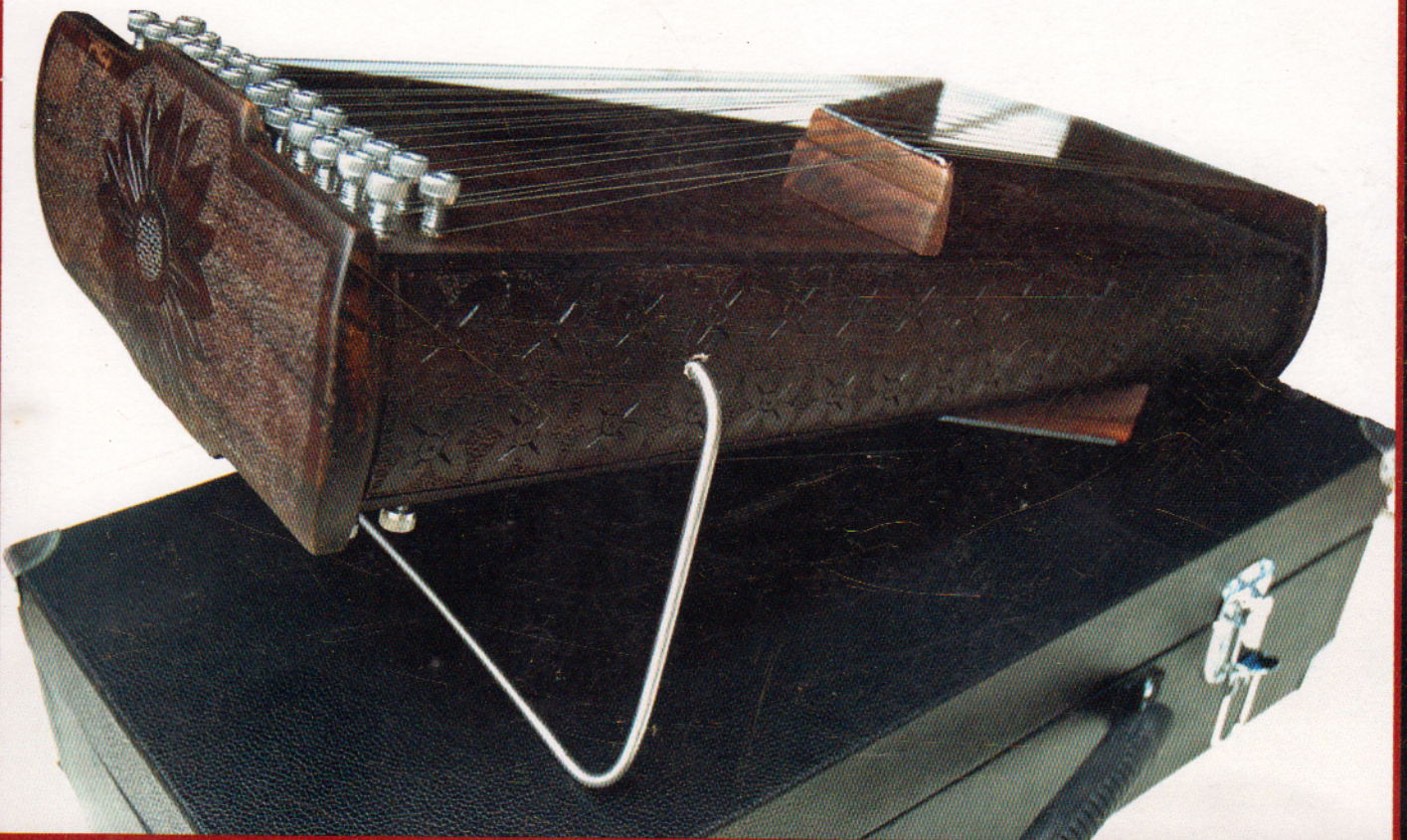


# Selonding

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# SELONDING

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## Musik Karungut Dalam Tradisi Masyarakat Dayak Ngaju Di Kalimantan Tengah

Haryanto

### *Abstract*

*Karungut is one type of traditional music Ngaju communities in Central Kalimantan which is undergoing a shift or deterioration. In the present study found three problems as a cause of deterioration karungut music, such as : 1) No or little if any young people interest to studying music karungut, 2) Lack of government interference for the preservation of music karungut, 3) Lack of research and cultivation in a specially karungut music, either by the artists, researchers in the field of art and music.*

*The purpose of this study is to determine the form of live music in the tradition karungut music of Ngaju society, I want to know the concept of the music and want to know karungut learning methods karungut music from the old generation to young generation. Data obtained as literature, observations, interviews, captured, documents, field notes, compiled and analyzed by enriching the information, looking for relationships, comparing, finding the pattern on the basis of the original data. Video recording as the data is very important to assist the analysis of songs and playing techniques that did not get written at the time of fieldwork.*

*Results to be achieved in this research are to contribute to Ngaju society in Central Kalimantan. Transcript song and instrument melody will simplify the notation beam to remember the songs and techniques of the instrument playing.*

*Karungut music will continue to exist and thrive if it is supported by several parties, including government, humanist, artists, government institutions and the most important is the awareness of the younger generation owner of the music it self.*

*Keywords : Karungut, music, society, Ngaju*

### **Pendahuluan**

Beberapa kegiatan penelitian di bidang musik Kalimantan yang pernah dilakukan oleh para peneliti, baik para peneliti asing seperti William P. Malm (1967), I Made Bandem (1977), Jose Maceda (1979), Takashi Shimeda (1994 dan 1995), maupun para mahasiswa dari perguruan tinggi seni barulah bagian yang amat kecil jika dibanding dengan jumlah kelompok suku Dayak di Kalimantan yang jumlahnya mencapai ratusan. Sehingga tidak jarang kita jumpai jenis musik tradisional yang “mati suri” atau hidup dalam kondisi apa adanya, seperti misalnya jenis-jenis musik *karungut*, *kangkanong*, *sansana*, *kandan*, *barung* yang selama ini sudah kurang diminati oleh para generasi muda pemilik musik itu sendiri. Hal tersebut dapat dilihat saat acara-acara