form of transformation is the creation and change of the overall form, function or structure. More technically, Jorgensen describes nine possible forms of transformation, namely: modification, accommodation, integration, assimilation, inversion, synthesis, transfiguration, conversion and renewal (Daszko & Sheinberg, 2005; Jorgensen, 2003; Milyartini, 2012, p. 26).

Based on the explanation of the concept of transformation from Dazko & Sheinberg and Jorgensen, the form of transformation in the context of "change" of function, form, or structure does not have clear boundaries. This means that changes in structure and form can occur, which Jorgensen calls modification or accommodation. Modification is the process of rearranging several elements of a condition or function of something, without changing its essence. Accommodation is a compromise or adjustment with others. Modification and accommodation can also be dialectical, for example modification occurs because of accommodating changing external situations. Thus, transformation can be concluded as a change in mindset within an individual that causes changes in form, function, or structure, but still characterizes a relationship with something that existed before (Milyartini, 2012, p. 26).

### **Changes in the Form of Kintung Music Performances**

Jazuli (2007, p. 72) explains that the form of performance is related to the performance material. Types of performance include aspects of music, theater, dance, while the form can be traditional, creative or development, and modern or contemporary. The context of the performance venue can be understood in terms of location and building, including the form of the performance stage. Ideally, the performance venue should be in an environment that allows for economic and artistic development. According to Sedyawati (1981, p. 60) the form of performance includes various aspects that are visible and audible in the order that underlies a manifestation of performing arts in the form of movement, sound, and appearance, these three aspects are united into one unit in its presentation.

According to Bastomi (1992, p. 55) a performance is defined as a form that can be seen. This form refers to a concrete reality that exists before us something that can be seen and heard whereas an abstract form can only be imagined. A performance, therefore, is a tangible presentation that

engages both visual and auditory senses. Susetyo (2007, p. 4) further categorizes performance forms into two types: compositional form and presentational form. Based on these perspectives, this article focuses on examining the transformation of Kintung music performances in terms of both composition and presentation.

### Changes in the composition of the kintung music

Initially, kintung music was used in ritual ceremonies to summon rain by the Banjar tribe in Astambul District, Banjar Regency, Indonesia. In this ritual, kintung music is used to perform songs. The performance aims to show the aesthetic values contained in each kintung music song. The rules and songs performed in the performance are kutincalan and badumbing. Kutincalan song or bagalai song means a song with a slow rhythm while badumbing song is a song with a fast rhythm. The following is the score of the kutincalan and badumbing songs.

**Kutincalan dan Badumbing**

4/4

*largo dan vivace* Transcripton: Benny Mahendra

The musical score is presented for seven instruments, each on a separate staff. The instruments are labeled on the left: Piring Tuba, Piring Tinggi, Piring Rendah, Guruk, Pajak, Piring Besar, and Piring Kecil. The music is written in 4/4 time. The first two measures of the score are highlighted in yellow. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The tempo/mood is marked as 'largo dan vivace'.

*Score 1. Kutincalan and Badumbing Songs.*

The musical composition of kintung performed during rain invocation rituals exemplifies an interlocking performance technique. Interlocking refers to the rhythmic interaction among

simultaneously played instruments, where overlapping patterns align with a shared regulatory beat, filling in each other's rhythmic gaps to create a composite musical texture (Gómez-Martín et al., 2009, p. 16; Ridho & Purba, 2024, p. 1914). As illustrated in the musical score of kutincalan and badumbling in Figure 1, each kintung instrument articulates its rhythm simultaneously in a complementary and interconnected manner.

In response to changes in environmental resources in Astambul District, Banjar Regency, South Kalimantan Province, Indonesia, kintung music has undergone a transformation in its musical form. Traditionally performed exclusively during rain-invocation rituals, kintung music has now evolved beyond its ritualistic functions. It has expanded to include performances of local South Kalimantan folk songs, such as Ampar-Ampar Pisang. The following score illustrates an arrangement of kintung music in a collaborative performance of the South Kalimantan folk song Ampar-Ampar Pisang.

**AMPAR-AMPAR PISANG**

Transcription: Benny Mahendra

The musical score is written for eight parts: Voice, Pintalu Kacil, Pintalu Basar, Pajak, Guruk, Pindua Randah, Pindua Tinggi, and Paring Tuha. All parts are in 2/4 time. The Voice part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, an eighth note F#4, a quarter note E4, and a final quarter rest. The instruments follow a similar pattern, with some having rests in the first measure. The score illustrates a harmonic approach where instruments play chords.

*Score 2. Music score illustration of kintung music playing.*

Based on Figure 2, which presents an illustrative musical score of kintung performance, a significant shift in performance technique can be observed when kintung music is used to play South Kalimantan folk songs such as Ampar-Ampar Pisang. Unlike its ritual context where the interlocking technique is employed, in this setting kintung music adopts a harmonic approach through chord formation. Instruments such as paring tuha, pindua randah, and pajak, which feature tone intervals of 2 and  $1\frac{1}{2}$ , are played simultaneously to form major chords. This indicates a shift

in musical orientation from rhythmic interaction to harmonic accompaniment in contemporary kintung practice.

Furthermore, in various other performance contexts, kintung music is also used to accompany traditional dances. As a result, the musical form of kintung adapts to follow the concept, narrative, or thematic elements of the dance. This adaptation reflects the flexibility of kintung music in responding to broader performative needs and signifies its transformation from a ritual-based musical form into a contextual and dynamic performance art.

### **Changes in the presentation of kintung music**

In the context of the rain-calling ritual, kintung music is typically performed at night, after the Isha prayer, in the yard of a local resident's house within the village. A team usually consists of seven male performers who perform together in a consistent and orderly manner, maintaining the tempo and rhythmic structure of the kintung music. The performance area is enclosed with a fence to prevent the audience from entering and potentially disturbing the performers.

The performers range in age from adolescents to adults, and participation is restricted to men. Women are not involved as performers but may watch the performance; this gender-based exclusion is rooted in the belief that women are not physically strong enough to lift and play the kintung instruments. The costumes worn during kintung performances are modest, everyday attire with Islamic characteristics, typically consisting of sarongs, peci (traditional caps), t-shirts, and Muslim shirts.



*Photos 1. Form of kintung music performance in the ritual of calling rain.*

Alongside the development of kintung music, notable changes have emerged in its modes of presentation. Traditionally performed in the yards of village residents during ritual occasions, kintung music has transitioned to more formal settings, such as stages at cultural festivals and public events. This shift not only alters the spatial context of the performances but also expands the audience reach and visibility of kintung music.

In addition to venue changes, the visual presentation of Kintung performers has evolved significantly. In the past, musicians wore modest everyday attire with Islamic influences, whereas in Kintung performances held during festivals and official government events, they wear traditional Banjar clothing, emphasizing a ceremonial and culturally representative aesthetic. These developments reflect a broader trend of cultural preservation and adaptive recontextualization, as seen in events like the 2023 World Music Day hosted by the South Kalimantan Cultural Park, where Kintung music was showcased in collaboration with other traditional genres such as Panting music. These changes in musical form and performance context illustrate how Kintung music adapts to socio-environmental transformations, reflecting the theoretical concept of transformation as a change in system characteristics (Walker et al., 2006), and highlight the dynamic and evolving nature of Kintung music within South Kalimantan's cultural landscape.



*Photos 2. Collaborative form of kintung music performance.*

In addition to transforming into an independent form of kintung music performance, kintung music collaboration has also developed into a hybrid form combining music and dance. Reflecting the cultural diversity of indigenous communities, traditional music encompasses a wide range of



genres, spanning from historical practices to fusions of traditional music-cultural ideas with various popular music styles and other art forms. Moreover, new types of traditional music continue to emerge dynamically, many of which are integrated with other arts such as dance, theater, and film (Harrison, 2020, p. 29; Hilder et al., 2017).

At the Regional Dance Work Festival organized by the South Kalimantan Cultural Park, kintung music was performed in the form of dance music, serving both as the main theme and accompaniment for the choreography. Kintung music has undergone several significant transformations in the context of dance music, including performances staged in more formal settings, the use of costumes that are more creative and aligned with the show's concept, and an expansion of performers from originally only men to now including women.



*Photos 3. Form of kintung music performance in dance performances.*

### **Factors Influencing the Transformation of Kintung Music**

The origins of Kintung music are deeply rooted in the cultural and spiritual life of the Banjar community. Historically, Banjar villagers created Kintung music inspired by the sound of frogs during the rainy season, believing that these sounds could help summon rain. Traditionally, the music was performed in the morning and afternoon, and at night it was played under oil-lamp lighting after the evening 'Isya prayer, typically from around 8 p.m. to 11 p.m. As the community was predominantly Muslim, before performing Kintung at night they also practiced *shalat istisqa* (a special Islamic prayer for rain) after the 'Ashar prayer. This ritual was held in the rice fields



(*pehumaan*), symbolizing two complementary efforts: seeking rain through Islamic religious practice and expressing ancestral cultural traditions through music.

Over time, Kintung music also developed into a form of entertainment, particularly during harvest celebrations. Villagers would invite neighboring communities to participate in *besaung kintung* (Kintung competitions), where groups competed based on rhythmic unity, loudness, and endurance in playing. The winner was often determined by the team that could maintain harmony the longest without breaking their bamboo instruments.

As social and environmental conditions evolved, Kintung music continued to transform. From its origins as a ritual practice and communal entertainment, it has now become an art form showcased in government programs and cultural festivals, aimed at preserving tradition while fostering local creativity. The following sections explain several factors that have driven this transformation.

The transformation of kintung music is inseparable from changes in the social environment of the supporting community. These environmental changes occur due to two main factors: natural processes and human activities.

Environmental change resulting from natural factors relates to the dynamic systems of energy and material transfer that operate at local, regional, and global scales. These systems bring about gradual, and sometimes dramatic, transformations in the Earth's atmosphere, hydrosphere, lithosphere, and biosphere (Mannion, 1997, p. 11).

Meanwhile, environmental changes caused by human activities are often associated with the rapid expansion of agriculture and industry, increasing demand for natural resources, urbanization, and various activities related to production and consumption. These are key drivers of anthropogenic impacts on environmental change (Zhou and Gu, 2024, p. 2).

The social environment encompasses a wide range of factors, including built infrastructure; industrial and employment structures; labor markets; social and economic processes; wealth; social, human, and health services; power relations; governance; racial relations; social inequality; cultural practices; the arts; religious institutions and practices; and beliefs about place and community. The social environment also includes elements of the physical environment, as contemporary landscapes, water resources, and other natural resources are shaped at least in part by human social processes (Casper, 2001).

Based on the explanation above, this study refers to environmental change whether occurring naturally or as a result of human activity as change that affects components of the social

environment, including both social structures and physical conditions shaped by society. These components influence various aspects of life, including cultural expressions such as kintung music. Several aspects of change in the social environment have been identified as contributing factors to the transformation of kintung music, including the following:

### **Changes in agricultural infrastructure**

Changes in agricultural infrastructure in Astambul Subdistrict, Banjar Regency, South Kalimantan, Indonesia, are one of the key factors influencing the transformation of kintung music. Initially, the Banjar ethnic group in Astambul practiced rain-fed agriculture, in which kintung music played an essential role as part of ritual activities to call for rain, ensuring water availability for farming.

However, along with technological advancements in agricultural infrastructure, the farming system in Astambul has shifted from rain-fed agriculture to an irrigation-based system. As a result, the Banjar people in Astambul no longer rely on rituals to invoke rain for their fields. Consequently, kintung music, which was once integral to agricultural rituals, has undergone a functional transformation. It is now more frequently performed in entertainment settings or official government events, prompting adaptations in its form and presentation to align with these new contexts.



*Photos 4. Irrigation in Banjar Regency, South Kalimantan Province.*

### Changes in community economic conditions

Changes in community economic conditions have become a significant factor contributing to the transformation of kintung music. The rising cost of living as reflected in the increasing prices of goods and services has impacted the economic landscape of communities in Astambul District, Banjar Regency. Kintung music, which was previously seldom performed and primarily used in ritual rain-calling ceremonies, is now utilized in entertainment contexts and government-sponsored events, such as the Banjar Regency anniversary celebration organized by the local government authorities.

The integration of kintung music into official government events has fostered a partnership between local authorities and kintung music artists. This collaboration offers mutual benefits: the government fulfills its role in preserving local cultural heritage, while the musicians gain additional income through performances at these public events.



*Photos 5. Kintung music performance during the 78th anniversary celebration of Banjar Regency, South Kalimantan, Indonesia.*

### Development of educational services

The advancement of education in Indonesia has brought about significant changes across the country, including in Astambul District, Banjar Regency, South Kalimantan Province. The Indonesian National Curriculum includes regional music as a compulsory component within the cultural arts subject. This is regulated under the Minister of Education and Culture Regulation of the Republic of Indonesia No. 37 of 2018 concerning the Core Competencies and Basic

Competencies of Subjects in the 2013 Curriculum for Primary and Secondary Education (Ministry of Education and Culture of the Republic of Indonesia, 2018).

This regulation provides a strategic opportunity for Kintung music to be integrated into the school curriculum as a cultural learning medium. Through its inclusion in formal education, Kintung music not only serves pedagogical purposes, enhancing students' appreciation of local arts and culture, but also contributes to cultural preservation. In practice, the South Kalimantan local government implements the *Gerakan Seniman Masuk Sekolah* (Artists Go to Schools) program, where Kintung musicians directly teach in schools. These artists introduce students to the history, cultural functions, and playing techniques of Kintung, providing both theoretical understanding and hands-on experience. By institutionalizing traditional music within the education system, the sustainability of Kintung is strengthened, allowing it to adapt and thrive amid social and environmental changes while maintaining its cultural significance for future generations.



*Photos 6. Kintung music as teaching material in schools.*

## CONCLUSIONS AND RECOMMENDATIONS

### CONCLUSIONS

This study demonstrates that the transformation of Kintung music within the Banjar community of South Kalimantan occurs not only at the symbolic level but also in concrete aspects of musical composition, modes of presentation, and its socio-cultural functions. In terms of composition, Kintung music, which was once confined to ritual rain-invocation songs (*kutincalan* and



*badumbing*), has evolved into more diverse musical forms, including harmonic arrangements and adaptations of regional folk songs such as *Ampar-Ampar Pisang*. This shift signifies a transition from interlocking rhythmic techniques to harmonic accompaniment, reflecting Kintung's adaptive capacity to broader performance contexts.

From the perspective of presentation, changes are evident in the performance settings and visual representations. What was once performed modestly in village courtyards with everyday Islamic attire has shifted to cultural festivals and public stages, where musicians wear traditional Banjar clothing and collaborate with other art forms such as dance and Panting music. The inclusion of female performers further marks a significant departure from the earlier male-exclusive tradition, illustrating a broader social transformation.

These transformations are inseparable from the changing socio-environmental conditions of the Banjar community. First, advances in agricultural infrastructure, particularly the transition from rain-fed to irrigation-based farming, have diminished the ritual function of Kintung, redirecting it toward entertainment and cultural performances. Second, shifts in the community's economic structure have integrated Kintung into government-sponsored events and festivals, simultaneously supporting cultural preservation and providing economic opportunities for musicians. Third, the expansion of educational services, particularly through the inclusion of regional arts in the national curriculum and programs such as *Artists Enter Schools*, has institutionalized Kintung within formal education and facilitated cultural transmission to younger generations.

In sum, the transformation of Kintung music represents a form of cultural resilience, reflecting its capacity to adapt from agrarian rituals to contemporary stage performances while retaining its local identity. The changes in composition, modes of presentation, and social function collectively demonstrate how Kintung continues to remain relevant within the dynamic cultural landscape of contemporary Banjar society.

## RECOMMENDATIONS

### Recommendations for Further Research

Based on the findings of this study, future research is encouraged to expand the investigation of traditional music transformation through comparative approaches across different regions to identify commonalities or divergences in patterns of change caused by socio-environmental shifts. Studies focusing on audience perception and reception of new forms of Kintung music performance

are also crucial to understanding their impact on cultural identity and community engagement. Furthermore, research on intergenerational transmission processes, particularly within formal educational settings, should be pursued to assess the extent to which traditional values are preserved or adapted. Explorations of hybrid forms combining Kintung music with other performing arts such as dance, theater, or popular music genres are relevant for analyzing the creative dynamics in local artistic expression. Gender roles in the transformation of Kintung music also warrant further study, given the increasing involvement of women in its performance. Lastly, research on cultural policies and institutional support for the preservation and development of traditional music like Kintung would provide valuable insights into the relationship between cultural governance and the sustainability of local artistic heritage.

### **Recommendations for Applicants**

For stakeholders such as artists, educators, cultural institutions, and local governments, several practical recommendations can support the sustainability and development of Kintung music. Artists and cultural practitioners are encouraged to explore innovative performance formats and cross-disciplinary collaborations, including integrating Kintung music with other local art forms to reach broader audiences. Systematic documentation of both traditional and contemporary forms of Kintung music is essential for preservation and serves as a foundation for future development. Educational institutions should incorporate Kintung music into arts and culture curricula and facilitate extracurricular programs or workshops with local musicians to strengthen culturally grounded learning. Local governments and cultural agencies are advised to provide financial support and performance platforms through official events and cultural festivals, as well as to establish community art centers as hubs for training and safeguarding traditional music. Academics are also expected to engage in interdisciplinary collaborations to deepen the understanding of traditional music transformation while actively involving local communities to ensure that research outcomes benefit the cultural bearers directly.

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## GENİŞLETİLMİŞ ÖZET

Bu makale, Güney Kalimantan'daki Banjar topluluğuna ait Kintung geleneksel müziğinin çevresel ve sosyal değişimlere karşı gösterdiği direnç ve geçirdiği dönüşümü ele almaktadır. Kintung müziği, toplum içinde biçim, işlev ve rol açısından dinamik dönüşümler geçirmiş olan yerel kültürel miraslardan birini temsil etmektedir. Bu olgu, geleneksel sanatların yalnızca zamanın geçişiyle tehdit altında olmadığını, aynı zamanda dışsal zorluklar karşısında uyum sağlama ve varlığını sürdürme kapasitesine sahip olduğunu göstermesi bakımından incelenmeye değerdir.

Çevresel değişim karşısında kültürel direncin önemi, bu çalışmanın temel sorun alanını oluşturmaktadır. Burada kastedilen çevresel değişiklikler, hava koşulları, mevsim döngüleri ve tarımsal sistemler gibi doğal çevreye ilişkin unsurların yanı sıra, toplum yapısı, ekonomi, eğitim ve değer sistemlerindeki değişiklikler gibi sosyal çevresel dönüşümleri de kapsamaktadır. Bu bağlamda geleneksel müzik, yalnızca estetik bir ifade biçimi olarak değil, çevresiyle etkileşimde bulunan yaşayan bir sosyokültürel sistemin ayrılmaz bir parçası olarak değerlendirilmektedir. Bu dönüşümler, Kintung müziği de dâhil olmak üzere geleneksel sanat formlarını, toplumları tarafından sürdürülebilir ve kabul edilebilir kalabilmeleri için uyum sağlamaya zorlamıştır.

Kintung müziği başlangıçta özellikle kurak mevsimlerde yağmur duası ritüellerinin bir parçası olarak, tarımsal uygulamalar bağlamında gelişmiştir. Kalimantan'a özgü bambudan yapılan Kintung çalgıları, kendine has akustik ve estetik özelliklere sahip olup, vokal eşlikçi olmadan toplu şekilde çalınmaktadır. Üretilen sesin kurbağa sesiyle benzerliği, bu çalgının ortaya çıkışına ilham vermiştir. Ancak zamanla, özellikle sulama sistemlerinin ortaya çıkışı ve tarımın modernleşmesiyle birlikte Kintung'un ritüel işlevi azalmıştır. Günümüzde Kintung müziği daha çok kültürel performanslarda, sanat yarışmalarında ve resmî devlet etkinliklerinde sergilenmektedir. Bu işlevsel

dönüşüm, topluluğun bu geleneksel sanat formunun varlığını farklı biçim ve bağlamlarda da olsa sürdürme çabasını yansıtmaktadır.

Akademik tartışmalarda, geleneksel müziğin direnci Schippers ve Grant (2016) gibi araştırmacılar tarafından incelenmiştir. Bu araştırmacılar, öğrenme sistemleri, destekleyici topluluklar, medya, kültürel politikalar ve altyapı gibi müziksel ekosistemlerin önemini vurgulamaktadır. Bu bakış açısı, Kintung müziğinin nasıl dönüştüğünü ve bu değişimi etkileyen çeşitli faktörleri anlamayı amaçlayan bu çalışmanın hedefiyle örtüşmektedir. Çalışma aynı zamanda hiçbir kültürün durağan olmadığı anlayışıyla temellenmiştir. Kültür doğası gereği dinamiktir ve değişim, toplulukların zamanın zorluklarına yanıt vermek için gerçekleştirdiği yaratıcı bir süreçtir.

Bu çalışma, kültürel aktörler tarafından sosyal etkileşim ve tarihsel deneyim yoluyla şekillendirilen anlam inşasını anlamak amacıyla yapılandırmacı paradigma ile temellendirilmiş nitel bir yaklaşım kullanmaktadır. Analiz, iki ana boyuta odaklanmaktadır: estetik içi boyutlar (fikirler, müziksel kompozisyon ve performans biçimleri) ve estetik dışı boyutlar (sanatsal çalışmayı çevreleyen sosyal, kültürel ve çevresel bağlamlar). Veriler, Kintung müziğinin icra edildiği Banua Anyar ve Bincau Muara köyleri gibi çeşitli yerlerde yapılan gözlemler yoluyla toplanmıştır. Ayrıca, 2024 Dünya Müzik Günü Festivali ve 2024 Banua Kültür Haftası gibi resmî ve gayriresmî performans bağlamlarında da gözlemler yapılmıştır.

Gözlemlerin yanı sıra, Kintung müzisyenleri, geleneksel liderler, kültürel uygulayıcılar ve yerel halk üyeleri ile derinlemesine mülakatlar gerçekleştirilmiştir. Bu mülakatlar, Kintung müziğinin biçim ve anlamındaki değişimlere ilişkin algılarını ve bu müziği etkileyen sosyal ve ekolojik değişimlere verdikleri tepkileri ortaya çıkarmayı amaçlamıştır. Ayrıca performansları ve Kintung çalgılarının yapım sürecini belgelemek amacıyla görsel ve işitsel dokümantasyon teknikleri de kullanılmıştır. Veriler, müzikal ve sosyal uygulamalarda ortaya çıkan değişim örüntüleri ve uyum biçimlerini belirleyerek tematik olarak analiz edilmiştir.

Bu araştırma, Güney Kalimantan'daki Banjar topluluğu içerisinde ortaya çıkan Kintung geleneksel müziğinin, sosyal ve çevresel değişimlerin etkisiyle geçirdiği dönüşüm sürecine odaklanmaktadır. Dönüşüm, mevcut sistemlerin sürdürülemez hâle geldiğinde, yerlerine yeni sistemlerin geçtiği sosyal, ekolojik ve ekonomik sistemlerdeki temel değişim olarak anlaşılmaktadır. Walker ve diğerleri (2004, 2006) ile Wilson ve diğerleri (2013), dönüşümün bir sistemin hedeflerinde, yapısında, işlevinde ve mekânsal-zamansal düzeylerdeki ilişkilerinde değişimleri içerdiğini vurgulamaktadır. Kintung müziği bağlamında dönüşüm, sosyal ve çevresel dinamiklere yanıt

olarak sunum biçiminin, işlevinin ve yapısının değişmesine neden olan zihinsel bir kayma olarak yorumlanabilir.

Banjar bölgesine bağlı Astambul ilçesindeki Banjar topluluğundan köken alan Kintung müziği, başlangıçta yağmur duası ritüellerinde kullanılmaktaydı. Bu ritüel bağlamında Kintung müziği, birbirini tamamlayan karmaşık ritmik yapılarla çalınan kutincalan (yavaş ritim) ve badumbing (hızlı ritim) olmak üzere iki ana şarkıdan oluşmaktadır.

Ancak çevresel ve sosyal değişimler, Kintung'un müziksel formunda önemli dönüşümlere yol açmıştır. Müzik artık yalnızca ritüel kullanım ile sınırlı kalmayıp, Güney Kalimantan'a özgü halk şarkıları (örneğin Ampar-Ampar Pisang) ve diğer sahne sanatlarının eşliğinde eğlence amaçlı bağlamlarda da icra edilmektedir. Bu yeni bağlamlarda, müziksel teknik, ritmik vurgudan akor oluşturmaya dayalı armonik bir yaklaşıma dönüşmüştür.

Bestesel değişimlerin yanı sıra, Kintung müziğinin sunum biçiminde de dönüşümler yaşanmıştır. Geleneksel ritüel biçiminde müzik, İsha namazından sonra köy meydanlarında, sade İslami kıyafetler giyen erkek icracılar tarafından gece icra edilirdi. Günümüzde ise Kintung müziği kültürel festivaller gibi resmî sahnelerde, geleneksel Banjar kostümleriyle sahneye konulmakta ve daha temsili bir kültürel imaj sunmaktadır. Performanslar artık daha çeşitli hale gelmiş, Panting müziği gibi diğer geleneksel türlerle iş birlikleri yapılmış ve dans gösterimlerine müzikal eşlik sağlanmıştır.

Bu iş birlikleri, müzik ve dansı birleştiren melez performans biçimlerini yansıtarak, yerel toplulukların kültürel çeşitliliğini ve geleneksel müziğin çağdaş bağlamlara uyum sağlama kapasitesini ortaya koymaktadır. Güney Kalimantan Kültür Parkı tarafından düzenlenen Bölgesel Dans Eseri Festivali'nde Kintung müziği hem ana tema hem de koreografik eşlik unsuru olarak sergilenmiştir. Bu değişim, performansların artık daha resmî sahnelerde yapıldığını, kostümlerin temaya uygun olarak daha yaratıcı biçimde tasarlandığını ve geçmişte yalnızca erkeklerle sınırlı olan icracı profiline artık kadınları da kapsadığını göstermektedir.

Kintung müziğinin dönüşümünü etkileyen faktörler iki ana kategoriye ayrılabilir: doğal çevredeki değişiklikler ve sosyal çevredeki değişiklikler. Doğal çevre bağlamında, küresel enerji ve madde sistemlerindeki dinamikler belirleyici olurken; insanlar tarafından tetiklenen değişiklikler arasında tarımsal genişleme, sanayileşme, kentleşme ve doğal kaynakların artan tüketimi yer almaktadır.

Sosyal açıdan ise birkaç önemli faktör Kintung'un dönüşümünü tetiklemiştir. İlk olarak, tarımsal altyapının yağmur suyuna bağımlı sistemlerden sulama sistemlerine geçmesiyle, yağmur duası

ritüellerine olan ihtiyaç azalmış ve Kintung müziğinin işlevi eğlence ve kültürel amaçlara yönelmiştir. İkinci olarak, toplumun artan ekonomik ihtiyaçları, Kintung sanatçılarının devlet destekli etkinliklerde sahne alarak iş birlikleri kurmalarını ve maddi destek bulmalarını teşvik etmiştir. Üçüncü olarak, Endonezya müfredatının yerel içeriğin eğitimde zorunlu olarak yer almasını öngören yapısı sayesinde, Kintung müziği resmî eğitime entegre edilmiştir. Bu durum, Kintung'u kültürel bir öğrenme aracı hâline getirerek geleneksel müziğin korunması ve sürdürülebilirliğini güçlendirmiştir.

Sonuç olarak, Kintung müziği sosyal ve çevresel değişimlere bir yanıt olarak biçim, işlev ve sunum açısından kapsamlı bir dönüşüm geçirmiştir. Bu çalışma, kültürel direncin değişimi reddetmek anlamına gelmediğini, aksine geleneğin çağdaş bağlamlarda yaşaması ve evrimleşmesi için yaratıcı uyum süreçlerini içerdiğini ortaya koymaktadır. Bu bağlamda Kintung müziği, somut olmayan kültürel mirasın yerel kültürel köklere dayanan yenilikler yoluyla nasıl sürdürülebilir ve çağdaş kalabileceğine dair somut bir örnek sunmaktadır.