

ABSTRAK

Ilhan Manziz 22.05.211.00.076 Program Studi Sosiologi. Jaringan Sosial Kelompok Musik Tradisional *Ul-Daul Dug-Dug* (Studi Kasus Pada Kelompok Musik *Ul-Daul Dug-Dug* Putra Branjangan Di Desa Pangongsean Kabupaten Sampang)

Tujuan penelitian ini dilakukan adalah untuk mengetahui jaringan sosial kelompok Putra Branjangan terhadap keberlangsungan musik tradisional *ul-daul dug-dug*. Mengidentifikasi peran jaringan sosial kelompok musik *ul-daul dug-dug* Putra Branjangan dalam mengakses sumber daya. Mengidentifikasi strategi konversi dan reproduksi modal sosial pada kelompok musik *ul-daul dug dug* Putra Branjangan.

Penelitian ini menggunakan teori jaringan sosial dari Pierre Bourdieu dan Charles Kadusin sebagai pisau analisis. Metode penelitian yang digunakan yaitu dengan pendekatan studi kasus. Metode pengumpulan data menggunakan observasi langsung, wawancara, dan dokumentasi Teknik pemilihan informan dilakukan dengan menggunakan teknik *purposive* sampling. Analisis data menggunakan pengumpulan data, reduksi data, penyajian data, dan penarikan kesimpulan. Teknik pemeriksaan keabsahan data peneliti menggunakan triangulasi sumber.

Hasil penelitian menunjukkan bahwa jaringan sosial kelompok Putra Branjangan terbentuk melalui kedekatan geografis, kesamaan minat terhadap musik *ul-daul dug-dug*. Jaringan tersebut berkembang melalui relasi dengan kelompok *ul-daul dug-dug* lainnya, Paguyuban Combodug Sampang, Pemerintah Desa, dan pihak sponsorship (Ayam Geprek Babop, CV Raden Sakti Pengabdi, DRT King's, dan M2M). Dalam perspektif Pierre Bourdieu dan Charles Kadushin, hubungan tersebut membentuk jaringan sosio-sentris, ego-sentris, dan sistem terbuka yang menghasilkan modal sosial berupa kepercayaan, dukungan, akses informasi, peluang pementasan, bantuan operasional, hingga dukungan ekonomi. Modal sosial tersebut kemudian dikonversikan menjadi modal ekonomi, budaya, dan simbolik melalui kerja sama, latihan bersama, peminjaman alat musik, serta sponsorship. Selain itu, Putra Branjangan juga mereproduksi kapital dengan mempertahankan relasi sosial secara berkelanjutan melalui komunikasi, kedekatan emosional, dan keterlibatan aktif dalam berbagai kegiatan, sehingga mampu menjaga eksistensi dan keberlangsungan kelompok seni *ul-daul dug-dug*.

Kata Kunci : Modal Jaringan Sosial, Kelompok Putra Branjangan, Strategi Konversi dan Reproduksi, Musik Tradisional *Ul-Daul Dug-Dug*.

ABSTRACT

Ilhan Manziz 22.05.211.00.076, Sociology Study Program. *Social Networks of the Traditional Ul-Daul Dug-Dug Music Group (A Case Study of the Putra Branjangan Ul-Daul Dug-Dug Music Group in Pangongsean Village, Sampang Regency).*

This study aims to examine the social networks of the Putra Branjangan group in sustaining the traditional ul-daul dug-dug music. It also seeks to identify the role of social networks in accessing resources and to analyze the strategies of conversion and reproduction of social capital within the Putra Branjangan ul-daul dug-dug music group.

This research employs the social network theories of Pierre Bourdieu and Charles Kadushin as analytical frameworks. The study uses a case study approach. Data were collected through direct observation, interviews, and documentation. Informants were selected using purposive sampling techniques. Data analysis was conducted through data collection, data reduction, data presentation, and conclusion drawing. The validity of the data was examined using source triangulation.

The findings reveal that the social network of the Putra Branjangan group was formed through geographical proximity and shared interests in ul-daul dug-dug traditional music. The network further developed through relationships with other ul-daul dug-dug groups, the Combodug Sampang Association, the village government, and sponsorship partners (Ayam Geprek Babop, CV Raden Sakti Pengabdi, DRT King's, and M2M). From the perspectives of Pierre Bourdieu and Charles Kadushin, these relationships form socio-centric, ego-centric, and open-system networks that generate social capital in the form of trust, support, access to information, performance opportunities, operational assistance, and economic support. This social capital is then converted into economic, cultural, and symbolic capital through collaboration, joint training activities, musical instrument lending, and sponsorship. Furthermore, Putra Branjangan reproduces its capital by continuously maintaining social relations through communication, emotional closeness, and active involvement in various activities, thereby sustaining the existence and continuity of the ul-daul dug-dug traditional music group.

Keywords: *Social Network Capital, Putra Branjangan Group, Conversion and Reproduction Strategies, Traditional Ul-Daul Dug-Dug Music.*