

The Jazz Patrol Community’s Strategy for Preserving Traditional Osing Songs in Banyuwangi

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Article Details	ABSTRACT
<i>Article History</i> Received December 5, 2025 Revised July 8, 2026 Accepted July 15, 2025	This study aims to describe the musical style and strategies of the Jazz Patrol community in preserving traditional Osing songs in Banyuwangi. The Jazz Patrol community is a music group focused on preserving local culture through an innovative musical approach that combines traditional musical elements—such as patrol, angklung, and suling—with modern instruments like guitar, bass, and keyboard, all within the jazz genre. This approach serves as a cultural strategy that can reintroduce Osing-language songs to the younger generation. This study employs a qualitative descriptive method with data collection techniques including observation, interviews, and documentation. The results indicate that the Jazz Patrol’s musical style is collaborative and improvisational, while maintaining local character through the Osing language and the pentatonic scale characteristic of Banyuwangi. The strategies implemented by this community include planning creative programs, organizing performances, collaborating with national and international musicians, and using digital media for promotion and cultural education. Thus, Jazz Patrol not only serves as a platform for artistic expression but also acts as an agent of cultural preservation, adapting to changing times. This study is expected to serve as a reference for efforts to preserve other forms of traditional music in Indonesia.
<i>Keywords</i> Jazz Patrol Osing Traditional Songs Preservation Strategies Traditional Music	
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1. INTRODUCTION

Music is an artistic expression composed of elements of sound such as melody, rhythm, harmony, and song structure, which form a cohesive whole. Music serves not only as entertainment but also as a means of communication, conveying the thoughts and feelings of its creator.

Furthermore, music serves as an effective medium of expression for conveying a person’s feelings and emotions through lyrics embedded in a musical work. Music continues to evolve and develop over time, in tandem with the cultural growth of the communities in which it flourishes.

The role of the arts in community activities also influences their existence, including music. This demonstrates that music has a specific function defined by society in accordance with existing needs and cultural values (Bagus Pratama, 2025).

Jazz is a genre that began to gain popularity around 1914, becoming one of the most beloved forms of music in America due to its origins in the African American community of New Orleans. By the late 1920s, jazz had spread throughout the United States, giving rise to numerous variations within the genre.

Jazz, which takes many forms, evolved from the blues, including ragtime and boogie-woogie—both of which stem from the blues and ragtime—while Dixieland emerged from the development of earlier forms of

jazz. Jazz is characterized by dynamic syncopation and improvisation (Rizki Nur Maulida, 2018). A key aspect of jazz is the vast creativity of its rhythms, which feature unlimited harmony and improvisation.

Indonesia possesses a rich and diverse cultural heritage that serves as the nation's identity. Therefore, traditional arts must be preserved and maintained so they do not disappear amid the march of time and can continue to be passed down to future generations (Dewi, 2019). Patrol music is a form of percussion music made from petung bamboo with two elongated holes serving as resonance chambers that produce the desired sound; it is played by striking the bamboo with *sticks* also made from bamboo.

Patrol art is a fusion of Javanese and Madurese cultures, as both share artistic traditions similar to patrol art. There, patrol music is used to rouse the local community for the pre-dawn meal (*sahur*). Over time, patrol music has come to be regarded as a form of traditional music that embodies specific values and norms (Haningdia Chintya Zaki Zabrina et al., 2023). Patrol is an indigenous creation of the Indonesian people that has existed for a long time, dating back to the era of Dutch colonial rule. During that time, this instrument was crafted to maintain security within each village community.

As times have changed, the patrol has evolved into collaborative music-making, and the community's creativity has led to the creation of kenthong instruments capable of producing a variety of tones and rhythms. This transformation in the presentation of traditional art is an effort to ensure that the art form remains relevant and accepted by society without losing the cultural values it embodies (Dewi, 2020). The beauty of patrol music's melodies surpasses that of modern pop music; for listeners, this music evokes a sense of harmony with nature, as the instruments are crafted from bamboo and wood (Ratna Sari, 2017).

In response to this phenomenon, many artistic groups are finding ways to inspire young people to appreciate and perform music by arranging songs from their own regions. One particularly inspiring music group dedicated to preserving regional songs—so they are not lost to the passage of time—is the Jazz Patrol music community from Banyuwangi, which reimagines these songs by blending traditional and modern instruments with a Western musical influence: jazz. A community is a group of people who care for one another beyond ordinary formal relationships, where close personal bonds exist among members due to shared interests and values (Hermawan Kartajaya, 2008). Traditional music is widely regarded as music passed down from generation to generation within a community. Regardless of its purpose, music is believed to have the power to soothe troubled hearts, provide recreational therapy, and foster a spirit of patriotism (Balda Warda, 2023).

Jazz Patrol was founded in the Temenggungan village, located behind the Shaba Swagata Blambangan community hall in Banyuwangi Regency. Banyuwangi is the easternmost regency on the island of Java, bordering Situbondo Regency, Bondowoso Regency, Jember Regency, and the Bali Strait. Many of its customs and traditions are influenced by mystical beliefs still held by its residents today. The distinctiveness and uniqueness of the Osing people lie in their cultural diversity, including their native language, Osing (Wahyudiono, 2018).

Jazz Patrol Banyuwangi is a music community or group focused on the jazz genre that integrates distinctive elements of Banyuwangi culture. In practice, they combine jazz elements with various aspects of local traditional music, such as *gandrung*, *hadrah*, and *Osing langgam*. A community consists of individuals or groups who share common characteristics, such as culture, religion, race, and economic status. A community is a collection of social groups or individuals who generally share common goals. A community is a group of individuals inhabiting a specific location and typically connected by shared interests (Wicaksono et al., 2018). The defining characteristic of Jazz Patrol lies in the harmonious combination of traditional and contemporary instruments, such as the saxophone, keyboard, and drums, resulting in a distinctive musical style with a strong identity. Jazz Patrol is deeply rooted in the local wisdom of Banyuwangi. Through aesthetic exploration, blending traditional rhythmic instruments with modern ones—the *angklung* and flute—they enhance their musicality, as well as the “patrol” instruments.

Banyuwangi songs, with their distinctive language, have recently begun to be overshadowed by the changing times; therefore, the purpose of forming the Jazz Patrol community is to create a platform to bring together a group of artists who will revive the existence of Banyuwangi songs by presenting them through musical works that blend the jazz genre with traditional instruments—specifically, the patrol. Consequently, Jazz Patrol creates its works using the traditional “patrol” instrument, infused with a jazz sensibility. Jazz Patrol preserves Banyuwangi songs that utilize a pentatonic scale based on the Banyuwangi *angklung*. According to Banoe (2011), regional songs in Indonesia—that is, songs from specific regions or cultural areas—are typically expressed through verses or lyrics in the local language of the region, whether folk or newly composed (Santoso et al., 2023). The Jazz Patrol community uses the native language of Banyuwangi, namely Osing. Regional languages have played a vital role as sources of identity, distinctive characteristics, means of communication, and cultural instruments for centuries—even millennia—through both oral and written traditions (Nacikit & Joleha, 2020). “Regardless of its purpose, music is believed to have the ability to soothe troubled hearts, while also providing recreational therapy and fostering a spirit of patriotism,” Larasati (2014: 116) states in the study (Warda et al., 2023a).

This study aims to provide readers with information on how the Jazz Patrol music community preserves the indigenous traditional language of the Banyuwangi region through the collaboration of modern and traditional music in this era of rapid progress, as well as on the history of the Jazz Patrol community's establishment. The objectives of this study are to describe the musical style of the Jazz Patrol community in Banyuwangi, particularly in blending elements of traditional Osing music with the modern jazz genre, and to explain the Jazz Patrol community's strategies for preserving traditional Osing songs, especially through creative approaches, musical performances, collaborations, and the use of digital media.

2. METHOD

This study employs a descriptive, qualitative research method to explain existing realities. Descriptive analysis is a research method that reveals information about an object in a descriptive form, accompanied by an analysis of all aspects through a predetermined approach (Krisna Nugraha, 2021). This approach was chosen because it is well-suited to exploring the musical practices and cultural preservation strategies of the Jazz Patrol Community within the local social and cultural context. Through this approach, the researcher can naturally capture the meanings, experiences, and creative processes of community members, in accordance with actual conditions.

Creswell (2008), as cited in an article by Warda (2023), describes qualitative research as involving the processes of collecting, analyzing, and interpreting data. Data collection involves analyzing texts, images, or representations of information in the form of images or tables.

The research object is the aspect that serves as the focus of exploration or that the researcher seeks to uncover regarding a phenomenon that has been identified. The researcher conducted direct observations of "Jazz Patrol" music—a fusion of jazz genres—within the Jazz Patrol Community. This can be understood as the social context in which the researcher can clearly understand what is actually happening within the object of study. The main subject of this study is the strategy for preserving the traditional language within the Jazz Patrol community, serving as the primary research object, which was derived from or examined in the bibliography or other sources related to the researcher's selected object.

Data collection techniques are the processes applied to obtain valid data for the research. In this study, the methods applied for data collection included observation, interviews, and documentation.

The data analysis process involves several stages, including data reduction, data presentation, and conclusion. In the data reduction stage, the researcher sifts through key information from interviews, observations, and documentation to organize it into thematic categories. The data presentation stage involved organizing the information into narrative descriptions to clearly and systematically identify the relationships among the findings. Subsequently, conclusions were drawn gradually throughout the research process until the researcher obtained findings that were valid and scientifically accountable.

To ensure the validity of the findings, this study employs source, methodological, and temporal triangulation. Source triangulation involves comparing information from multiple sources, particularly between community leaders and other members. Methodological triangulation is conducted by comparing data from observations, interviews, and documentation to ensure a consistent picture. Temporal triangulation was performed by rechecking the data on multiple occasions to ensure the stability of the information obtained. Thus, the resulting data is highly credible and can objectively describe the community's state.

3. RESULT

Jazz Patrol was founded in the Temenggungan neighborhood, located behind the *Shaba Swagata Blambangan* hall in Banyuwangi Regency. Jazz Patrol Banyuwangi is a music community or group focused on jazz that integrates distinctive elements of Banyuwangi culture. In practice, they combine jazz elements with various aspects of local traditional music, such as *gandrung*, *hadrah*, and *Osing langgam*. The name "Jazz Patrol" became the group's official name after it was suggested by Trie Utami, a top Indonesian artist and singer who had collaborated with the community at the 2017 Malang Jazz Festival. (Interview with Eko Rastiko, May 13, 2025).

The focus of this study is the Jazz Patrol community's strategy for preserving traditional Osing songs in Banyuwangi. A strategy is a plan that integrates an organization's primary objectives, policies, and a series of actions into a cohesive whole. From the two perspectives above, a strategy can be understood as a plan formulated by top management to achieve desired objectives—Quinn (1999:10) in (Juliansyah et al., 2017). The most important aspect of this research is the Jazz Patrol Community's management strategy for preserving traditional songs. Management strategy is the art and science of formulating, implementing, and evaluating strategic decisions across functions that enable an organization to achieve its future objectives (Primadani et al., 2020).

A. The Jazz Patrol Community's musical style.

According to Banoe (2003), a musical style is a form of musical presentation that has distinctive characteristics, whether in harmony, melody, or rhythm, as performed by musicians. A musical style can be understood as a category encompassing various elements that distinguish one type of music from another, including structure, instruments, and cultural context (Kurniawan, 2019). Thus, it can be concluded that a musical style represents the identity or distinctive characteristics of a musical genre, influenced by its region of origin and specific conditions.

One key aspect is the combination of improvisational jazz rhythms with elements of traditional Banyuwangi music, resulting in dynamic, diverse harmonies. This music is generally characterized by the use of traditional instruments such as the *angklung*, *patrol* or *katir*, and the *suling*, which lend it a strong local flavor. Thus, Jazz Patrol successfully bridges the gap between tradition and innovation, making jazz more accessible and accepted by various segments of society. Jazz Patrol not only enriches the world of music but also helps build a stronger community through the arts, fostering a more diverse and dynamic musical culture.

a. The Fusion of Traditional and Modern Instruments

The Jazz Patrol community employs an innovative musical approach to preserve traditional *Osing* songs by blending elements of local traditional music with modern jazz. A key factor in ensuring the sustainability of traditional songs—and keeping them appealing to listeners—is introducing innovation in their performances, such as integrating them with modern music genres, which can attract a broader audience. They argue that this innovation not only aids in preservation but also contributes to the development of a dynamic cultural identity (Setiawan & Nuraini, 2022). This fusion is evident in how they rearrange *Osing* songs, retaining the original melodic structure while infusing them with jazz-specific harmonies, rhythms, and instruments.

me and Lineup of the Jazz Patrol Community		
NO.	NAME	INSTRUMENTS
1.	Eko Rastiko	Angklung
2.	Epeng	Vocals
3.	Hendro Harsono	Cajon
4.	Imam	Guitar
5.	Sandi	Guitar
6.	Opec	Bass
7.	Hendra Putra	Cello
8.	Kuswari	Trutuk
9.	Kusbandi	Trutuk
10.	Hendrik	Trutuk
11.	Yono	Violin

Table 1. Names and lineups of the Jazz Patrol communities

Traditional instruments used include the *angklung* and bamboo *kentongan* (patrol musical instruments), played by musicians dressed in traditional Banyuwangi attire. These instruments produce a distinctive rhythm that characterizes patrol music, with the sounds of wood and bamboo creating a dynamic and energetic beat. The inclusion of the *kluncing* (iron triangle) also adds a unique traditional rhythmic element. Meanwhile, the collaboration with modern instruments is evident in the inclusion of electric guitars, keyboards, electric basses, and cajons.



Figure 1. Performance by the Jazz Patrol Community

Source: Personal Collection

This fusion exemplifies musical inculturation—the process of blending two distinct musical cultures within a single artistic space. In the context of cultural preservation, this approach is considered effective because it preserves traditional Osing Banyuwangi songs while adapting them to modern tastes and aesthetics. Through this collaboration, Jazz Patrol has successfully created a new space to appreciate local culture without abandoning its inherent traditional values.

Based on a visual analysis of the Jazz Patrol Banyuwangi community's performance, it can be concluded that the collaboration between traditional and modern instruments represents an innovative approach to preserving regional music. Musical instruments such as the bamboo kentongan, angklung, and kluncing blend harmoniously with modern instruments like the electric guitar, keyboard, bass, and cajon. This fusion not only creates a unique musical sound but also serves as an effective strategy to bridge traditional culture with contemporary musical tastes. Beyond the musical aspects, visual elements such as costumes and stage design further reinforce local identity while imparting a contemporary feel. This performance demonstrates that cultural preservation can be achieved through a creative approach without sacrificing inherent traditional values.

b. Arrangement

The arrangements reworked by Jazz Patrol aim to adapt the song compositions by altering vocal and instrumental parts while preserving the essence of the musical works. According to Banoe (2003:30), an arrangement is a reworking of a song for an orchestra or musical ensemble, whether vocal or instrumental (Amarya Nindya Nugroho, 2024)

Three traditional Banyuwangi songs serve as the subject of this study, namely:

- “Gelang Alit”
The Jazz Patrol Community's rearrangement of the song “Gelang Alit” demonstrates their success in blending traditional Osing elements with contemporary jazz. The change in time signature from 4/4 to 6/4, the use of jazz harmonies such as Cm7–Bb7–Ab–Gmaj7, and the addition of improvisation on the guitar and violin are the main hallmarks of their innovation. Nevertheless, the fundamental character of Banyuwangi music is preserved through pentatonic scales, the gandrung–kendang kempul rhythm, and the use of local instruments such as the angklung. With this approach, Jazz Patrol can present a new interpretation that remains rooted in tradition while simultaneously strengthening the preservation of Osing music in the modern era.
- The Song “Amit Amit”
Jazz Patrol's rearrangement of the song “Amit-Amit” demonstrates an effort to preserve traditional Osing music through a modern, adaptive approach.
Although it incorporates a jazz touch through the use of Fm7, Cm7, Bb, and EbM7 chords, guitar comping patterns, angklung syncopation, cajon groove, and light improvisational techniques on the bass and violin, the fundamental traditional character is preserved through the use of the Osing language, pentatonic scales, simple rhythms, and the melodic structure characteristic of Banyuwangi. Jazz Patrol successfully enriches the composition without losing its original identity, thereby broadening appreciation of traditional songs and reinforcing the relevance of Osing music in contemporary performances and among the younger generation.
- The Song “Sing Ono Jodoh”
The arrangement of the song “Sing Ono Jodoh” by the Jazz Patrol Community demonstrates their success in blending the character of traditional Osing music with

contemporary jazz nuances. Although modern elements such as jazz chord progressions (Cm7, Fm7, Bb7, G7, Ab7), bossa nova patterns on the cajón, expressive violin playing, and syncopated guitar and angklung are prominently featured, the song's fundamental character is preserved through the use of the Osing language, pentatonic scales, and traditional rhythmic patterns.

This approach enriches the musical palette without losing its local value, while also producing a fresh new interpretation that resonates with the younger generation. Thus, Jazz Patrol has successfully presented a form of cultural preservation that is creative, innovative, and respectful of Banyuwangi's musical identity.

B. Jazz Patrol's Community Strategy for Preserving Traditional Osing Songs

The preservation of traditional Osing songs is a vital effort to safeguard Banyuwangi's cultural identity from being lost amid the tide of modernization. The younger generation's limited knowledge of Osing songs and the Osing language poses a real threat to the sustainability of local culture. According to Banoe (2011), regional songs in Indonesia—that is, songs from a specific region or cultural area—are typically expressed through verses or lyrics in the local language of that region, whether folk or newly composed (Santoso et al., 2023). One key strategy for preserving traditional songs is education and training. Experts emphasize the importance of integrating traditional songs into both formal and non-formal educational curricula to ensure that the younger generation becomes familiar with and appreciates their cultural heritage (Sari & Hidayati, 2020). Through a creative approach that blends traditional elements with jazz, Jazz Patrol has kept Osing music alive, relevant, and accessible to today's generation. Thus, their efforts not only preserve traditional music but also ensure that Osing cultural values can continue to be passed down sustainably.

a. Jazz Patrol's Community Management Strategy

Management strategy is both an art and a science, involving the formulation, implementation, and evaluation of strategic decisions across functions to enable an organization to achieve its future goals (Primadani et al., 2020). The Banyuwangi Jazz Patrol community employs several systematic management strategies to ensure the continuity and preservation of traditional Osing songs. It can be concluded that management strategy—the art and science of formulating, implementing, and evaluating strategic decisions across functions that enable an organization to achieve its future goals—can be regarded as a series of steps or plans devised by a group to achieve desired objectives.

In Jazz Patrol, we divide roles effectively. Some handle the technical aspects of music, production, promotion, documentation, and even communication with external parties (Interview with Hendro Harsono, May 15, 2025).

1. Planning

During the planning stage, the Jazz Patrol Community implements a systematic strategy to preserve traditional Osing songs through creative approaches that are relevant to modern musical developments. They select old songs with high historical and cultural value and rearrange them with a jazz twist, thereby maintaining local identity while making them more accessible to younger generations. Traditional songs play an important role in cultural identity and should be introduced to younger generations to preserve cultural heritage (Harrison, 2010). Additionally, the community develops a work program by scheduling rehearsals that accommodate members' availability and presents the results of these arrangements at the B-Fest and official local government events. These activities not only bring together older and younger generations but also create a space for the exchange of valuable knowledge and experiences (Rahmawati, 2019). Through these efforts, Jazz Patrol not only showcases their work but also provides cultural education, strengthens the presence of Osing music, and ensures that traditional heritage remains alive amidst the dynamics of contemporary music. During the planning phase, the Jazz Patrol community implements a systematic strategy to preserve traditional Osing songs through creative approaches that align with modern musical trends. They select old songs of high historical and cultural value and rearrange them with a jazz twist, thereby maintaining local identity while making the music more accessible to younger generations. In addition, the community organizes its work through a rehearsal schedule that accommodates members' availability and presents the results of these arrangements at the B-Fest and official local government events. Through these steps, Jazz Patrol not only showcases their work but also provides cultural education, strengthens the presence of Osing music, and ensures that traditional heritage remains alive amidst the dynamics of contemporary music.

2. Organization

In terms of organization, the Jazz Patrol Community has established a clear internal structure to support the sustainability of its programs for preserving traditional Osing music. This structure includes an artistic director, a technical team, and public relations and documentation divisions,

each with roles tailored to each member's skills. This division of labor makes the workflow more efficient and focused. Additionally, the community collaborates with schools, art studios, and the Banyuwangi Department of Culture to secure support in the form of facilities, participation, and promotion. Through this systematic, collaborative organizational approach, Jazz Patrol has created a productive work environment and expanded the reach of Osing cultural preservation to the broader public.

3. Mobilization

During the mobilization phase, the Jazz Patrol Community began to realize its vision of preserving Osing culture through consistently carried-out activities. The main activity is regular rehearsals that combine modern instruments—such as lead guitar, rhythm guitar, bass, and violin—with traditional instruments like the angklung, flute, cello, and various *katir* (patrol) patterns. This collaboration produces musical innovations that blend traditional elements with a modern approach, creating a dynamic, fresh musical style rooted in Osing identity. In addition to rehearsals, the community regularly participates in regional events such as the Banyuwangi Ethno Carnival (BEC), the Kuwung Festival, and various cultural programs organized by the government and external parties. Through this participation, Jazz Patrol can expand its audience reach, introduce arrangements of Osing songs to the wider public, and demonstrate how traditional music can be presented in a modern way without losing its essence. This participation also serves as a means of cultural education, especially for the younger generation, both through live performances and digital media. Thus, this phase of outreach serves as tangible evidence of Jazz Patrol's active role in preserving Osing traditional music through creative, communicative, and sustainable musical practices.

b. SWOT Analysis

This chapter analyzes Jazz Patrol's community strategy for preserving traditional Osing songs from Banyuwangi using the SWOT (Strengths, Weaknesses, Opportunities, Threats) framework. We combine elements of traditional Banyuwangi music—specifically Osing songs and patrol instruments—with elements of modern jazz. This creates a unique appeal. Additionally, our strong local identity, close ties to the community, and ability to collaborate with artists from outside the region and internationally are also among our strengths (Interview with Eko Rastiko, May 13, 2025).

1. Strengths

The Jazz Patrol community possesses several key strengths that support its efforts to preserve traditional Osing songs. First, its members possess high musical proficiency, both in playing modern and traditional instruments. This expertise enables them to create arrangements that are creative, improvisational, and remain true to the character of Banyuwangi music.

Second, the community comprises local musicians with a deep understanding of Osing culture. This cultural knowledge serves as a vital foundation for preserving traditional values in every arrangement they create, ensuring that the resulting innovations do not erode the music's authentic identity.

Third, Jazz Patrol is actively involved in various arts and cultural events at both the regional and national levels. This participation broadens their audience reach, strengthens their role as cultural preservers, and serves as an effective means of reintroducing Osing songs to the general public, particularly the younger generation.

2. Weaknesses

The Jazz Patrol community faces several weaknesses that affect the sustainability of its Osing traditional music preservation program. First, limited resources—including human resources, funding, musical instruments, and promotional media—restrict their ability to expand activities, strengthen documentation, and increase visibility at the national level.

Second, inconsistent rehearsal schedules pose a major challenge, as all members are volunteer musicians with full-time jobs outside the community. This situation requires adjusting rehearsal schedules to accommodate each member's availability, which affects the intensity and continuity of the creative process.

Thus, these two factors are key aspects that need to be addressed to enable efforts to preserve Osing culture through music to proceed more effectively and sustainably.

3. Opportunities

The Jazz Patrol community has several strategic opportunities that can strengthen its role in preserving traditional Osing songs. First, the growing public interest—particularly among the younger generation—in ethnic music and local content through digital platforms presents a

significant opportunity for the community to expand its audience reach and introduce original musical arrangements to a wider audience.

Second, support from the local government through the Department of Tourism and Culture provides the community with the opportunity to participate in official events such as the Banyuwangi Festival, while also gaining access to facilities, performance spaces, and both moral and material support to strengthen cultural preservation efforts.

Third, opportunities for collaboration with national and international musicians open avenues for cultural exchange and creative innovation, enriching the musical interpretation of Osing songs. These collaborations not only expand artistic networks but also have the potential to bring Banyuwangi's traditional music to a more global stage.

By capitalizing on these opportunities, Jazz Patrol has great potential to continue developing and strengthening the presence of Osing music within modern performance.

4. Threats

The Jazz Patrol community faces several threats that could hinder efforts to preserve traditional Osing songs. The dominance of global popular culture—which spreads rapidly through digital media—is driving younger generations to prefer modern and mainstream music over traditional music, leading to a decline in appreciation for Osing songs. The mainstream media's lack of attention to the community's activities also limits their opportunities for publication and exposure. Furthermore, the absence of clear regulations protecting intellectual property rights for arrangements of traditional songs risks a lack of recognition for the creative works produced. These conditions make the need for innovative strategies all the more critical to ensure that local cultural values remain relevant and able to survive amid the onslaught of global culture.

4. CONCLUSION

Based on the research findings, it can be concluded that the Jazz Patrol Community in Banyuwangi plays an active role as an agent in preserving traditional Osing songs through an innovative and adaptive musical approach. The musical style they have developed is collaborative, blending traditional instruments such as the *angklung*, *patrol*, and *suling* with modern instruments within the jazz genre. Although the songs have been developed in terms of arrangement, harmonization, and improvisation, the fundamental character of Osing music is preserved through the use of the Osing language, the pentatonic scale characteristic of Banyuwangi, and traditional rhythmic patterns. The re-arrangements of songs such as “Gelang Alit,” “Amit-Amit,” and “Sing Ono Jodoh” demonstrate that musical innovation does not erase local identity but rather enriches the musical palette and broadens its appeal to younger generations. Thus, the creative process is not merely an aesthetic transformation but also a cultural strategy to sustain traditional musical heritage amid the tide of globalization.

From a managerial perspective, Jazz Patrol implements a systematic approach through the planning, organizing, and executing stages. Collaborative support from various parties, participation in cultural festivals, and the use of digital media strengthen their presence in the public sphere. A SWOT analysis indicates that while the group has strengths in musical quality and an understanding of local culture, it still faces resource constraints and the challenge of global popular culture's dominance.

Overall, this study confirms that the preservation of traditional Osing songs can be effectively achieved through creative innovation without abandoning their traditional roots. The model implemented by Jazz Patrol can serve as a reference for other arts communities in developing cultural preservation strategies that are relevant, sustainable, and in line with the times.

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