

ART AND CULTURE

THE APPEARANCE OF SOLIDARITY IN *PATROL* MUSIC

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ABSTRACT

Indonesia has a variety of cultures including patrol music. *Patrol* music begins its development from Jember Regency and now has expanded to several regions in Indonesia. *Patrol* was initially used as a night watch *patrol* in the village community. *Patrol* music nowadays can be played with a variety of musical instruments such as *kentongan*, barrel, *gong* and accompanied by singing performance played by a group of people. The purpose of this research is to find out the form of solidarity values in the *patrol* music group in Surabaya, and to find out their role in *patrol* music group in Surabaya. The method used in this research is descriptive qualitative research. Data collection techniques are observation, interviews, and documentation. The results of this study indicate that *patrol* music in Bogangin Surabaya brings solidarity values among youth groups and the surrounding community. In addition, each personal of patrol music group has a responsibility to play patrol musical instruments. Therefore, it can be concluded that to actualize solidarity between community cooperation and mutual dependence on one another are needed.

Keywords: *culture, patrol music, solidarity, role*

INTRODUCTION

Indonesia is well-known for its diversity of culture, ethnics, race, religion, etc. Indonesian culture is spread from Sabang to Merauke, and each region has unique or diverse cultural characteristics. That diversity makes Indonesia different from other countries in the world. For example, Borobudur Temple and Prambanan Temple are Indonesian culture which were built in the past. In addition, other cultural elements such as combs, shirt buttons, safety pins, etc. can be found on the side of the road made of conch shells or coconut shells (Saiman 2009). Indonesian have various values of local wisdom in their social life that need to be maintained and preserved by citizens.

Including the typical culture of East Java which was passed down from generation to generation and is still preserved.

Selo Soemardjan dan Soelaeman Soemardi stated his thoughts on the notion of culture, which means all the work, tastes, and public creativity (Soekanto 2006:151). A work created by the community such as material that will be useful for the community, for example musical instruments derived from bamboo materials such as *angklung*. Further, a sense of human's expression in the realm of culture. *Cipta*, is the ability of people's thinking that is structured and implemented to social life. These concepts have a unity in terms of culture, without a work of culture there would

not be, a sense of humanity as an expression of the soul, and a creativity which is the formation of knowledge as stated in the minds of the people.

The form of culture according to J. J. Honigmann in his book entitled "The World of Man" is divided into three parts which include. Ideas, Activities, and Artefacts (Koentjaraningrat 2009:150). One of the area in East Java that is quite famous from its historical aspect is Singasari kingdom, the kingdom was founded by Ken Arok in 1222 in the Singasari, Malang. The capital city was originally in Tumapel under the authority of the Kadirir Kingdom, their leader named Tunggal Ametung that loaded with power competition. Tunggal Ametung then killed by Ken Arok. After being led by Ken arok, a lot of changes happened in in people's lives, both for residents around the palace and other regions that plan to join Tumapel. The culture is famous for the story that is often called Ken Arok and Ken Dedes, and has a variety of cultures that need to be preserved, both in terms of ideas, activities, and artifacts or relics (Tri Haksa 2018).

According to Koentjaraningrat there are seven elements of culture: Language, Knowledge, Social Organization, Tools for Life and Technology, Livelihoods, Religion, and Arts (Koentjaraningrat 2009:165). One of the elements that will be discussed in this research is patrol art. *Patrol* is played by a group of people using traditional equipment such as a *kentongan* and hit instrument. This patrol music first developed in the Jember community, where every year is always crowded, especially during the month of Ramadan. *Patrol* music also used in independence day, welcoming guest, and dance performance. *Patrol* was originally a tool used for night vigil, other than that it was used as a means of notification or announcements about death, theft, warning of danger or disaster. However, as time goes by, patrol that was originally a simple music tool began to create its own musical rhythm. *Patrol* was created by the community so that

patrol music can be used as entertainment for the whole community.

To play *patrol* is very simple and the tools used can be found in our daily lives. For example, *kentongan*, a tool which is usually used to get around the village at night. This tool can create various beautiful rhythm and sounds (Mafthucin). *Patrol* music is not only developed in Jember but has expanded to Surabaya. *Patrol* music in Surabaya are also had a great performance. Generally, the musical instruments still use traditional instruments such as a barrel (usually a blue plastic trash can), *gong*, *kentongan*, and others. In several areas in Surabaya, many patrol music groups can be found and they have their own musical characteristics.

Literature Review

Research related to *patrol* music is research conducted by Eti Juliana and Moh. Mudzakkir entitled "The Creation of Solidarity Values in the *Patrol* Music Tradition" This study discusses patrol music which was originally a musical accompaniment used in night *patrol* activities in the village and as a marker of time. However, as time goes by, these activities have shifted and rarely found again. *Patrol* music played in groups using traditional tool like *kentongan*. Another simple tools that can be used for *patrol* musical instruments can be found in our daily lives, such as cooking tools, unused bottles, and cutlery.

The aim of this research is to find out the levels of solidarity that is formed in *patrol* music in Mojokerto Regency. The method used in this research is descriptive qualitative. The output shows that art brings positive impact into people's relationship. Art create harmony between communities for every individual needs to corporate and collaborate with others.

Next, research conducted by Bangkit Nugroho with the title "Integration of *Patrol* Music Community Elements in the Existence of Traditional Art". This study discusses traditional arts as an entertainment tool for the community, where each region has its own

characteristics. However, in this globalization era, the development of art has expanded to various regions, including *patrol* music. Preservation of *patrol* music is not only obtained from the artists but also from the community around. The problems in this study can be formulated as follows: how is the role of music community in preserving traditional *patrol* music and how the integration of *patrol* music community into the existence of traditional arts. The purpose of this research is to find out, to describe, and to analyze the role of music community in preserving *patrol* music. The research method used descriptive qualitative, data collection used observation, interviews, and documentation. The output of the research shows that patrol art brings harmony into the social life of the community. There is division of labor or roles of each individual that connected each other which make them collaborate and cooperate well.

Third, previous research related to the discussion of this research, namely the existence of the value of solidarity in *patrol* music, is a study conducted by Annise Sri Maftuchin entitled "Nationalism of Bandulan *Patrol* Traditions in the Stream of Globalization". This research discusses the existence of patrol music in Malang especially to the characteristics of young people in Bandulan Village. It is because, young people in the Village is the forerunner who introduced the practice of multiethnic traditional arts. Because of hegemony, *patrol* performing art is no longer interpreted as ethnic identity, but rather as a unity in the practice of national arts. This is what makes patrol music as a local art is able to compete with modern art. The approach used in this research is ethnography using observation and interview patterns. The output of this research is that in 2005 a shift in tradition patterns began to be seen with the growth of *patrol* music variations. These developments even eliminate the identity of musical instruments, namely *kentongan*.

Emile Durkheim (1859-1917) in his opinion about the notion of solidarity which is a condition where between individuals or

individuals with groups based on a sense of trust that they believe in together and strengthened by a bond or a bond of shared emotional experience, where solidarity is a social link (Violanita 2015:7). Solidarity meant by Durkheim is the division of labor, with the division of labor between individuals having a sense of need for one another, it is the glue or liaison between these individuals.

Mechanical Solidarity according to Durkheim is as an analysis of the whole community, where the level of awareness is more emphasized, the awareness that generates a sense of mutual trust in the community. That trust builds a sense of dependency between individuals in carrying out something on a voluntary basis without any pressure (Putra 2017). Often as a human being; a social creature where there is dependence on one another, without the trust that is built in carrying out a community activity a sense of participation is still low.

Research Methods

The approach in this study uses a qualitative approach, namely research that is intended to understand a phenomenon based on theory as a guide to focus research and better see the processes and meanings contained in the phenomenon. The approach used starts from field data and uses existing theories to support this research. Using this approach can help or support research and produce data from the research. The type of approach used in this research is a descriptive qualitative approach. This approach used to describe a situation or phenomenon, and events that occur recently in order to obtain information about the existence of the value of solidarity in *patrol* music in Surabaya.

This research on art and culture of *patrol* music located in Bogangin area, Karangpilang District. This place is selected because in this area, many young people play *patrol* music and create or join *patrol* music group. The subjects of this study were young people aged 15 to 20 years from junior high school to graduate school. The selection of the subject is based on observations, that groups of young people who actively join *patrol* music.

Data collection techniques used theory of phenomenology to conduct in-depth interviews with research subjects. The subjects of this study were youths who involve in mosque activities and joined *patrol* music activity. In order for the phenomenon to be seen, it is necessary to have a recording tool to record the interview activities. Data collection in this study uses primary and secondary data sources. Primary data obtained from the approach and interviews in the field, data obtained from informants who answer researcher's questions directly without any intermediary. The data was obtained through observation, interview and documentation techniques. Secondary data obtained by researchers from book guides, journals and other guidelines to support research conducted.

This study used data analysis techniques with phenomenological approach. According to Cresswell, in compiling data analysis techniques in phenomenology the researcher is the central attention. The researcher had to describe the phenomena experienced by related subjects. After the researcher conducting interviews with the related subjects, then the results are left original without doing any repetition. The results are then grouped, Then, the researcher use his own point of view to analyze the results in order to find out the meaning and then examine it, and construct the phenomenon. Finally, the researcher reports the results where the research illustrates the unity of meaning based on the results of interviews with research subjects.

RESULTS AND DISCUSSION

The Development of Patrol Music Group

The early development of *patrol* music was introduced by the people of Jember, where previously *patrol* was used for night-shift (*ronda*). Then *patrol* development is spreading rapidly to several areas in East Java. Including Surabaya, in some areas of Surabaya we often encounter a community group that forms a small *patrol* music group.

Patrol music is usually found in several competitions and especially in the competition held every year in the month of Ramadan. Because *patrol* is identical to the sound it produces to wake sahur, therefore, it was held in the month of Ramadan. *Patrol* music that was introduced earlier brought the strains of songs that tend to be religious, However, due to the changes of music culture in the current era, *patrol* now consists of various of music genres, such as dangdut, jazz, and other music genres. Every genre of music that played was the songs that quite popular with the public. As an example of a song that is horrendous in the world of the media industry that is the song "what is wrong ...", therefore, it is possible that the song currently discussed nowadays will be played by variations of *patrol* music.

As stated by the chairman of *Remas Baitur Rahmat Bogangin* named Bayu:

"every time they have competition or invitation, they bring a variety of *patrol* music that they play by following the current songs. However, if there is a request from the event owner, they will discuss first whether they are ready to play or not".

The choices of songs will affect the interest in the surrounding community, this is a selling point for *patrol* music group. Variations of *patrol* music from different groups of people in each region are different, with different people being brought along. Because every individual has different feelings towards music.

For example, *Bogangin patrol* music group, Karang Pilang District, Surabaya, which was formed two years ago, around the beginning of 2017, they named the *patrol* music group "Putu Ayu". The establishment of this group pioneered by youth mosque organization lead by Bayu. Before famous and have a schedule, the earlier performance of this *patrol* group began when they want to wake people for sahur. The musical instruments are simple only *kentongan* and some other donations from the mosque for positive activities, as stated by Bayu.

We can find it in our daily lives. However, now their musical instruments are plenty enough. Even so, traditional musical instruments are inseparable from the influence of modern instruments today. *Patrol* music group consisting of 15 youths from Bogangin, Surabaya was formed because they were born and developed in the same environment. *Patrol* music members consist of teenagers who are still in junior high school (SMP) to graduate high school (SMA). This patrol music group is played in teams with each individual carrying their own musical instrument. The instruments they play are self-taught and they also practice without any mentor. They prefer *patrol* music than rebana or banjari. Because the selection of tools used can be found in everyday life and does not require a large fee, usually, kitchen utensils such as frying pan, sodet, used bottles, spoons are also often used for *patrol* music. When compared to *banjari* or *rebana* that spend some amount of money, patrol music is considered more affordable.

Solidarity Value

Various kinds of activities carried out by a group or community, such as youth organization activities in each region, members of the youth mosque, or communities around the campus such as BEM, HIMA, Ormada, to UKM are always become the glue of the relationship. The relationship is built from activities and communication carried out almost every day, communication at any time become the aspect that embodies a close relationship between individuals. This is also happened to Bongangin patrol music group in Surabaya.

If there is a misunderstanding, they usually come directly to their friends'house and asked what the problem is. It can also help the kinship among community groups become stronger. Because every day they meet each other so that they have mutual understanding of each other. This connection had a major influence on the development of the patrol music they played.

Mechanical Solidarity

Patrol music art has a very big influence on the social ties that are interwoven between the surrounding population, especially *patrol* music groups.

Through the approach taken by each social group in a community, it needs to be built on the basis of the same goals. High solidarity is needed as an effort to minimize social conflicts that often occur in the community. Conflicts that occur among students often encounter in several cases in Indonesia, because young people are still have a high idealism, egocentric, and want to be superior around their friends.

As stated by Emile Durkheim's that mechanical solidarity is consciousness that bases collectively or in groups. For example, with the establishment of Bogangi *patrol* music group that their early intention was to wake up people for sahur. They were doing this for free and did not receive payment. In *patrol* music group every individual has to work together, every one needs to setting aside his ego, for everyone needs to collaborate to create a beautiful music. The high value of solidarity in social groups including *patrol* music can strengthen trust, an emotional bond that grows from each player. It affects the way they play the musical instruments for the music will be more natural if they play in harmony. The division of job descriptions in *patrol* is important, because they will be trained to have a sense of responsibility for their musical instruments, as stated by Riski:

Means there is a clear division of each player and the tools handed to them. and there is an agreement related to costumes and cosmetics used in competitions or invitations. Every player in this group can play at least 2 musical instruments. It is needed when one of the player in this group couldn't come, then others can replace his position

CONCLUSIONS

Patrol music originally a musical accompaniment used in night *patrol* activities in the village and as a marker of time.

However, as time goes by, this music change according to people's taste.

Patrol music now has a greater variety types of music with different instruments from one group to another. One of it is the development of patrol music in Bogangin, Karang Pilang District, Surabaya, which has a patrol music group called "Putu Ayu". The development starts because they live in the same area and join youth mosque organization. Then, it is based on collective awareness towards mutual agreement that patrol music must develop and traditional arts must be preserved.

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