

Patrol Music Festival For Increasing Solidarity Of Santri In Kropoh Village (Kompersa) Ra'as District, Sumenep, Madura

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Abstract

Patrol music (*Tok-tok*) was originally a musical accompaniment used to accompany night patrols in villages and townships and mark the hour or when there was danger. However, gradually, this practice began to be abandoned in some areas because there were not many night patrols. Patrol Music (*Tok-tok*) is a form of cultural activity usually contested when the holy month of Ramadan arrives. Playing patrol music takes a group of people with various equipment who generally use traditional musical instruments such as *kentongan*. It is not uncommon in practice for musicians or music patrol players to use household items such as pots, frying pans, used bottles, spoons, and so on. The Santri Unity Communication (KOMPERSA) is an inter-student organization from Kropoh Village, Ra'as District, Sumenep Regency. Islamic boarding schools, Java and Madura, unite students through several activities, such as the Patrol Music Festival. The purpose of this study was to increase solidarity between Islamic boarding school students who are in the horseshoe area and Madura who come from Kropoh Village, Ra'as District, Sumenep Regency, during the Islamic boarding school holidays, especially during the holy month of Ramadan through the Patrol music festival. This research uses a descriptive qualitative method. The results of this study indicate that Patrol Music (*Tok-tok*) has an excellent impact on the communication of the *santri* unity (KOMPERSA). The solidarity built between the students had a significant influence when the festival was held, such as building harmonious communication between fellow students, even though they lived differently in the pesantren environment, both in the Horseshoe area and the Madura area. They need each other because they are similar to someone with a *santri* identity who must apply the knowledge gained at Islamic boarding schools to the surrounding community, especially in the village of Kropoh.

Keywords: Festivals, Patrol Music, Solidarity

Introduction

In the era of globalization, social interactions are very diverse and complex.¹ As a result, people are increasingly turning to social media as a tool to navigate and connect within this interconnected world.² We can see from the swift positive and negative influences that freely enter and leave the realm of the community environment. That way, the elements of society will automatically experience rapid change along with the current developments. It can result in the product of social

¹ Ahmad Bahrowi, et al. "Management concept of Islamic higher education and the challenge in the global era". QALAMUNA: Jurnal Pendidikan, Sosial, Dan Agama, vol. 14, no. 1, 2022, p. 35-48. <https://doi.org/10.37680/qalamuna.v14i1.1131>; Wei Zhao, et al. "Mediating role of cultural identity in the relationship between social media use intensity and social media use purpose among Chinese international students in Malaysia". Studies in Media and Communication, vol. 10, no. 2, 2022, p. 201. <https://doi.org/10.11114/smc.v10i2.5698>.

² Christine Grové, et al. "Using social networking sites in research: an emerging approach to engaging with young people who have a parent with a mental illness and/or substance abuse disorder". Frontiers in Psychiatry, vol. 10, 2019. <https://doi.org/10.3389/fpsy.2019.00281>.



interaction activities in the form of culture also changing due to cultural acculturation.³ After decades of independence, the Republic of Indonesia finally has a guideline to carry out the mandate of the 1945 Constitution Article 32 Paragraph 1 to promote culture.⁴ This is also in line with the appointment of the President of the Republic of Indonesia to provide a strategic role for national culture development.⁵ A work of art can not only be understood as the work of a human being with aesthetic value. Still, it can also be understood as a document of culture.⁶ One example of a cultural artwork is Patrol, which is traditional folk music that is classified as a type of entertainment music. Its appearance was only done once a year, namely during the fasting month. The people of East Java use Patrol to animate and enliven the atmosphere of the fasting month's night.⁷ However, several historical sources have developed in the community; this patrol music originates from the *kentongan* used in ancient times for patrols and to wake residents up in case of danger, such as theft or natural disasters.⁸

The Santri Unity Communication (KOMPERSA) is a *Santri* organization that lives in the village of Kropoh; its members consist of several students between Islamic boarding schools in the Madura and Horseshoe regions of East Java, which has a vision and mission, one of which is to unite students from various Islamic boarding schools when they return home / Ramadhan holiday, the Communication of the Santri Association (KOMPERSA) has several series of activities and service to the Kropoh village community such as social services, Islamic boarding schools, Khotmil Qur'an and holding traditional music competition festivals in the form of Patrol music, these activities are carried out when the Islamic boarding school holidays arrive quickly on Ramadhan holy month. These activities serve to promote the integration of religious values and traditional cultural practices within the education system of Islamic boarding schools, fostering a well-rounded development of students.⁹

One of several events for the students' union (KOMPERSA) communication activities that will be discussed this time is the Patrol music culture. Music Patrol is a form of cultural activity. Playing patrol music requires a group of people with various equipment, who generally use traditional musical instruments such as *kentongan*. In practice, Patrol musicians or performers commonly use household items such as pots, used bottles, spoons, and so on. The function of this music patrol is to wake up the community when it's time for *sabur*.¹⁰ This music is only played during the month of Ramadan by going around the village or hamlet in the development and modification of

³ Mudji Sutrisno and Hendar Putranto, *Cultural Theories* (Yogyakarta: Kanisius, 2005).

⁴ Nicholas Simarmata, et al. "Gotong royong in Indonesian history". *Digital Press Social Sciences and Humanities*, vol. 5, 2020, p. 00006. <https://doi.org/10.29037/digitalpress.45341>.

⁵ *The mandate of the 1945 Constitution Article 32 Paragraph 1*,

⁶ Indra Tjahyadi, "Representation of Probolinggo in the Performing Arts of Patrol Songo Patrol Music," *Promusika* 8, No. 2 (2021): 69, <https://doi.org/10.24821/Promusika.V1i2.4585>; YILMAZ, Uğur, et al. "Aesthetic and sociological imagination in contemporary visual culture". *İnsan Ve İnsan Dergisi*, 2022. <https://doi.org/10.29224/insanveinsan.1056801>.

⁷ Yessy Anggraeni, et al. "Community Empowerment Through the Art of Patrol Music in an Effort to Improve the Traditional Local Culture of Klanting Village," *Journal of Progress Conference* 05 (2022).

⁸ Nimas Dyah Ayu Kinanthi, "Patrol Music Learning Methods for Children of An-Nur Family and Kindergarten in the District Area. Jember, East Java" (Content Surakarta, 2020).

⁹ Nuruly M. Aprily, et al. "Pendidikan karakter di pesantren: studi kasus di pondok pesantren cipari kabupaten garut". *Jurnal Inovasi Pendidikan Dasar*, vol. 4, no. 2, 2019, p. 77-94. <https://doi.org/10.22236/jipd.v4i2.85>; Anis Fauzi, et al. "Strategic management and educational dynamics of Islamic boarding schools in Banten". *AL-ISHLAH: Jurnal Pendidikan*, vol. 14, no. 3, 2022, p. 3877-3888. <https://doi.org/10.35445/alishlah.v14i3.1538>.

¹⁰ Sukri Rahman, et al. Representation of Madura Cultural Tourism in Indonesian Poetry Discourse (Tourism Literature Study). 30 Jun. 2022, <https://scite.ai/reports/10.47175/rielsj.v3i2.483>.

patrols in several places, such as in Java and its surroundings, which have different variations.¹¹ In other areas, such as in Madura, patrol music has been modified for a long time. The music is combined with Javanese gamelan,¹² which has changed the way of playing. Then, the music was named *Tong-tong* music.¹³

In the previous study, which was written by Julista Ratna Sari, which resulted in the formation of patrol music as a GAMAN action that creates group identity, the problem regarding the construction of social and artistic identity related to the existence of the GAMAN patrol music tradition in Surabaya,¹⁴ While the research written by Erwin Sianturi entitled "Management of the Virtual Campus Music Festival at IAKN Manado." The results of this research are to know and understand the management of the Virtual Campus Music Festival at IAKN Manado and to know the advantages and disadvantages of managing the Virtual Campus Music Festival.¹⁵ In Bovier's research, he explains that the art of tong-tong music is a folk art that layers of Madurese society have favored for a long time. *Tok-tok* music is played at every event, from people's parties and community celebrations to building music when the dawn of Ramadan arrives. *Tong-tong*, by Bovier, is described as a series of *kentongan* with a *pelok* tone composed of three tone levels and combined with gamelan.¹⁶ Indirectly, the various activities have provided positive values involving the role of residents, the general public, and young people who participated in the music festival. The community is invited to play an active role in routine activities; the community gets new education on norms, values, and morality in socializing.

Methods

This research article focuses on how the patrol music festival (*Tok-tok*) increases solidarity among the students of various Islamic boarding schools, which are united in a communication forum for the students' union, especially in Kropoh Village, Ra'as District, Sumenep Regency. The urgency of this research is to introduce the culture of the tok-tok patrol competition festival as a culture that must be preserved today and as a way to strengthen friendship and solidarity between students in Kropoh Village, Ra'as District, Sumenep Regency.

The approach taken in this study uses a descriptive qualitative method with field study data collection. Which took place at the Student Association Communication (KOMPERSA) Kropoh Village, Ra'as District, Sumenep Regency; a qualitative approach can explain something behind the

¹¹ Annise Sri Mafctuhin et al., "Patrol Art Tradition and Cultural Identity of Kampung Bandulan in Malang City," *Archipelago Cultural Studies* 1, No. 1 (2017): 44–55, <https://doi.org/10.21776/Ub.Sbn.2017.Oo1.01.05>.

¹² Gede R. Dantes, et al. "Gamelan data repository: the implementation of information and communication technology preserving the balinese traditional musical orchestra". *JST (Jurnal Sains Dan Teknologi)*, vol. 11, no. 2, 2022, p. 229-237. <https://doi.org/10.23887/jstundiksha.v11i2.53176>; Frihandhika Permana, et al. "Development of augmented reality (ar) based gamelan simulation with leap motion control". *International Journal of Interactive Mobile Technologies (ijim)*, vol. 13, no. 12, 2019, p. 120. <https://doi.org/10.3991/ijim.v13i12.9270>; Dimas M. Aji, et al. "Creativity: the millennial gamelan". *Advances in Social Science, Education and Humanities Research*, 2022. <https://doi.org/10.2991/asschr.k.220601.019>; Benidiktus C. Pamungkas, et al. "An implementation of reflective pedagogy in hybrid music learning of gamelan soepra". *Catharsis*, vol. 9, no. 3, 2021, p. 220-228. <https://doi.org/10.15294/catharsis.v9i3.44612>.

¹³ H. Bouvier, *Tong-Tong Music "In Melting Music and Performing Arts in Madurese Society*. (Jakarta: Indonesian Torch Foundation, 2002).

¹⁴ Julista Ratna Sari, "Patrol Music and Gaman Social Identity in Surabaya," *Recital: Journal of Performing Arts* 18, No. 3 (2019): 168–78, <https://doi.org/10.24821/Recital.V18i3.2301>.

¹⁵ Erwin Sianturi, "Virtual Campus Music Festival Management in Iakn Manado," *Clef: Journal of Music and Music Education*, 2020, 13–23.

¹⁶ Bouvier, *Musik Tong-Tong" in the Melting of Music and Performing Arts in Madurese Society*. (Jakarta: Yayasan Obor Indonesia, 2022).

phenomenon.¹⁷ As related to the object of this study. A qualitative approach can help a researcher gain insight and give a detailed explanation of the Patrol Music Festival¹⁸ in increasing Santri solidarity. In this study, the subjects were Zainur Rahman (advisor), Khairul Anam (Chairman), Mahfud Ali (chairman of the committee), Communication Union students (KOMPERSA), and some students involved. The subjects were chosen because they are the organizers as well as the core committee of the Patrol Music Festival event; data collection techniques by interview, observation, and documentation, namely to determine the assessment of Patrol Music Festival opinions in increasing Santri solidarity, John W Creswell called it an open-ended approach.¹⁹ As for data analysis, it was carried out using the data reduction stage, selecting the collected data based on the relevance of the research topic. They presented data, displayed it according to the problems discussed in this research, verified or drew conclusions, made corrections, and checked with relevant sources and journals to make decisions.

Results and Discussion

The origins of the emergence of patrol music (Tok-tok)

The origin of music patrol (*Tok-tok*) still needs to be clarified where it came from. This is because music patrol is synonymous with traditional musical instruments made of bamboo, while almost every region in Indonesia has bamboo plants. Every area in Indonesia has a similar tradition but with a different name. In addition, there are also differences in the traditional musical instruments used, depending on the characteristics of each region. Patrol music is a cheap tradition and doesn't cost too much. The implementation is easy, and the musical instruments are not challenging. You can even use household furniture and kitchen equipment such as pots, frying pans, used bottles, spoons, etc.

Patrol music in each district or city has its characteristics, especially regarding the addition of musical instruments, without reducing *kentongan* in it with the unique rhythms of that area. Each region has its own story related to the history of music patrol. The development of music patrol in the parts is very rapid, especially in rural areas. Everyone plays this simple music, from children to adults, with added anatomical musical instruments, making music patrol produce beautiful and natural rhythms. (Sir Asip 55). Gradually, this music became even more synonymous with music to wake up the meal. "In the past, son, along with the times, in the 1970s, rural people were generally rich in agriculture. The small number of security officers for the village made the villagers themselves take the initiative to protect the village's security from thieves and other disturbances. It is through what is called *poskamling* (Environmental Security Post)²⁰ that Patrol's music emerged. The Poskamling, guarded by residents, takes turns using bamboo *kentongan* tools as a form of alarm if there is danger or disturbance. In addition, this tool is also used to signal to residents that, at that time, a team was patrolling around. So, every night, in turn.²¹

¹⁷Anselm Strauss And Juliet Corbin, Basic Of Qualitative Research: Grounded Theory And Techniques (Yogyakarta.: Student Library, 2013).

¹⁸Luyi Qiu, et al. "How sustainable social media advertising affect visitors' decision to attend a festival event?". Sustainability, vol. 13, no. 17, 2021, p. 9710. <https://doi.org/10.3390/su13179710>;

¹⁹John W. Creswell, Educational Research: Planning, Conducting And Evaluating Quantitative And Qualitative Research (New York, 2012).

²⁰Suwarno, Suwarno, et al. "The existence of indigenous knowledge and local landslide mitigation: a case study of Banyumas people in Gununglurah village, central Java, Indonesia". Sustainability, vol. 14, no. 19, 2022, p. 12765. <https://doi.org/10.3390/su141912765>.

²¹Pak Asip, "Interview," (2022).

This patrol music has the potential to strengthen the relationship between local communities so that the solidarity that arises from it is in the form of cooperation, especially from the music patrol players. Music patrol itself requires foresight to play it. The sense of togetherness and solidarity between patrol groups is very decisive, especially if the group understands music, so harmony and feelings of sympathy are needed for one another so that conflicts do not occur due to differences of opinion.²² With the progress of the times, patrol music is a form of transformation from a communication tool for danger markers to music for performances and encouragement for young people.

Patrol Music Festival Sahur Blessings of Ramadan

The development of the Sahur Patrol tradition, which was echoed again through the Patrol Sahur Berkah Ramadhan Music festival held by the Santri Unity Communication (KOMPERSA), has become a medium that can absorb the enthusiasm of residents and the people of Kropoh Village. The lack of funds for implementation has created problems for the Communications Unit of the Santri (KOMPERSA). This resulted in most participating participants being invited to delegates to several mushallahs. In 2019-2021, with the covid 19 pandemic, the Patrol Sahur Berkah Ramadhan Music Festival will be abolished; this follows local government regulations not to make crowds.

The Ramadhan Blessing Sahur Patrol Festival in 2022 continued with several participants registering with the committee; before the activity was carried out, the Santri Unity Communication (KOMPERSA) had coordinated with several Kropoh village government apparatus and several local community leaders to hold the training. The core committee of students had prepared the player to be published on social media such as Facebook, Whatsapp, and Instagram. Children and youth with sanik names participated as participants and won 3rd place. This aligns with Balda Warda's research that Members or musical instrument players who are vulnerable to teenagers and children begin to enter their existence as individuals in achieving their essence when the players start to make positive routines in their lives. This change refers to when they have to make time management to divide school time, study, practice musical instruments patrol.²³ Mahfud Ali (22 years), as chairman of the committee, explained: "The Blessings of the Ramadhan Patrol Patrol Sahur music festival is an annual agenda for the communication of the Santri Association (KOMPERSA), and there are also other activities carried out such as the *khotmil* qur'an social service and Islamic boarding schools. Which aims to increase cohesiveness and solidarity between students from various Islamic boarding schools, especially those from this Kropoh village²⁴

This is in line with what was stated by the general chairman of the student union communication (Khairul Anam, 23 years). "At that time, I joined the young people, yes, young Sanix, and then there was an idea how if we had a competition for the patrol, we built it. I expected the patrol to be insignificant. At first, the patrol music, yes, with *kentongan* made of bamboo, continued to grow creatively with variations of the theme. We try to keep the enthusiasm of the extraordinary citizens.²⁵

Basically, the concept of the Patrol Sahur festival activity by the Student Association Communication (KOMPERSA) is a forum where local Patrol Sahur traditions can be accommodated and have strong competitiveness in the current global era. The goal is to preserve and promote the

²² Moh Mudzakkir Eti Julian, "The Creation of Solidarity Values in the Patrol Music Tradition," Suparyanto and Rosad (2015 5, No. 3 (2017): 248–53.

²³ Balda Warda, "The Role of the Existence of the Patrol Music Group 'Putro Nanggal' in the Development of Rungkut Meny Village" 3, no. 2 (2023).

²⁴ Mahfud Ali, "Interview," (2022).

²⁵ Khairul Anam, "Interview" (2022).

rich cultural heritage of the Sahur patrol, while also fostering a sense of unity and healthy competition among the participants. The Patrol Sahur festival activity organized by the Student Association Communication serves as a platform to showcase and celebrate the local tradition of the Sahur patrol.

Formation of Social Solidarity Communication of Santri Unity (Kompersa) through Music Patrol

Most members of KOMPERSA's student union communication are young people. All activities in the Islamic boarding school have their own function for the young people of Kropoh Village, Sumenep Regency. Kompersa's vision and mission is to put into practice the knowledge gained at Islamic boarding schools through community service activities, especially in Kropoh village, one of which is through patrol music. In the early days, the development of patrol music which functioned as a medium of preaching, namely a reminder of the time of *sabur* during the month of Ramadan, had a positive impact on the local community, because the sound of very loud patrol music could arouse the enthusiasm to wake up and eat *sabur* with gusto. Strengthened by the results of Rizki Kumala Permadi's research patrol music certainly cannot be separated from the community.²⁶ Also, Fitria Ulfa Hidayatul Rahmi's research that politeness forms solidarity can be seen from the language including utterances that are spoken correctly, to the right people. One must understand social and cultural values in a society in order to be able to speak politely.²⁷ Thus, indirectly, patrol music functions as a supporter of religious norms and social norms. Not enough with activities related to religion, Kompersa advisor Zainur Rahman, tried to attract the community's attention, especially the younger generation by holding a Ramadhan blessing festival competition when the Islamic boarding school holidays arrived quickly in the month of Ramadan. In the competition, there is a Qur'an *tartil* competition, a Prophet's prayer contest, and a knock-knock contest.

There is no doubt about the solidarity relationship between *Santri* when they become committee members of the Ramadhan blessing festival, helping each other in carrying out an activity so that the activity can be held properly and is also very lively. Behind this very lively activity, of course, there are many positive views from the Kropoh village community and there are also some people who view this activity as still at the level of negative evaluation, due to the inability of the community to understand. However, the inability to understand can be overcome by the students by conducting socialization so that they become a unified whole to understand the beautiful quality of objectivity in understanding art.

Conclusion

From the study, It can concluded that with the blessing of Ramadan festival music (knock-knock) *sabur*, communication unity Students (COMPERSA) have a considerable influence on the formation of connections with good students. Some prominent members are Still young, so they can create harmony and solidarity among Students when they become members of the Committee Celebration Blessing Ramadan. There is no doubt that these activities create a beautiful connection and friendship, and each other helps and empowers in the implementation activity so that the walk

²⁶ Rizki Kumala Permadi, "Adaptation of Bekoh Kerreng Patrol Rampak Pandhalungan in Jember Community Activities," *Selonding* 15, No. 2 (2020): 98–110, <https://doi.org/10.24821/Sl.V15i2.3929>.

²⁷ Fitria Ulfa Hidayatul Rahmi, "Power, Politeness, and Solidarity in Uploads Among Santri by Alumni Association of Futuhiyyah Mranggen Demak," *Thaqafiyat* 19, no. 2 (2018): 112–30, <http://ejournal.uin-suka.ac.id/adab/thaqafiyat/article/view/1709>.

is good and very live. Exercise This is naturally related to feeling optimistic and pessimistic public around, precisely the village crop; however, misunderstanding can be overcome through deliberation as well as socialization and an approach that forms unity, which is intact in understanding something's culture.

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