

GAMAN'S Social Identity Patrol Music Tradition in Surabaya, Indonesia

Julista Ratna Sari

Postgraduate Program of Cultural Arts, State University of Surabaya, Surabaya, Indonesia

Abstract: *In the global era, local traditions do not always have cultural weakness. Patrol music tradition GAMAN Surabaya is one of them, this art grows because the process, invented of tradition through the activity of the show. According to Hobsbawm's explanation (2000), invented of tradition is the emergence of traditions that functioned for tradition not to be seen as something old or identical to the ancient. In this study the patrol music tradition is intended to answer the problem of how GAMAN (Gerakan Anak Muda Anti Narkoba) action creates an artistic social identity? To answer the problem, researchers used qualitative methods with phenomenology approach in describing the phenomenon of GAMAN Surabaya action, where data obtained based on participant observation, in-depth interviews, and documentation performed. The results of this study indicate the existence of 1) the process invented of tradition on a continuous basis fully supported by the process of globalization that exists in the realm of a show of the development of local sahur patrol music traditions, as well as 2) a study involving GAMAN identity element which are brought together in social and art.*

Keywords: patrol music, social identity, GAMAN

1. Introduction

Patrol is a traditional music folk belonging to the type of musical entertainment. The performance is only done once a year, which is at the time of Fasting month. Patrol used East Java community for night watch and enliven the atmosphere of the fasting month. The execution begins around midnight and ends at 3 am when the fasting person gets dawn meal. Patrol music is still a lot of public interest (traditional), because of its uniqueness of symbolism (clothing, musical instruments, etc) and style (*style*) of play and music.

The beauty of patrol music offers more sensations than pop-modern music. For its listeners, patrols can make them seem to blend with nature. Therefore, patrol still preserved (exist) for modern society today.

Patrol has deep philosophical values in every sound. If examined in depth and thorough, this traditional music is implicitly trying to make people aware that man and nature are one and mutualism (mutual need). Both have a unified commonality. Therefore, the relationship between man and nature must be balanced. That is, humans must not destroy the nature if they do not want to be destroyed by nature.

Most people call this patrol music as *kentongan* music. However, the term is applicable when the night patrol tradition out of Ramadhan month is performed as a simple communication tool in daily activities that is as a marker of danger, announcement, time marker, and when the night watch.

The main function of *kentongan* music is for announcement tools as early warning signs of danger such as flood, fire, or thief. The *kentongan* music has its own rhythm, which the sound of the punch is arranged according to the agreement in the community, Suppose hitting the mark occasionally there is a thief, if two or two it signifies a fire, and so forth, in accordance with the agreement of the local community.

The distribution of patrol music has existed since the Islamic civilization has not developed in Indonesia. The development and modification of *kentongan* in some places, such as in Java and surrounding areas, have different variations. For example, in the Madurese area patrol music called *tong-tong* music has been combined with a revamped Javanese gamelan in its game pattern. In Ibnu (2004) by the title "*Seni Musik Tong-Tong di Kabupaten Sumenep*" describes the patterns and habits of the group of *tong-tong*. These patterns and habits concern the creativity model formed in each group. Each group has a different innovation, but this innovation is always shown through a fight of creativity either in festivals or, other meetings. Other research on patrol is described by Faizun (2013) in the title "*Kesenian Tradisional Tek-Tek Lokal Jaya Di Desa Jenang Kecamatan Majenang Kabupaten Cilacap: Kajian Bentuk Pertunjukan Dan Fungsi*". Tek-tek is the same art with Patrol only the majority of its components are controlled by bamboo either in the form of *kentongan* or *angklung*. The art combines modern tools such as drums and minimizes the use of gamelan.

The series of studies that have been conducted previously both in Madura and, in Cilacap regency, indicate the existence of modification and transformation of function in the development of music patrol. Similarly in Surabaya area, the modification and transformation of patrol music function has been performed in 2010 which was spearheaded by group action of GAMAN (*Gerakan Anak Muda Anti Narkoba*). GAMAN is one of the actions or youth anti-narcotics movement in Surabaya area that aims to reduce the level of juvenile delinquency as well as create a healthy young generation, faithful and qualified in art that is shown through the music patrol. The activities aimed at GAMAN are rescue, karawitan, theater, patrol music, acoustic music, keroncong music, bands, futsal, volly, badminton, table tennis, and chess. Among these activities, patrol music became an excellence GAMAN, because every time before

Ramadan and social events, GAMAN patrol music is often performed (Ridiyanto, 2016).

From the explanation of GAMAN activities above, it has indirectly given a role to the people of Surabaya and young people who joined GAMAN action. The role given is that they are invited to participate in the routine GAMAN, and also given norms, values, and morality in socializing. According to Talcott Parsons, socialization is a lifelong experience that means norms and values instilled to children with gentle reinforcement and a more specific set of social experiences (Ritzer, 2012: 416).

In accordance with the objectives of GAMAN action in previous explanations, the transformation of patrol music function other than as a means of communication of danger markers can be used as musical performances and musical encouragement of young people. The presence of patrol music GAMAN Surabaya is also supported by the modification of musical instruments *kentongan*. Simple *kentongan* instrument made into *quarto kentongan* homemade results. Differences *kentongan* *quarto* with *kentongan* in general is a different size with assembled into one. In addition to modification of musical instrument *kentongan* patrol GAMAN also added some musical instruments derived from bamboo, in accordance with the definition of music patrol is music that all musical instruments must be dominated bamboo, while additional music is traditional music (Ridiyanto, 2016). So in a patrol music composition that sounds only a rhythmic sound and inflatable tone that comes from the instrument itself, so it does not require a vocal sound. Therefore, the appearance of patrol music GAMAN in a new form as proposed (Warsana, 2012: 76-77) that inception of a musical work is as a manifestation or self-manifestation that is motivated by personality experience and environment that influence it. The development of the performance art form which is packed GAMAN leads to the modification rugs with the addition of innovation in the establishment of GAMAN patrol identity, eventually evaporated into social and art icon of Surabaya City.

Identity is owned individuality or collectively, so that its acceptance, identity is based on the similarity of experience, embodiment and certain context (Raditya. 2014:95). Castells states that identity as human meaning and experience, and sociological perspective of all identities is constructed (Castells, 2016: 6-7). The importance of identity within a group is as a marker of the group's identification. A group will be known to be different from another group if it has an identity. The identity of the group serves as a reference to the existence of group positions in a wider scope (Sabreen and Allen, 1968). Likewise with GAMAN groups that form a new identity in modifying and transforming functions in patrol music.

The establishment of GAMAN Surabaya identity in modifying patrol music and transforming the function of a hazard marker communication device into musical performances has made the younger generation eager to preserve traditional music. The fact that the young

generation eager to preserve the music patrol tradition is a composition of music patrol packed with agile although the musical instrument that was delivered not pitched and just the sound. Therefore, researchers are interested in researching the formation of patrol music as a GAMAN action that creates the identity of the group. Thus, the focus of this paper leads to answering the question of How does the traditions of patrol music through GAMAN Surabaya act create social and art identity?. For the purpose of this writing is to describe the tradition of patrol music in GAMAN action to create social identity and art.

2. Mehtod

This research uses qualitative method with phenomenology approach in describing the phenomenon of GAMAN Surabaya action, where the data obtained based on participant observation, in-depth interview, and documentation done.

Listening and responding activities in digging informative native's point of views information is the main thing (Fettersman, 2010; Simatupang, 2013: 93-94). Listening and responding activities in digging informative native's point of views information is the main thing (Fettersman, 2010; Simatupang, 2013: 93-94). For the analysis of this research use approach based on Eric Hobsbawn (2000) theory about invention of tradition, then in the process collaborated with the concept of social identity (Tajfel and Turner, 1982) to see the meeting of discourse of traditionality and modernity in the development of patrol music GAMAN Surabaya. In addition, the concept of globalization by Featherstone (1999) is used as a tool to analyze the process of identity strengthening patrol as an icon of Surabaya that led to the movement of GAMAN patrol identity strengthening.

This study found that the phenomenon of patrol music in each region itself is also not really something traditional, because it is a tradition. In the view of Hobsbawn (2000) music this patrol was 'invented of tradition' which means a unity of action on the basis of rules and rituals or symbols of authenticity. The activity has the function and value of a habit, which is automatically influenced by the past, so it can be inferred that the overall character is referenced from the past. This then refers to GAMAN in some action to eradicate drugs by art and socializing.

Action of GAMAN (Gerakan Anak Muda Anti Narkoba) this reinforces the social identity or so-called by Tajfel and Turner (1982) as *social identity*.

Based on social identity theory, according to Tajfel and Turner (1982) argues that prejudice usually occurs due to "in group favoritism" ie the tendency to discriminate in better treatment or benefit in group above out group. From the theory it can be said that an individual will try to choose and affirm the belief to join his favorite group compared with other groups. Furthermore, in the observations of Tajfel and Turner stating that people struggle to obtain or maintain a positive social identity and when social identity is viewed as

unsatisfactory, they will join the group where they are being joined as a more pleasant place.

Identity formation will always be related to the role of group members. In the formation of groups there is also a process of formation that is based on the social identity of its members. The process of social identity formation through three stages, namely categorization, identification, social comparison (Tajfel and Turner, 1982).

- **Categorization** : The stages in which individuals identify and classify the existence of identities based on the social category such as; ethnicity, race, religion, work, social status, and so forth. These categories will then provide an understanding of who and how individuals own the identity.
- **Identification** : At this stage the individual identifies himself or herself to certain groups in which he is affiliated. In identification is contained two meanings of the individual self, the first, that some individuals can be built based on membership of a group which means there is your thinking vs. them. Second, that at a certain moment the individual thinks of himself as me, and sees others as him. So at a certain moment the individual sees himself as a member of a group called social identity, and at other times views himself as a unique individual /personality identity.
- **Social Comparison** : Individual actions that make comparisons between himself and others in order to evaluate himself. Based on the above explanation can be concluded that the social identity of the group is the hallmark of a group formed through several stages. A group's social identity is formed through a behavior that differentiates the group from other groups.

3. Results and Discussion

3.1 Background of GAMAN Surabaya Carrying Patrol Music

GAMAN is an Anti Narcotics Youth Movement founded in Manukan Lor II F, West Surabaya on August 1st, 2010. The formation of GAMAN was spearheaded by one of the residents of Manukan Lor Surabaya, namely Mr. Ridiyanto (48 years old).

Beginning of GAMAN is to be avoided by the sense of perihatin to the victims of drugs, especially the younger generation in the environment Manukan even Mr.Ridiyanto also became a victim of drugs to death. Therefore, the goal of GAMAN is to reduce the level of juvenile delinquency and the level of drug victims, and to create a healthy, faithful and qualified young generation in the art.

Based on interviews, according to Mr. Ridiyanto (48 th); *“to see young people today who are more active and enthusiastic, especially when pre dawn meal willing to go around the village while ringing kentongan to wake up the Muslims who will perform the fast, they never feel forced and more spirit to follow the activities of the pre dawn meal (Interview: Ridiyanto, 2016)”*.

With the establishment of GAMAN in the Manukan area, the kentongan originally used when the pre dawn meal in the fasting month turned the function into musical performances known as music patrol. That approach becomes the main factor where the teenagers are more receptive to traditional patrol music to preserve the arts of the Indonesia. The early patrol music was packed for the benefit of fasting and called for early danger, with the noble purpose of Ridiyanto carrying patrol music into a social action without eliminating the original purpose of the creation of music patrol.

The modern era, traditional patrol music is still able to show its existence in the middle of the pop-modern culture, by giving a dominating change between the instrument (musical instrument) and the composition of the music. *Instrument* (music instrument) patrols in GAMAN tend to use a musical instrument that produces more sound than a tone. Seeing this, so as not to tend to be boring because it does not pose them (members of GAMAN) took the initiative to make musical instruments from bamboo with different sizes to the desired tone. This creative instrument is called (a) quarto 1 and (b) quarto 2, the following is an example of a musical instrument:



Figure 1: Patrol music instrument GAMAN quarto 1 and quarto 2

Based on the instrument (musical instrument) GAMAN creative results, the composition of music that is made, also has characteristics that are different from other areas of patrol music, where there is a rhythmic pattern that is lively and bersaut-sautan with other musical instruments. If illustrated, the rhythmic series of rhythmic patterns are:



Figure 2: A series of rhythmic patterns of GAMAN patrol music

Musical instruments and musical composition of GAMAN in the above exposure can be concluded that the creative and willingness to practice from each member of the music patrol. One of these ways can make children GAMAN forget about drugs such as drugs.

Behind the positive activities, it raises some negative views of the community around Manukan, because they feel disturbed by the exercises performed GAMAN especially

when practicing music patrol. These different points of view need to make adjustments to negative societies in order to harmonize the functioning of the people's mindset. As a way to make a difference does not give conflict, the responsible parties in GAMAN and the negative thinking community must each be able to control the difference by being self-conscious that he / she as a social being, needs tolerance and open opportunity to participate in life together. One example is when held RT meeting with Manukan Lor community as the founder of GAMAN, Ridiyanto began to socialize to make agreement on training schedule for GAMAN members who have negative views, so that when the schedule is determined and approved, they can tolerate and understand the aspect positive of activities undertaken in GAMAN.

GAMAN proves to the people who think negative by obtaining some achievements / awards are so much, especially the results of art on music patrol, starting from 2010 Champion 1 Patrol Rahmadhan Music Competition By Flexi, 2011 Champion 3 Patrol Music Competition By Kompas Tv, Champion 2 Street Music By the Tourism Office of Surabaya, 1st Winner of Street Music Festival By Gerindra Party, 2012 Champion 1 Partol Music Competition Malem Tjap Toenjoengan Market, 1st Winner of NU Expo Music Patrol Competition, 1st Winner of Patrol Music Level East Java Level, 1st Winner of Yel Music -Yel By Yamaha and 2013 Champion 1 Patrol Music Festival in Surabaya City By Culture and Tourism Office of Surabaya, 1st Winner of Percussion/Patrol Music Festival by MAS Akbar Surabaya, 1st Winner of Rapak Bedug in Gresik.

The result of the award obtained by GAMAN does not end at the festival event but has become the icon of patrol music of Surabaya. As a fact, as explained by Ridiyanto that "a few months ago, Surabaya's mayor Tri Rismaharini asked 7 GAMAN members to prepare a Patrol music action to go to Japan in the international music event representing Indonesia, especially the city of Surabaya.

The change of patrol form from pre dawn meal during fasting to become the show that has proved that patrol music is GAMAN identity in art is invented tradition, where patrol tradition of sahur can be contained and have strong competitiveness in global era.

3.2 Social Identity GAMAN Through Music Patrol

From the background of the GAMAN gallery and the awards received from the patrol music work, this is the role of GAMAN member groups. Most of GAMAN members are young people of Manukan Lor area of Surabaya. All activities in the GAMAN gallery have a special function for the youth of Manukan area of Surabaya. According to Ritzer (2012), a function is the existence of complex activities to meet the needs of the system. The fulfillment activities of an intended system need is the existence of an action by handling the integration function and creating norms and values for the principals to be motivated to act.

Implementation in the most superior GAMAN activity is artistic activity which one of them is patrol music. At the

beginning of the development of GAMAN patrol music that serves as a medium of propaganda for the remembrance of the meal at Ramadan gives a positive impact for the community because the sound of very loud patrol music can arouse the spirit to wake up for pre dawn meal. In addition to the patrol music functioning for the local community of Manukan Lor, it also functions for GAMAN members who directly or indirectly have created religious norms and social values.

Not enough with such activities, the founder of GAMAN that is Mr. Ridiyanto tried to attract the attention of the public, especially the younger generation with small actions, one of them practiced the patrol music in the front yard of Manukan Lor Hall. Patrol music that sounds loud when it sounds causes the interest of other young people to come to the sound source to find out. As Rizky (30 th) said as a member of GAMAN said: "*the youth of the Manukan area if it is about the music that is passionate like this patrol, they would immediately ask to join in the training and participate in GAMAN how is it?*" (Interview Rizky, 2016)".

This small action indirectly has functioned as where as in the vision and mission of GAMAN galeri which aims to reduce the level of juvenile delinquency by motivating young people to be qualified by giving positive activities in the art. The relation between art and society is also a unity of beauty (Suryajaya, 2016). From this sense, the aesthetic relationship in the role of musical art patrol GAMAN studio in Manukan Lor Surabaya community can be understood from art and society that become unity of beauty. Unity of beauty can be said that there is a role function or moral value in an art.

From the explanation above, the role of GAMAN patrol music in Manukan Lor community Surabaya has given some social function by showing the object representation art. The art of object representation is divided into two sides: the subjective side which refers to the ability of the mind to judge meaning or interpret the object of art and the objective side that refers to the size or reference, but not from the measure of quality but the purpose of the work of art (finality) generated (Ali, 2011).

Events in the social role of GAMAN Surabaya patrol music, it can be concluded that "behind the activities and positive views of the community around Manukan, it turns out there are some people who see the activity so negative, because the inability of understanding from negative society. However, in the inability of understanding can be handled by socializing in order to become a unified whole understand the quality of objectivity beautiful.

4. Conclusion

The change of patrol form from the initial function as the music played at the time of the pre dawn meal in the fasting month of Ramadhan until now changed the function into a show that has proved that patrol music is the identity of GAMAN in art as one invented tradition, where the tradition of patrol can be accompanied and has a strong competitiveness in the global era.

Plus a dominating change in the form of music between instruments (musical instruments) and the composition of the music. Instrument (music instrument) patrols in GAMAN tend to use a musical instrument that produces more sound than a tone. Seeing this, so as not to tend to be boring because it does not pose them (members of GAMAN) took the initiative to make musical instruments from bamboo with different sizes to the desired tone. This creative instrument is called (a) quarto 1 and (b) quarto 2. In addition to the composition of music that is made, in contrast to the music patrol other areas, where there is a lively rhythmic pattern and repeatedly with other musical instruments.

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Author Profile



Julista Ratna Sari got a bachelor's degree majoring in sendratasik education from University Of Surabaya, Indonesia in 2016. Now, I am continuing postgraduate program cultural arts, at the state University Of Surabaya, Indonesia. She works a music teacher elementary school and high school on either Surabaya Schools, Indonesia.