

Patrol Music as an Interaction Bond among Pandalunganese People

A Functional-Structural and Consensus Study

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Abstract—Patrol music comes from the Pandalungan area, East Java, which combines two dominant cultures, namely Javanese culture and Madurese culture. Patrol activity itself is based on a sense of mutual cooperation among the community which is manifested in one of them by maintaining security in the neighborhood where the community lives. To get rid of drowsiness, drive away loneliness, and dispel the emergence of criminals who will disturb the comfort of the community, then during the process of patrolling around the village, various tools are found that can produce sounds. This article's a literature study that discusses Patrol Music in relation to its interaction with the Pandalunganese people. How patrol music lives and develops together with their lives. Theories used to discuss this topic include Functional theory, Functional-Structural theory by Maurice Hocart, and Consensus theory. Based on the viewpoints of relevant theories, one line can be drawn is the Patrol music becomes one of the main things of Pandalungan people's lives, especially in their religious life. Patrol music can be a means to connect vertical-life, between humans and Allah, also a means to connect good relationship within citizens so macrocosm, microcosm, and meta-cosmos life can run harmoniously and in balance.

Keywords—patrol music, bamboo tetabuhan instrument, Art value for the community.

I. INTRODUCTION

Indonesia is rich in various types of traditional arts. Various types of musical performances, dance performances, theater performances that elevate the elements of tradition we can easily meet in the community. We can take an example, in East Java. East Java which is divided into 10 (ten) cultural areas also has a variety of traditional arts. Patrol music as one example. Ayu Sutarto in the "Overview of the Pandalungan Society" said that patrol music is originated in the Pandalungan area, which consisted of a mixture of two dominant cultures, namely Javanese culture and Maduranese culture. Administratively, the Pandalungan cultural area itself includes Pasuruan, Probolinggo, Situbondo, Bondowoso, Jember, and Lumajang districts. However, Patrol music is often found in the Sidoarjo and Banyuwangi regions. How the patrol music started itself is not yet known exactly. But by etymologically reviewed, the term "patrol" comes from Dutch, so it can be assumed that the activity was originally known as "patrol", then being used for a new music term, namely

"patrol" music. The patrol activity itself is based on a sense of mutual cooperation among the community which is manifested in one of them by maintaining security in the neighborhood where the community lives. To get rid of drowsiness, drive away loneliness, and dispel the emergence of criminals who will disturb the comfort of the community, then during the process of patrolling around the village, various tools are found that can produce sounds.

Patrol music is commonly used by the public to secure and living up the atmosphere of the fasting night. The implementation starts around midnight and ends at 3 o'clock in the dawn, when people eat *sahur*. [1]

Of the many traditional musical arts, Patrol Music is one type of traditional music that has survived in the midst of the modernization shock, where patrol music is still in great demand by the public. This happened besides of the uniqueness of the musical instruments, also because it carries philosophical meanings that are very touching. In its history, traditional art (Patrol) has many features and uniqueness in the form and symbol that it carries. There are several symbols that can be captured from the implementation of patrol music, ranging from physical symbols (uniforms that is used) to non-physical symbols (moral messages). One of the uniqueness is the side of traditional music that is not found in pop-modern music.

Patrol music has a distinctiveness of music that is not owned by today's pop music. Not because of the patrol musical instruments made of bamboo, but because the sound it produces is able to unite people (listeners) with the universe so that it can be said that patrol is traditional music with natural nuances. For the listeners, patrol can make them seem to blend with nature.

Actually there are no minimum or maximum restrictions in the case of patrol music players. There is also no age limit, where everything mixes between children, teenagers, to adults. Generally, patrol music players is around 8 (eight) to twenty people. All are male. This is because patrol music is often held from midnight to early morning, so women are not encouraged to take part in it.

There are several patrol music groups spread in the Pandalungan community area. One prominent group is the

Kharisma Patrol Group from Jember, which was coordinated by a married couple, Mr Slamet and Mrs. Sri Suswati. This patrol music group has performed in a lot of various events around East Java. Mr. Slamet is one of the people who is considered as a senior in patrol music. For Mr. Slamet and his wife, the art of patrol music is not just an activity of playing music, but has been used as a place of worship and a form of their dedication in an effort to preserve traditional arts. According to the Patrol Kharisma music group coach, playing patrol music is actually not a difficult thing. In fact, the difficult thing is to find people who are interested in playing patrol music instruments. Therefore, to anticipate this case, Mr. Slamet and Mrs. Sri Suswati tried to find and coordinate patrol music players who came from their own environment so that the Kharisma patrol group was the regeneration of the descendants patrol players of Mrs. Sri Suswati's age range.

Playing patrol music can be done by walking or sitting around somewhere. Actually, there is no provision of musical instruments which will overtake and lead the game, because everything is done spontaneously. For example, this patrol music is used as an accompaniment to a song, so it also depends on the song being sung. Sometimes, people start with their *kenthongan* or with their *angklung*. To maintain cohesiveness, one of those considered to have influence in the patrol music group was appointed to be the *pantus*. *Pantus* is the one who gives the sign of the start of the patrol music and also as a conductor when the music was stopped. This *pantus* usually holds a *kendhang* which character sounds loud and most audible.

The Patrol percussion instrument consists of 11 (eleven) instruments, which are complimented by *tamborin* instruments, and are combined with vowels and the main melodic instrument, the bamboo flute. Initially, patrol music only used a tool called *tong-tong*, some people called it *tong-tong*, some called it *kentongan*. The main material for making *tetabuhan* tools in patrol music generally uses bamboo base material.

The patrol percussion instrument consists of 11 types of the same shape, which is cylindrical shapes with 1 (one) horizontal slit but with different sizes and different tone colors. The musical instruments includes [2]:

A. Kétir

This is a small musical instrument with the tone color character tends to be bright. The dimension is 30 cm. This tool is hit with a wood spiked covered with rubber using the right hand, and the left hand to carry the instrument.



Fig. 1 Kétir music instruments

B. Tingting or Teng-Tong

This instrument is approximately 50 cm in size which is hit by wood spiked covered with rubber. In a patrol music show, usually uses two *tingting* tools.



Fig. 2 Teng-Tong Music Instruments

C. Selingan 1

This instrument resembles *Tingting*, about 50 cm in size. This tool is hit by wood spiked covered with rubber. It's the same as *tingting*, during the implementation of patrol music, 2 *selingan 1* instruments are played side by side.



Fig. 3 Selingan 1 Music Instruments

D. Kleter

This instrument measures 70 cm. This instrument is hit by long thin wood.



Fig. 4 Kleter Music Instruments

E. Remo

This musical instrument resembles *Kleter*, but in its presentation consists of 3 similar musical instruments played by 1 (one) person. The dimension among them are 70 cm, 73 cm and 75 cm.



Fig. 5 Remo Music Instruments

F. Lanangan (Bass 1)

This instrument plays a role as a low voice character or bass, with a dark/gothic tone color. The length of this instrument is about 90 cm. This instrument is hit by a thicker wooden stick, with thicker rubber bandages.



Fig. 6 Lanangan Music Instruments

G. Wadon (Bass 2)

This instrument is the biggest patrol instrument. The size of wadon is about 110 cm with the character of the tone color produced is darker. This instrument is hit by a thicker wooden stick with thicker rubber bandages.



Fig. 7 Bass/Wadon Music Instruments

Accordance to patrol music that has characteristic as traditional music with natural nuances, this music implicitly tries to make people aware that human beings and nature are one and mutualism (need each other). Both have similarities that combine with each other. Therefore, the relationship between humans and nature must be balanced. Although patrol music is still popular and has a 'place' in the public's hearts, especially when the Ramadhan period is coming, it is unfortunate, the philosophical values of nature are not widely

known. Today, people only make patrol music as music to live up night patrol session. Patrol seems to have lost its natural soul. This happened because of the lack of public understanding of the philosophical-humanist values in patrol music.

Based on this phenomenon, patrol music is placed in two different types of society. First, the type of traditional society that puts patrol music as traditional music with various uniqueness and privileges as well as traditional moral messages and religions (associated with natural nuances). Secondly, the type of modern society, which puts patrol music as entertainment music for pleasure. Of the two types of society, it can be concluded that the cultural shift in patrol music is caused by the current flow of popular music culture that cannot be avoided in today's age.

Patrol music is actually well-known with the traditional nuances. Although in the latest developments, patrol music has also slightly changed (it has a modern nuance involving pop songs that were delivered during the patrol music event). Actually, it becomes a dilemma. On the one hand, by the entry of pop elements into patrol music, it will automatically reduce the value of the originality of patrol music that carries traditional values and natural elements. But on the other hand, the combination with pop elements is the 'link' between patrol music and modern humans nowadays, the majority of which favor the genre of pop music. It was used by patrol music to survive, in order to continue to exist in the music development in modern times.

Patrol music existence cannot be separated from Islamic religious nuances, where patrol music is commonly used by the community in awakening residents in the village at dawn, early morning. Therefore, this patrol music activity will often appear and be held during the Ramadan session.

II. METHODS

In this article, several methods of research are used, including:

A. Types of research.

This research belongs to descriptive qualitative research.

B. Research Data Sources and Data Collection Techniques.

Research data obtained through interview techniques. Interviews with resource persons involved either directly, or indirectly, in the process of patrol music interaction with the Pandalunganese people's lives, including the instrument players, to the surrounding community members.

C.. Data analysis.

Data analysis is done through the process of data reduction, data presentation, and conclusions.

III. RESULTS AND DISCUSSION

There are several theories used to discuss the role of patrol music in the Pandalungan people's lives:

A. Theory of Functionalism

This theory explains about human activities related to their needs, where human activities cover various aspects, such as: art activities, religious activities, financial-needed activities, and so on. As for each of these activities related to the needs of his life (Example: art activities related to the need for aesthetic sense). Thus, the essence of functionalism theory is "All that cultural activity, actually intends to satisfy the cycle of human needs that related to all life" [3]

In the Pandalungan community system, patrol music is not only used to enliven the Ramadan nuance, and is not only used to awaken the people before the dawn, but the patrol music is used as a means for the community to get closer to Allah; how the music becomes the medium between humans and Allah. The concept of religious culture through the preservation of patrol music that is so deep within the scope of Pandalungan community is a means to connect the world of microcosms (humans) and macrocosms (the universe), as well as with the world of meta-cosmos ('other' nature, in this case, get connected to Allah) so that these three things become one wholeness. Therefore, the activity of playing Patrol music has become so important for the Pandalungan community, based on religious nuance. Thus, their need to be united with the universe and Allah can be fulfilled, which they consider to be able to have a positive influence on every step of their lives.

B. Functional-Structural Theory (by Arthur Maurice Hocart)

This theory is a balance between Functionalism theory that focuses on the needs of human life, with Structuralism theory that focuses on the life cycle that regulates needs, so that the Functional-Structural theory contains the core that: "The balance between each culture is also to fulfill the needs (functional) through harmonious relationships between members of the community (Structural)" [3]. Patrol music preserved by the Pandalungan community serves as a medium to awaken the citizens when the dawn comes. Apparently, it does not stop there. Patrol music, structurally, is able to realize interaction between citizens, thus harmony between the society in the region can be maintained intensively.

In addition, traditional art objects are more worthy of being called as the cultural products of their people, rather than to be called as the products of the artists' unique creativity. Likewise, the patrol music carried out by the Pandalungan community. This activity is not only carried out by individuals, but it is owned by the integrity of the people there, becoming a cultural product that is inherited and went through from generation to generation, so that it becomes a pattern of life that internalizes the society in harmony.

C. Consensus Theory

It states: "That values are the main elements of social life", where each society upholds certain values, and those values are the binds of the society. These values are being lived in the form of public relations and manners, and unrest can be happened if certain community members' behaviors are considered "out of borderline" from public manners [3]

Patrol music which is deep in Islamic nuance has ritual values (religious values) in the lyrics of the *Shahada* and

verses that are sung, especially when Patrol music is played during the Ramadan session. This Islamic value becomes the core and brings positive values in the life of the Pandalungan community, so that it has good meaning in order to maintain harmony in living environment.

Everything has its advantage and disadvantage values. Likewise with patrol music. There are supporting factors that keep maintaining the existence of patrol music, but on the other hand, there are also inhibiting factors that cause patrol music to be able to compete in the current era of modernization. Supporting factors include:

a. Patrol music is still popular with the public, especially those who live in rural areas. This music is being the highlight on people's attention, not only when awakening residents when *sahur* comes, but also when moving around to maintain the security of the surrounding environment. Rural communities that are identical with a high sense of mutual cooperation, make patrol music as an event that can attract community members to the patrols to protect environmental security.

b. This patrol music tends to be Islamic nuance, due to the frequent appearance of round-the-way patrol music when awakening residents to *sahur*. With the majority of Indonesian people in general and the Pandalungan people's region in general are Muslims, many people still play patrol music. In other words, they do two activities, both worshiping and doing musical activity. While waking people up to *sahur*, they can cheerfully gather together their fellow citizens. Thus, the existence of patrol music in the midst of society can still be preserved.

Whereas, in terms of the inhibiting factors, the most obvious thing is in terms of the modern or pop music in the community. Children and teenagers today prefer to listen to pop music rather than listening to traditional music. In addition, with the advanced technological era, during the Ramadan session, urban communities in particular sometimes prefer to use alarms as a tool that helps them to wake up when *sahur* comes. Such things can threaten the existence of patrol music in the community. Various efforts have been made to maintain the tradition of music patrol. Organizations from the local sub-district and sub-district during the Ramadan session always hold a patrol music competition to maintain their existence. The enthusiasm of the local community is quite good. This can be seen from the number of participants who took part in the competition. The participants are range from children to adults, all of which shows that in this modern age patrol music is quite capable of competing with modern music that is popular today. In addition to the competitions, the effort is to conduct regular patrol music every district in the Pandalungan area in particular, especially during the Ramadan session. Thus, the local community can continue to listen to the music produced from the simple instrument of patrol music when approaching dawn comes.

IV. CONCLUSION

A great nation is a nation that respects its culture. Patrol Music, as one of the traditional cultural nuances in the

Pandalungan region, has local wisdom values and high religious values. Mutual feeling is combined with Islamic nuances, making patrol music a means for people to gather, have fun, communicate with each other, as well as a means to facilitate the worship process (by awakening people to *sahur*). It's been our part, as the young generation, on the academics basic, to help preserve the existence of patrol music, either directly (participating in patrol music performances) or indirectly (exploring the values of patrol music to be disseminated to the wider community through educational forum). Thus, this hereditary cultural heritage can remain with its originality values in the midst of the movement of the modernization era.

Based on the viewpoints of relevant theories, namely Functionalism theory, Hocart's Functional-Structural theory, and Consensus theory, one line that can be drawn is the Patrol

music becomes one of the main things of Pandalungan people's lives, especially in their religious life. Patrol music can be a means to connect vertical-life, between humans and Allah, and also a means to connect good relationship within citizens so that macrocosm, microcosm, and meta-cosmos life can run harmoniously and in balance.

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