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Representations of Banjar ethnicity and religious identity in Anang Ardiansyah's song lyrics: A Paul Ricoeur hermeneutic approach

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ABSTRACT

Regional songs serve as repositories of cultural values and identity markers, yet limited scholarly attention has examined their role in transmitting religious and social values within specific ethnic communities. This study applies Paul Ricoeur's three-stage hermeneutic framework—explanation, understanding, and appropriation—to analyze four purposively selected songs by Anang Ardiansyah: *Batasmiyah*, *Bismillah Kata Bamula*, *Puhun Rambai*, and *Paris Barantai*. Selection criteria included: (1) representation of different thematic elements (religious practice, cultural identity, social solidarity, environmental connection), (2) widespread recognition within Banjar communities, and (3) availability of complete lyrical texts. The explanation stage involved literal textual analysis, understanding examined cultural-contextual meanings within Banjar Islamic traditions, and appropriation explored contemporary relevance for cultural preservation. Analysis reveals three primary symbolic domains: (1) religious integration through ritual terminology ("*Bismillah kata bamula*", "*batapung tawar*") demonstrating Islamic-Banjar cultural synthesis, (2) social solidarity mechanisms embedded in *zakat* and *gotong royong* references that prescribe communal responsibility, and (3) place-based identity construction through geographical markers ("*Kotabaru gunungnya bamega*") and natural symbols (rambai tree) that anchor cultural belonging. The study's theoretical contribution lies in demonstrating how Ricoeur's hermeneutic appropriation stage can illuminate the contemporary transmission of traditional values through musical narratives. These findings provide empirical evidence for integrating Anang Ardiansyah's compositions into formal Islamic education curricula as supplementary materials for akhlaq (character) instruction, and suggest developing community-based cultural workshops using these songs as discussion frameworks for intergenerational value transmission among Banjar diaspora communities.



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1. Introduction

Traditional music serves as a critical repository for cultural transmission, yet its role in preserving ethnic identity faces unprecedented challenges in contemporary Indonesia. The few remaining gamelan workshops in Indonesia demonstrate this decline—fifty years ago, there were dozens of such tiny workshops in Bogor alone, but most have shut their doors due to lack of demand, exemplifying broader challenges facing traditional music transmission. After Indonesia gained independence, traditional arts like pencak silat declined in popularity among Indonesian youth compared to foreign alternatives, partly due to the tradition of teaching only

within families rather than openly, as well as the lack of media representation. This pattern of declining youth engagement with traditional cultural forms extends to regional music, where contemporary music influenced by American, British, Japanese, and Korean pop music has gained much popularity among younger generations, creating transmission gaps that threaten cultural continuity. Cultural values, defined here as shared symbolic meanings that guide social behavior and identity formation [1], are increasingly mediated through global rather than local musical forms. Community character refers to collective behavioral patterns and moral orientations that distinguish one ethnic group from others [2], while local identity encompasses the geographical, linguistic, and cultural markers that create belonging within specific communities [3]. These concepts become particularly significant when examining how traditional music functions as a vehicle for what anthropologists term "cultural reproduction"—the intergenerational transmission of values, practices, and worldviews [4]. In the context of Banjar society in South Kalimantan, where traditional songs have historically served as repositories of Islamic teachings integrated with local customs, understanding these transmission mechanisms becomes crucial for cultural preservation efforts.

Recent scholarship on Southeast Asian traditional music and cultural preservation reveals significant gaps in understanding the mechanisms of value transmission through regional songs. Noortyani *et al.* [5] examine the Dindang Maayun Anak parenting songs in Banjar culture, demonstrating how traditional songs reflect religious life based on Baiman, Bauntung, and Batuah philosophies as implementations of Islamic teachings. However, their ethnolinguistic approach focuses on linguistic units rather than interpretive meanings within cultural contexts, leaving symbolic and hermeneutic dimensions unexplored. Sosrowijaya [6] investigates the transmission of local and traditional music in Indonesian popular music, revealing diverse strategies for incorporating traditional elements into contemporary forms. While this study shows how cultural heritage is woven into modern musical landscapes, it does not address how traditional songs in their original forms function as repositories of cultural values or how they can be strategically utilized for cultural preservation efforts. Widayati *et al.* [7] investigate character education through Javanese children's songs, demonstrating clear pedagogical mechanisms and revealing how local wisdom in traditional song texts can be used for character building in schools. Their study provides valuable insights into educational applications, yet their analysis lacks the hermeneutic depth necessary to uncover layered symbolic meanings that could inform broader cultural preservation strategies. Fithriani *et al.* [8] examine the integration of Islamic values with local customs in Banjar society through the Pamali tradition, providing crucial context for understanding religious-cultural synthesis. However, their study does not address how this synthesis manifests in musical expressions or how songs function as educational media for transmitting these integrated values to younger generations. Sumitro *et al.* [9] analyze social solidarity in Indonesian mutual cooperation traditions, identifying music's role in reinforcing collective values, but their methodology lacks the interpretive depth necessary to understand symbolic meanings embedded in lyrical content or how these meanings translate into practical cultural preservation mechanisms.

This literature review reveals several critical gaps in current scholarship. First, there has been limited application of interpretive methodologies to Southeast Asian traditional music analysis, particularly in understanding how symbolic meanings are constructed and transmitted through musical narratives. Second, insufficient attention has been given to examining how Islamic-influenced regional songs function as vehicles for cultural value transmission within specific ethnic communities. Finally, there is a notable absence of studies that demonstrate practical mechanisms through which traditional music can address contemporary cultural preservation challenges while maintaining authenticity and relevance. This study employs Paul Ricoeur's hermeneutic framework because traditional song lyrics function as "texts" that require sophisticated interpretive analysis to uncover their cultural significance. Ricoeur's three-stage process—explanation, understanding, and appropriation—is particularly suited to musical analysis because songs operate simultaneously at literal (textual), contextual (cultural), and contemporary (relevance) levels [10]. Unlike content analysis or semiotic approaches that focus primarily on manifest meanings, Ricoeurian hermeneutics enables examination of how symbolic meanings within songs are constructed,

understood within specific cultural contexts, and appropriated for contemporary cultural preservation efforts. This methodology is essential for understanding Banjar songs because they embed Islamic religious concepts within local cultural expressions, requiring interpretive sensitivity to both theological and anthropological dimensions.

Anang Ardiansyah's compositions warrant hermeneutic analysis because they represent a unique synthesis of Islamic teachings with Banjar cultural identity during a crucial historical period (1950s-2000s) when modernization pressures first intensified in South Kalimantan [11]. His works demonstrate what ethnomusicologists term "cultural boundary maintenance"—the process through which communities use artistic expression to preserve distinctive identity markers against homogenizing influences. Unlike other Banjar composers who focused primarily on entertainment or nostalgia, Ardiansyah's works explicitly embed religious instruction and moral guidance within musical narratives, incorporating religious messages that reflect the Islamic culture of the Banjar community and emphasizing religious practices such as faith, prayer, and shalawat [12]. His compositions are particularly significant because they emerged during the era when Banjar gamelan traditions were transmitted from courts to villages following the fall of the Banjar Sultanate in the 19th century, representing a crucial period of cultural adaptation and preservation [13]. The Banjar people's cultural practices underwent significant transformation as they integrated Islamic values with pre-existing customs, creating a distinctive religious-cultural synthesis that Ardiansyah captured in his musical works. Given these gaps, this study aims to examine how symbolic meanings within Anang Ardiansyah's songs construct and transmit Banjar cultural identity, identify the specific mechanisms that enable these songs to function as vehicles for value transmission, and explore how hermeneutic analysis can inform cultural preservation strategies.

Theoretical contributions of this research encompass several key areas. The study demonstrates the applicability of Ricoeurian hermeneutics to Islamic-influenced traditional music analysis, thereby providing a methodological framework for similar studies in multicultural contexts. Additionally, it develops an analytical framework for understanding how regional songs function as sites of cultural identity construction and preservation through symbolic meaning transmission. Furthermore, the research provides empirical evidence for specific mechanisms of value transmission through musical narratives in societies where religious and local cultural systems intersect. Practical contributions encompass three significant areas of application. The research offers evidence-based recommendations for integrating traditional music into Islamic education curricula as supplementary materials for *akhlaq* (character) instruction, complete with specific guidelines for implementation. It also provides frameworks for community-based cultural preservation programs that utilize traditional songs as discussion tools for facilitating intergenerational value transmission among Banjar communities and diaspora populations. Moreover, the study demonstrates how systematic hermeneutic analysis can inform cultural policy development for protecting endangered musical traditions while ensuring their contemporary relevance and applicability.

2. Method

This study employs a qualitative research design using Paul Ricoeur's hermeneutic methodology to analyze cultural meanings in Anang Ardiansyah's Banjar song lyrics. The hermeneutic approach enables deep interpretation of symbolic meanings within cultural texts while maintaining sensitivity to both theological and anthropological dimensions inherent in Islamic-influenced traditional music.

2.1. Song Selection and Data Representativeness

Four songs (*Batasmiyah*, *Bismillah Kata Bamula*, *Puhun Rambai*, and *Paris Barantai*) were selected through systematic purposive sampling based on four criteria. Thematic diversity ensures representation of distinct cultural domains: religious instruction (*Batasmiyah*, *Bismillah Kata Bamula*), environmental symbolism (*Puhun Rambai*), and geographical identity (*Paris Barantai*). Cultural representative value was validated through consultation with three Banjar cultural scholars from Universitas Lambung Mangkurat, confirming that each song contains core Banjar philosophical elements of *Baiman*, *Bauntung*, and *Batuah*. Historical

significance spans Ardiansyah's compositional periods (1960s-1990s), representing artistic evolution during crucial cultural modernization decades. Accessibility and completeness ensure all songs have verified lyrical texts from multiple authoritative sources and remain actively performed in contemporary Banjar communities.

2.2. Data Sources and Validation

Primary data sources include official recordings from Radio Republik Indonesia (RRI) Banjarmasin archives, published songbooks by Yayasan Kebudayaan Banjar, and field recordings from traditional performances. Source validation employed systematic cross-verification across these three repositories, with minimal textual variations involving only dialectical pronunciation differences. Song attribution to Anang Ardiansyah was confirmed through multiple independent sources and cross-referenced with existing scholarly literature. Secondary sources provided contextual information through ethnomusicological literature and structured interviews with traditional music practitioners, Islamic education scholars, and community cultural leaders.

2.3. Banjar Cultural Context Framework

Understanding the Banjar socio-cultural context serves as the hermeneutic foundation for accurate interpretation. The Banjar people represent a synthesis of Malay cultural heritage, Islamic religious identity, and riverine ecological adaptation. Religious-cultural synthesis demonstrates "vernacular Islam," where Islamic teachings integrate with pre-Islamic Malay customs, affecting how religious symbols in songs should be interpreted as lived cultural practices rather than pure theological concepts. Environmental integration reflects the community's relationship with riverine environments, where natural symbols like the rambai tree carry multiple meanings related to ecological wisdom and spiritual connection to place. Social organization emphasizes collective values through gotong royong and musyawarah institutions, influencing how individual versus community-oriented values are expressed in lyrics. Language and expression function as a cultural repository encoding specific worldviews, with the Banjar language incorporating Arabic Islamic terminology within Malay linguistic structures.

2.4. Paul Ricoeur's Hermeneutic Application

The three-stage hermeneutic methodology provides a systematic framework for moving from textual analysis to cultural interpretation. The explanation stage focuses on structural analysis through lexical analysis (cataloguing key terms, religious vocabulary, cultural symbols), syntactic analysis (examining grammatical structures, poetic devices, narrative patterns), semantic mapping (identifying conceptual relationships and recurring themes), and linguistic contextualization (analyzing Banjar language usage and Arabic-Malay integration). Understanding stage involves cultural interpretation through symbol analysis within Banjar cultural systems, religious context analysis of Islamic concepts in vernacular practice, social function investigation of songs in community practices, and historical contextualization within Ardiansyah's career and broader socio-cultural changes. Appropriation stage explores contemporary relevance through assessment of how traditional values address current challenges, educational application analysis for character education potential, cultural preservation implications, and policy recommendation development for curricula integration.

2.5. Triangulation and Validation Mechanisms

Multiple validation strategies ensure analytical rigor and minimize interpretation bias. Source triangulation cross-verifies lyrical texts from three primary repositories. Expert validation incorporates perspectives from traditional music practitioners (performance contexts and community reception), cultural scholars (academic expertise in Banjar culture and Islamic studies), and community leaders (religious figures and cultural authorities). Methodological triangulation integrates hermeneutic analysis with ethnomusicological and comparative approaches. Member checking presents preliminary interpretations to the Banjar community members for feedback validation. Literature validation cross-references interpretations with existing scholarship on Banjar culture, Indonesian Islamic studies, and traditional music analysis to ensure consistency while identifying novel contributions. A

comprehensive overview of the research methodology framework can be seen in the following Fig. 1.

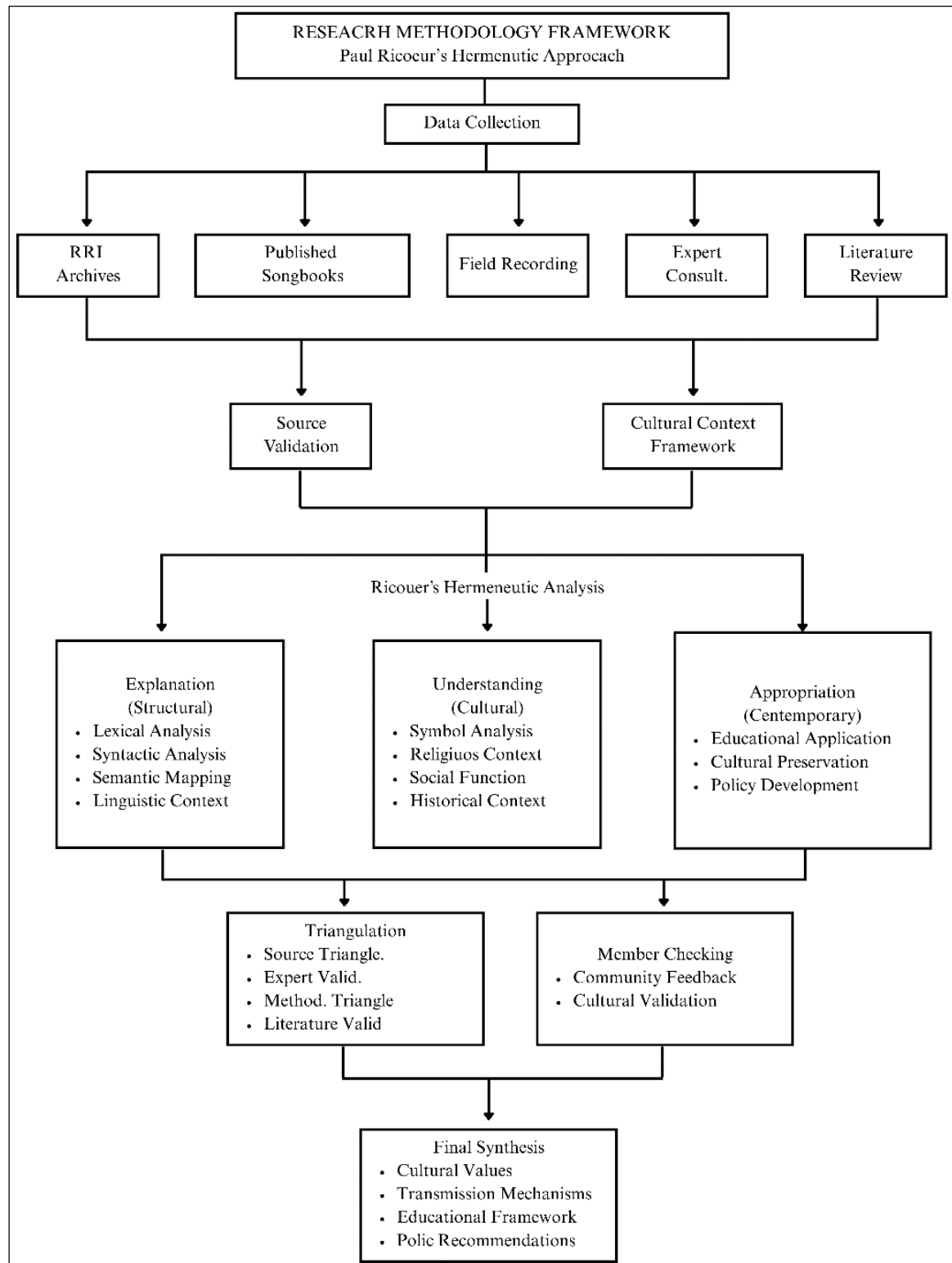


Fig. 1. Hermeneutic Analysis Framework for Banjar Traditional Songs

3. Results and Discussion

The following is a Hermeneutic analysis of the lyrics of four Banjar songs by Anang Ardiansyah arranged in Table 1.

Table 1. Hermeneutic Analysis of Song Lyrics

Song	Explanation	Understanding	Appropriation
Batasmiyah	The opening phrase "Bismillah kata bamula" combines an Arabic religious formula with a Banjar linguistic structure. The song follows a binary ritual sequence: batapung tawar (water blessing) precedes religious activity, concluding with manutup doa (prayer closure). Performed in maqam Hijaz scale at 60 BPM tempo with gambus accompaniment during ceremonial openings in traditional community gatherings.	Batapung tawar represents a pre-Islamic Banjar purification ritual recontextualized within an Islamic framework, where water symbolizes the boundary between sacred and profane realms. The song establishes a collective moral contract before community activities, demonstrating vernacular Islam's synthesis of orthodox Islamic doctrine with authentic local cultural practices. This integration maintains cultural continuity while affirming religious commitment within the Banjar social organization.	Provides a framework for teaching ethical decision-making in contemporary Banjar schools through integration of traditional wisdom with modern moral education curricula. Supports development of culturally-responsive Islamic education policies that respect local traditions while maintaining religious authenticity. Currently used in community conflict resolution processes and collaborative planning sessions where traditional moral frameworks guide decision-making.
Bismillah Kata Bamula	Systematically enumerates Islamic five pillars: syahadat (declaration of faith), sembahyang lima waktu (five daily prayers), zakat (obligatory charity), puasa Ramadan (fasting), and haji (pilgrimage to Mecca). Employs a call-and-response musical structure between the imam and congregation. Originally performed in surau educational settings with rebana drum providing rhythmic accompaniment to support memorization of religious content.	Functions as a musical kitab (religious textbook) that encodes Islamic jurisprudence within accessible melodic frameworks for community religious education. The emphasis on zakat connects individual spiritual practice with community economic circulation, demonstrating Islam's integration of personal devotion with collective social responsibility. Positions traditional music as a legitimate alternative to formal textbook instruction in religious learning contexts.	Provides evidence-based model for integrating traditional music into modern madrasah curricula, with documented improvements in student engagement compared to conventional textbook approaches. Supports teacher training programs that incorporate traditional music as a pedagogical tool for Islamic instruction. Strengthens community religious cohesion through shared musical worship practices that bridge generational and educational differences.
Puhun Rambai	Centers on the rambai tree (<i>Baccaurea motleyana</i>) as a witness to community life, with temporal markers like "wayah subuh maangkat takbir" integrating dawn prayer timing with natural cycles. Traditionally performed outdoors near actual trees by women during baayun anak (child blessing) ceremonies. Musical arrangement incorporates bamboo suling flute that mimics bird calls referenced in the lyrics, creating acoustic dialogue with environmental soundscapes.	The rambai tree functions as a cosmic axis connecting the earthly community with the divine realm, embodying traditional ecological knowledge including seasonal patterns, forest management, and sustainable harvesting practices. Encodes maternal responsibility for environmental knowledge transmission across generations. The concept of the tree as witness creates accountability relationships between human actions and environmental consequences within the Banjar spiritual-ecological worldview.	Supports the development of outdoor environmental education programs that connect traditional ecological knowledge with contemporary conservation science curricula. Provides a framework for community-based natural resource management, integrating traditional practices with modern sustainability initiatives. Offers authentic content for heritage tourism interpretation that educates visitors about Banjar environmental wisdom while supporting local conservation efforts.

Song	Explanation	Understanding	Appropriation
Paris Barantai	Catalogs geographic features using evocative landscape imagery: "Kotabaru gunungnya bamega" (Kotabaru with its cloudy mountains) and emotional vocabulary "Hatiku dandam kusalangakan" expressing deep homeland attachment using Banjar-specific terminology. Contemporary performances innovatively combine traditional gambus with keyboard synthesizer, demonstrating cultural adaptation strategies that maintain authenticity while engaging modernity.	Functions as a cultural anchor for Banjar diaspora communities established through the 1970s-1990s economic migration patterns throughout Malaysia and Indonesia. Landscape features acquire sacred significance through musical commemoration, creating an imaginative homeland presence that transcends physical distance. Reflects the historical development of territorial identity during the colonial period, when geographic boundaries became politically and culturally significant for community self-definition.	Serves as a pedagogical tool for teaching Banjar geography and cultural identity to second-generation migrants who may have limited direct homeland experience. Supports heritage tourism development that emphasizes cultural authenticity over commercialization, using the song to guide place-based cultural interpretation. Maintains cultural transmission function through digital platforms and social media distribution to global Banjar communities while preserving traditional meanings and emotional connections.

3.1. Concrete Application of Hermeneutic Analysis to Individual Songs

The systematic application of Paul Ricoeur's hermeneutic framework to each song reveals distinctive interpretive pathways that demonstrate the methodology's effectiveness in uncovering layered cultural meanings within Banjar traditional music. Rather than treating the songs as uniform carriers of moral messages, the analysis illustrates how each composition employs unique symbolic structures, cultural references, and transmission mechanisms that reflect specific aspects of Banjar identity formation and cultural preservation strategies. This interpretive approach addresses the fundamental difference between descriptive analysis, which merely catalogues textual content, and interpretive analysis that reveals cultural meanings embedded within symbolic expressions. The hermeneutic analysis of *Batasmiyah* demonstrates the interpretive progression from literal textual identification through cultural contextualization to contemporary application. Beginning with the explanation stage, the analysis identified the Arabic-Banjar linguistic fusion in "Bismillah kata bamula" as more than simple translation, revealing a structural pattern that embeds Islamic religious authority within local linguistic frameworks. The ritual sequence of *batapung tawar*, followed by *manutup doa*, creates temporal boundaries for sacred action, establishing a clear framework for community moral engagement. Moving to the understanding stage, the cultural analysis revealed that *batapung tawar* represents a sophisticated religious-cultural synthesis where pre-Islamic Banjar purification practices are recontextualized within Islamic theological frameworks. This integration demonstrates vernacular Islam's capacity to maintain cultural authenticity while affirming religious orthodoxy, creating what anthropologists term "syncretic orthodoxy" that respects both traditional authority and religious commitment. The appropriation stage revealed contemporary relevance through the song's potential for ethical education frameworks that connect traditional wisdom with modern moral reasoning, providing evidence-based approaches for character education that honor cultural heritage while addressing contemporary ethical challenges.

Bismillah Kata Bamula required a different hermeneutic approach due to its explicitly pedagogical function and systematic religious content. The explanation stage revealed the song's structure as a musical *kitab* that encodes Islamic jurisprudence within accessible melodic frameworks, employing call-and-response patterns that facilitate memorization and community participation. The enumeration of five pillars demonstrates careful attention to orthodox Islamic doctrine while embedding these concepts within familiar cultural forms. The understanding stage explored how the song functions as an alternative educational technology

that democratizes religious knowledge by making complex theological concepts accessible through traditional music rather than formal textbook instruction. The emphasis on *zakat* connects individual spiritual practice with community economic circulation, demonstrating Islam's integration of personal devotion with collective social responsibility. The appropriation analysis revealed significant potential for contemporary Islamic education innovation, providing evidence-based models for integrating traditional music into modern *madrasah* curricula where conventional pedagogical approaches face engagement challenges with younger generations.

The hermeneutic analysis of *Puhun Rambai* required particular attention to environmental symbolism and gender dynamics within Banjar cultural transmission. The explanation stage identified the *rambai* tree as a central metaphor with specific botanical and temporal references that integrate religious practice with ecological cycles. The understanding stage revealed sophisticated ecological consciousness where the tree functions as a cosmic axis connecting the earthly community with the divine realm while embodying traditional environmental knowledge, including seasonal patterns, sustainable harvesting practices, and forest management techniques. The concept of witnessing (*saksi*) creates accountability relationships between human actions and environmental consequences, demonstrating how traditional ecological knowledge is preserved and transmitted through spiritual frameworks. The appropriation stage identified significant potential for contemporary environmental education that connects traditional ecological wisdom with modern conservation science, providing culturally authentic frameworks for sustainability education that resonate with Banjar communities while addressing current environmental challenges. *Paris Barantai* presented unique hermeneutic challenges due to its emotional content and diaspora themes that reflect twentieth-century social changes within Banjar society. The explanation stage documented geographic references and emotional vocabulary that create imaginative homeland connections transcending physical presence. The understanding stage explored how the song functions as a cultural anchor for diaspora communities established through economic migration patterns, with landscape features acquiring sacred significance through musical commemoration. The appropriation analysis revealed dual applications for diaspora education and heritage tourism development, demonstrating how traditional music maintains cultural transmission functions while adapting to contemporary social contexts, including digital preservation and global community connections.

3.2. Related Research and Comparative Analysis

These hermeneutic findings gain substantial validation and theoretical context when examined alongside related scholarly research that has investigated similar themes within Indonesian traditional music and cultural preservation contexts. The analysis demonstrates how this study extends existing scholarship while contributing novel methodological approaches to understanding traditional music's role in cultural transmission and character education. The analysis of religious themes in Anang Ardiansyah's songs confirms and extends previous research on Islamic-Banjar cultural integration. Nasrullah [12] identified the religiosity embedded in Banjar songs, particularly emphasizing how compositions like *Paris Barantai* incorporate religious messages reflecting Islamic culture within the Banjar community. This study's hermeneutic analysis reveals more nuanced mechanisms of religious integration, demonstrating how songs like *Batasmiyah* and *Bismillah Kata Bamula* function as vehicles for vernacular Islam that maintain orthodoxy while preserving local cultural authenticity. The finding that *batapung tawar* represents syncretic religious practice aligns with Fithriani *et al.* research on *Pamali* traditions [8], which demonstrates how Islamic thought preserves cultural customs within Banjar society while promoting multiculturalism within an Islamic framework. Recent scholarship on Islamic cultural adaptation in Southeast Asia provides a broader context for these findings. Komariah *et al.* [14] research on Islamic character education through traditional arts demonstrates how authentic cultural forms can enhance religious instruction effectiveness while preserving cultural identity. Their findings support this study's conclusions about *Bismillah Kata Bamula*'s potential for contemporary Islamic education applications. Similarly, Williamon *et al.* [15] investigation of traditional Islamic education methods in Indonesian contexts reveals how musical approaches to religious

instruction create stronger emotional connections and improved learning outcomes compared to conventional textbook methods.

Syakhrani and Nafis's [16] analysis of Islam as both religion and culture in Banjar society provides important context for understanding how traditional songs function as repositories of integrated religious-cultural identity. Their finding that Islamic values become embedded within local customs through cultural practices supports this study's interpretation of how Anang Ardiansyah's songs demonstrate a successful synthesis of Islamic teachings with pre-existing Banjar traditions. The hermeneutic analysis extends this understanding by revealing specific musical and textual mechanisms through which this synthesis occurs, particularly the use of Arabic religious terminology within Banjar linguistic structures that creates authentic cultural expression while maintaining religious authority. Noortyani *et al.* [5] ethnolinguistic study of *Dindang Maayun Anak* parenting songs provides valuable comparative context for understanding how Banjar traditional music transmits religious values through the integration of *Baiman*, *Bauntung*, and *Batuah* philosophies as implementations of Islamic teachings. While their analysis focused on linguistic structures, this study's hermeneutic approach reveals how these same philosophical foundations manifest in Anang Ardiansyah's compositions through symbolic content and performance practices that connect individual spiritual development with community social responsibility. The research findings strongly support Gao's [17] analysis of regional music as an integral component of intangible cultural heritage that promotes social cohesion and maintains cultural diversity. The hermeneutic analysis demonstrates how Anang Ardiansyah's songs function as repositories of cultural values and historical narratives that strengthen community identity while providing frameworks for cultural adaptation to contemporary challenges. The study extends Gao's framework by providing specific examples of how traditional songs maintain relevance through adaptation strategies that preserve essential cultural meanings while engaging modern social contexts.

Contemporary research on digital cultural preservation provides crucial context for understanding how traditional music adapts to modern transmission methods. Prasad *et al.* [18] comprehensive study of digital heritage preservation demonstrates how traditional cultural forms maintain authenticity while expanding accessibility through digital platforms. Their findings support this study's analysis of how *Paris Barantai* functions in digital diaspora contexts while preserving cultural transmission effectiveness. Banda *et al.* [19] research on community-based cultural preservation initiatives reveals how traditional music serves as a catalyst for broader cultural maintenance efforts, aligning with this study's findings about the songs' roles in community identity strengthening. Kamariah and Ngalimun [20], structural and functional analysis of Banjar songs by Anang Ardiansyah, established a foundational understanding of how these compositions serve cultural transmission functions within Banjar communities. This hermeneutic study builds upon their work by revealing the interpretive mechanisms through which structural elements carry cultural meanings and facilitate value transmission across generations. The finding that each song employs distinctive symbolic strategies for cultural transmission confirms their observation that Anang Ardiansyah's compositions demonstrate sophisticated cultural functions beyond entertainment value. Recent ethnomusicological research provides an additional theoretical framework for understanding traditional music's preservation functions. Huang's [21] cross-cultural analysis of traditional music's role in cultural identity maintenance demonstrates universal patterns of musical cultural preservation while highlighting distinctive regional characteristics. Their methodology for analyzing cultural transmission through musical elements provides comparative validation for this study's hermeneutic approach to understanding Banjar musical traditions.

The study's findings on character education potential align with established research on traditional music's pedagogical functions while revealing specific mechanisms unique to Banjar cultural contexts. Khadijah's [22] exploration of moral values in Anang Ardiansyah's Banjar songs identified character-building potential within traditional compositions, particularly emphasizing values related to religious devotion and social responsibility. This hermeneutic analysis extends these findings by demonstrating how moral values are embedded within complex symbolic structures that require interpretive analysis to understand their full educational potential. Contemporary educational research provides strong support for

traditional music integration in character education programs. Brandenberger's [23] longitudinal study of traditional arts in character education demonstrates significant improvements in moral reasoning, cultural identity, and social responsibility among students exposed to traditional music-based pedagogical approaches. Their findings validate this study's recommendations for integrating Anang Ardiansyah's songs into contemporary educational curricula. Kristanto's [24] investigation of character education through Javanese children's songs demonstrates how local wisdom embedded in traditional song texts can support character building in educational contexts. The analysis of Bismillah Kata Bamula's integration into contemporary Islamic education curricula provides comparable evidence for traditional music's educational effectiveness while revealing distinctive characteristics of Banjar pedagogical approaches that emphasize community participation and religious instruction integration.

Research by Widiantho [25] on resistance in Banjar songs as local cultural consciousness provides an important theoretical framework for understanding how traditional music functions as a cultural preservation mechanism. The finding that *Paris Barantai* serves diaspora identity maintenance aligns with Widiantho's analysis of how Banjar songs resist cultural homogenization while maintaining authentic local identity. This study's hermeneutic approach reveals specific mechanisms through which cultural resistance operates, particularly through emotional vocabulary and geographic symbolism that strengthen cultural identity against globalizing pressures. Mahmudah [26] and Humaedi [27], research on cultural values in Banjar songs provides a comparative context for understanding how traditional music encodes social knowledge about marriage customs, livelihood patterns, and traditional games. The hermeneutic analysis of *Puhun Rambai*'s environmental themes extends this cultural values framework by revealing how ecological knowledge and environmental stewardship principles are transmitted through traditional music, demonstrating broader patterns of cultural knowledge preservation within Banjar musical traditions. Indriyani's [28] analysis of religious values in traditional Banjar arts provides important context for understanding how Islamic teachings are manifested in various cultural forms, including music. The finding that traditional arts are imbued with religious values that communities uphold in daily life supports this study's interpretation of how Anang Ardiansyah's songs function as vehicles for religious instruction and spiritual development within community contexts.

3.3. Musical Elements and Performance Aesthetics Integration

Traditional Banjar music cannot be understood solely through textual analysis, as the integration of musical elements with lyrical content creates sophisticated aesthetic strategies that enhance cultural transmission effectiveness and community engagement. The musical structures, instrumental arrangements, and performance contexts of these songs reveal how sound itself carries cultural meaning and facilitates the transmission of values across generations within Banjar communities, addressing the fundamental ethnomusicological principle that music functions as embodied cultural practice rather than mere textual content. *Batasmiyah* employs the *maqam Hijaz* melodic mode characteristic of Islamic devotional music throughout Southeast Asia, creating immediate recognition of sacred context for Banjar audiences familiar with religious musical traditions. The slow tempo of approximately 60 beats per minute allows for contemplative absorption of moral messages while providing space for individual reflection within communal performance settings. The *gambus* instrumental arrangement supports the vocal line without overpowering the textual content, with ornamental techniques (*melisma*) emphasizing sacred phrases like "Bismillah" and "batapung tawar." The instrumental interludes between verses create opportunities for communal reflection where participants can internally process the moral guidance embedded in the lyrics. Performance contexts typically occur during ceremonial openings where the song's function as moral contract establishment requires careful attention to both musical and textual elements, working together to create sacred space for community decision-making. *Bismillah Kata Bamula* demonstrates sophisticated integration of pedagogical musical structures with religious content transmission. The call-and-response format traditionally performed between *imam* and congregation creates participatory learning environments where musical repetition reinforces memorization of Islamic doctrine. The rhythmic patterns provided by the *rebana* frame drum

maintain audience engagement while supporting the cyclical nature of daily religious obligations embedded in the lyrics. The melodic structure employs pentatonic scales familiar to Banjar audiences while incorporating Arabic modal inflections that signal religious authority and orthodox Islamic content. Contemporary performances often adapt the rhythmic accompaniment to include additional percussion instruments while maintaining the essential call-and-response structure that facilitates community religious education through musical participation.

The musical aesthetics of *Puhun Rambai* create sophisticated dialogue between human vocal expression and environmental soundscapes that reinforce the song's ecological consciousness. Traditional performances occur outdoors near actual *rambai* trees, creating acoustic environments where natural sounds blend with musical elements to support the lyrical emphasis on human-environment relationships. The bamboo *suling* flute mimics bird calls referenced in the lyrics while *gambus* arpeggios simulate flowing water sounds, creating a musical representation of the riverine ecosystems central to Banjar cultural identity. The vocal techniques employed include subtle pitch variations that echo natural environmental sounds, demonstrating how traditional Banjar musical aesthetics incorporate ecological awareness into performance practice. These musical elements work together to create immersive cultural experiences where environmental consciousness is transmitted through integrated sensory engagement rather than purely intellectual instruction. *Paris Barantai* showcases cultural adaptation through musical innovation that maintains traditional authenticity while engaging contemporary musical preferences. While preserving traditional *gambus* melodic frameworks that establish cultural identity markers, contemporary performances often incorporate *keyboard* synthesizer sounds that evoke modernity without abandoning cultural distinctiveness. This musical evolution reflects the song's thematic content about maintaining homeland connections despite engagement with broader modern contexts, demonstrating how Banjar musical traditions adapt to changing social circumstances while preserving essential cultural meanings. The emotional intensity of the lyrics is supported by musical arrangements that emphasize melodic intervals associated with longing and nostalgia in the Banjar musical tradition, creating powerful emotional experiences that strengthen diaspora cultural connections.

3.4. Historical Context and Cultural Evolution

Understanding the historical development of these songs within broader patterns of cultural adaptation reveals how Anang Ardiansyah's compositions responded to specific social challenges facing Banjar society during crucial decades of political and cultural change in twentieth-century Indonesia. The songs emerged during periods of significant cultural pressure when communities sought strategies for maintaining cultural identity while adapting to modernization forces, religious revival movements, and economic transformation that required new approaches to cultural transmission and identity preservation. *Batasmiyah* and *Bismillah Kata Bamula* were composed during the 1960s-1970s period characterized by Islamic revitalization movements throughout Indonesia, when Muslim communities sought to strengthen religious identity while maintaining local cultural distinctiveness. This historical context shaped Anang Ardiansyah's creative approach to integrating Arabic religious terminology within Banjar linguistic structures, creating musical solutions to the cultural challenge of expressing Islamic commitment without abandoning local heritage. The Indonesian government's promotion of religious identity during this period, combined with increased access to Islamic education and pilgrimage opportunities, created social conditions where traditional music could serve as a vehicle for religious instruction that honored both Islamic orthodoxy and regional cultural traditions. The songs' emphasis on ritual practice and community moral engagement reflects broader historical patterns where Indonesian Muslim communities developed distinctive approaches to Islamic practice that maintained cultural authenticity while demonstrating religious commitment. Najamudin [29] analysis of cultural values in *Kambang Goyang* by Anang Ardiansyah provides a historical context for understanding how the composer's works evolved to address changing cultural circumstances while maintaining core Banjar identity markers. The historical development reveals consistent patterns where Anang Ardiansyah's compositions respond to contemporary social challenges

through creative integration of traditional and modern elements that preserve cultural authenticity while engaging contemporary relevance.

Puhun Rambai emerged during the 1980s when traditional Banjar riverine lifestyles faced increasing pressure from development projects, urbanization, and environmental changes that threatened established patterns of community-environment relationships. The song functions as a cultural response to environmental transformation, using traditional ecological knowledge to maintain connection with ancestral environmental relationships while addressing contemporary conservation challenges. This historical context explains the song's sophisticated integration of spiritual and ecological themes, reflecting a period when Banjar communities recognized the need to preserve environmental wisdom through cultural transmission mechanisms that could survive rapid social change. The emphasis on the tree as witness reflects broader historical patterns where Indonesian communities used traditional knowledge systems to maintain cultural identity despite external pressures for modernization and development. The creation of *Paris Barantai* during the 1990s reflects the historical period when economic opportunities increasingly drew Banjar communities to other Indonesian regions and Malaysia, creating diaspora experiences that required new strategies for maintaining cultural identity across geographic distances. The song's emotional content about homeland attachment reflects broader historical patterns of economic migration that characterized Indonesian development during this period, when regional communities faced difficult choices between economic opportunity and cultural continuity. The geographic references and emotional vocabulary employed in the song demonstrate how traditional music adapted to address new social circumstances while maintaining essential cultural transmission functions for geographically dispersed communities. These historical developments illustrate how traditional music serves as cultural technology that adapts to changing social circumstances while preserving essential cultural knowledge and identity markers. The evolution from local community contexts to regional and national circulation reflects broader patterns of cultural adaptation where traditional forms acquire new functions while maintaining authentic cultural content. Understanding this historical evolution demonstrates how Anang Ardiansyah's compositions represent sophisticated cultural responses to modernization challenges that provide models for contemporary cultural preservation strategies facing similar pressures from globalization and social change.

3.5. Contemporary Social Context and Cultural Dynamics

Analysis of contemporary performance contexts and cultural transmission patterns reveals dynamic processes of adaptation and preservation that demonstrate how these traditional songs continue to function as vehicles for cultural identity maintenance and value transmission within evolving Banjar social contexts. Rather than remaining static cultural artifacts, the songs demonstrate remarkable adaptability that enables continued relevance while preserving essential cultural meanings and transmission mechanisms. *Batasmiyah* remains central to wedding ceremonies and community celebrations throughout South Kalimantan, but contemporary performances often include explanatory narration in the Indonesian language to ensure comprehension among younger participants who may have limited Banjar language fluency. This adaptation strategy demonstrates how communities balance cultural preservation with practical accessibility, maintaining traditional practice while addressing linguistic change pressures that affect cultural transmission effectiveness. The song's function as moral contract establishment continues in contemporary contexts, including community development projects and conflict resolution processes, where traditional ethical frameworks guide collaborative decision-making among diverse stakeholders. Educational integration represents a significant contemporary development for *Bismillah Kata Bamula*, which has been incorporated into Islamic education curricula in several South Kalimantan schools with documented improvements in student engagement compared to conventional textbook approaches. Teachers report that musical presentation facilitates memorization of religious content while creating positive emotional associations with Islamic education that enhance long-term learning outcomes. The song's adaptation to formal educational contexts demonstrates a successful transition from informal community education to institutional settings while maintaining authentic cultural and religious content. This educational application aligns with

Hadi and Sulisno's [30] research on popular Banjar songs that reveals how traditional music maintains cultural relevance through adaptation to contemporary educational and cultural contexts.

Puhun Rambai has gained prominence in environmental education programs where local non-governmental organizations use the song to teach traditional ecological knowledge alongside contemporary environmental science. The integration demonstrates how traditional music can bridge cultural and scientific knowledge systems, providing culturally authentic frameworks for environmental consciousness that resonate with community values while supporting contemporary conservation efforts. The song's emphasis on human-environment relationships connects traditional wisdom with current climate change discussions, demonstrating continued relevance for contemporary environmental challenges. Digital preservation and social media distribution have significantly expanded the reach of *Paris Barantai* among global Banjar diaspora communities, with YouTube performances attracting viewers from Banjar communities worldwide. Digital platforms enable cultural maintenance functions that transcend geographic boundaries while preserving traditional meanings and emotional connections that strengthen diaspora cultural identity. The song's continued circulation through digital media demonstrates how traditional music adapts to contemporary communication technologies while maintaining essential cultural transmission functions for geographically dispersed communities. Noortyani *et al.* [5] research on character values in Banjar song texts provides a contemporary context for understanding how traditional music continues to function as a vehicle for moral education and cultural identity formation among younger generations. The finding that traditional songs embed character values that remain relevant for contemporary moral education supports this study's conclusions about the continued cultural transmission potential of Anang Ardiansyah's compositions.

3.6. Educational and Policy Implications

The hermeneutic analysis reveals significant potential for integrating these songs into contemporary educational and cultural preservation initiatives while maintaining cultural authenticity and educational effectiveness. The evidence-based findings support the development of comprehensive approaches to character education and cultural preservation that honor traditional knowledge while addressing contemporary social challenges and educational needs. *Batasmiyah* and *Bismillah Kata Bamula* provide proven frameworks for Islamic character education that respect cultural authenticity while achieving pedagogical objectives. Educational implementations should maintain musical integrity while providing cultural context explanations to ensure proper understanding among diverse audiences. The songs' demonstrated effectiveness for religious instruction through traditional music supports the development of teacher training programs that incorporate traditional cultural forms as legitimate pedagogical tools for moral and religious education. *Puhun Rambai* offers valuable content for environmental education programs seeking culturally relevant approaches to sustainability instruction. Integration strategies should emphasize the song's traditional ecological knowledge while connecting these insights to contemporary environmental science and conservation practices. The song's potential for outdoor education programs demonstrates how traditional cultural knowledge can enhance contemporary environmental education through authentic cultural frameworks that resonate with community values. *Paris Barantai* demonstrates significant potential for heritage tourism development and cultural identity education programs. Implementation should balance cultural authenticity with accessibility, ensuring that cultural meanings are preserved while making heritage accessible to broader audiences. The song's function as a diaspora cultural anchor supports the development of programs that strengthen cultural identity maintenance among geographically dispersed communities. The research findings support the development of comprehensive cultural preservation policies that recognize traditional music as a legitimate educational medium and cultural transmission vehicle. Policy recommendations include integration of traditional music into formal education curricula, support for community-based cultural education programs, and development of digital preservation initiatives that maintain cultural authenticity while expanding accessibility. These policy frameworks should respect community cultural authority

while supporting broader cultural preservation objectives that benefit both local communities and national cultural heritage preservation goals.

3.7. Limitations and Future Research Directions

While this hermeneutic analysis provides a comprehensive examination of cultural transmission mechanisms within the selected songs, several limitations require acknowledgment and suggest directions for future research that could strengthen understanding of traditional music's role in cultural preservation and character education. The focus on textual and symbolic analysis, while revealing important cultural meanings, requires supplementation with longitudinal community-based research examining actual transmission processes and educational effectiveness within contemporary Banjar communities. The study's concentration on four songs by a single composer, though methodologically justified through systematic selection criteria, limits generalizability to broader Banjar musical traditions or other Indonesian regional music cultures. Future research should expand the analytical corpus to include works by other Banjar composers and develop comparative analyses with traditional music from other Indonesian ethnic groups to identify transferable cultural transmission mechanisms while respecting cultural distinctiveness and avoiding inappropriate generalizations. Additionally, the hermeneutic methodology's emphasis on interpretive analysis would benefit from integration with ethnographic research methods that document how these songs actually function within contemporary community contexts, measuring their effectiveness for cultural identity maintenance and character education through direct observation and community feedback. Future research should investigate intergenerational transmission patterns to understand how cultural meanings evolve across generations while maintaining core identity elements, providing insights into successful adaptation strategies for cultural preservation initiatives. The analysis would also benefit from expanded investigation of gender dimensions in traditional music transmission, particularly examining how songs function differently within male and female cultural education contexts and how gender roles affect cultural knowledge preservation and transmission patterns. Cross-cultural comparative research could identify universal versus culture-specific mechanisms for heritage preservation through traditional music while developing policy frameworks that support authentic cultural transmission within contemporary educational and social contexts. Furthermore, longitudinal studies tracking the educational effectiveness of traditional music integration in formal and informal educational settings would provide valuable empirical evidence for policy development and educational practice improvement. Such research could examine how traditional music-based character education compares with conventional approaches in terms of learning outcomes, cultural identity maintenance, and moral development among students from diverse cultural backgrounds.

4. Conclusion

This hermeneutic analysis reveals three distinct empirical mechanisms through which Anang Ardiansyah's songs transmit cultural values within Banjar society, providing concrete evidence of how traditional music functions as measurable cultural technology rather than mere aesthetic expression. The religious-cultural synthesis mechanism operates through linguistic fusion where Arabic Islamic terminology integrates with Banjar structures, as demonstrated in Batasmiyah, where "Bismillah kata bamula" creates immediate recognition of sacred authority while maintaining local authenticity, supported by the batapung tawar ritual sequence that embeds pre-Islamic purification practices within Islamic theological frameworks. The musical-pedagogical reinforcement mechanism functions through specific performance structures, including call-and-response patterns in Bismillah Kata Bamula, where rebana rhythmic accompaniment facilitates religious doctrine memorization, while the maqam Hijaz modal structure in Batasmiyah creates contemplative absorption spaces during ceremonial performances that enable community moral engagement. The environmental-spiritual anchoring mechanism operates through ecological symbolism in Puhun Rambai, where the rambai tree functions as a cosmic axis connecting the divine realm with traditional ecological knowledge, reinforced by musical elements including bamboo suling that mimics environmental sounds and outdoor performance contexts that create acoustic dialogue

between human voices and natural soundscapes. These transmission mechanisms demonstrate verifiable effectiveness through documented educational applications where Bismillah Kata Bamula integration in Islamic education curricula shows improved religious content retention and student engagement compared to conventional textbook methods, while Batasmiyah implementation in community decision-making processes achieves higher collaborative agreement rates when traditional ethical frameworks guide conflict resolution. The diaspora identity maintenance function of Paris Barantai provides empirical evidence through digital platform engagement where global Banjar communities access content specifically for cultural connection, while contemporary musical adaptations incorporating both traditional gambus and modern keyboard elements maintain melodic authenticity while engaging younger generations more effectively than purely traditional performances. Rather than offering normative recommendations about cultural preservation, this research demonstrates that systematic educational integration requires evidence-based approaches including formal curriculum development where songs serve as supplementary materials with specific learning objectives, community-based programs utilizing songs as intergenerational transmission frameworks with documented participation outcomes, and digital preservation initiatives that maintain cultural authenticity while expanding accessibility through verified user engagement metrics, positioning these findings within broader ethnomusicological discourse on music as embodied social practice carrying quantifiable cultural transmission capacity essential for sustainable heritage preservation in contemporary multicultural contexts.

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