

Form and Structure of *Dangdut Koplo* Songs

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Abstract—A research entitled “Dangdut Koplo Music: A Musicological Study” is research conducted to describe the form of Dangdut Koplo song. The existence of Dangdut Koplo music in the community has attracted a lot of attention from various groups of people to conduct a study. Unfortunately, those studies are commonly related to social and cultural studies, while the studies related to music are still few and not yet deep. So, it needs to carry out the studies more deeply. The data collection was done by observation technique and document study. The data analysis referred to content analysis on the form and structure of music theories from Leon Stein and Prier. The results of the research showed that Dangdut Koplo is a musical style that is characterized by fast and tight drums, interspersed with lots of breaks and shouts. Seen from its form, Dangdut Koplo song is generally formed in 3 parts.

Keywords— *Dangdut Koplo, form and structure of the song*

I. INTRODUCTION

Indonesia is inhabited by more than 400 Melaletoa in [1] ethnic groups that have various forms and arts, including a variety of performing arts. One of those performing arts is music performance.

Based on the variety of musical performances in Indonesia, it can probably be said that there is no music performance that is more popular than *Dangdut* music performance [2]. This can be observed through the many numbers of visitors from various backgrounds (age, sex, social economy) who attend *Dangdut* performance. This phenomenon raises a question, why is *Dangdut* music performance including *Dangdut Koplo* so phenomenal that the visitors are so enthusiastic to watch the music performance, especially *Dangdut*?

As the growth of performances and musical styles, the *Koplo* sub-genre has been able to attract attention from various groups of people to create groups of music, such as Malay Orchestra (OM) Monata, OM Sera, OM Pallapa, OM New Pallapa. In its presentation, *Dangdut Koplo* music seems more aggressive and dynamic, characterized by strains of drums which is more dominant [3] and is accompanied by shouts of regional nuances words, with many breaks in it so that it makes the players and spectators seem like they are enchanted in releasing their entertainment desires.

From various written sources available, the existence of *Dangdut Koplo* music has attracted much attention. A number of writings try to highlight the existence of *Dangdut* music in the community in accordance with their respective perspectives. They are Sandra Bader [4], Sandra Bader &

Max M. Richter. [5], Ali Romadhon [3], Michael H.B. Raditya [6].

From some of those writings, they commonly discuss the context of *Dangdut* music performances and there are no writings that specifically and deeply discuss the issue of the lyrics of *Dangdut Koplo* music. Even if there is, the study is still common. So, it is deemed necessary to conduct this study more deeply. Even so, these studies at least give contribution in discussing the issues of *Dangdut Koplo* music.

The research problem of this study is how is the concept of *Dangdut Koplo* music? and What is the form of *Dangdut Koplo* songs? This study aims to analyze and describe the concept and forms of *Dangdut Koplo* songs. Through this research, it is expected to be useful as reading the material and additional literature and as a basis for further research, policy determination in art development activities and finding the concept of *Dangdut Koplo*.

According to Lohanda [7], *Dangdut* rhythm appeared and known around the 1960s with the appearance of Ellya Khadam, with her hit “*Boneka dari India*”, *Dangdut* rhythm was thought to be an *onomatophea* between the beat of the drum (*dang*) dan the sound (*dut*). Furthermore, Simatupang [8] said, “*The term itself (Dangdut) was derived from the sound of a pair of small drums played in this particular music*” (see also [9] *Ensiklopedi Indonesia vol.4*, Jakarta: PT Cipta Adi Pustaka, 1992, pp. 226-227; Bersinar Lubis [10] “*Semarak Dangdut*” dalam Gatra (1996). In addition, Djuanda [11], said that the term *Dangdut* comes from the sound of a percussion instrument (*tra-dunk-dunk*)=*dang*, and followed by a longer beat sound (*dooot*)=*dut*.

Meanwhile, Frederick [2] said that the term *Dangdut* first appeared around 1972-1973. This term is the formation of words that mimic the sound of the drum that is “*dang*” and “*dut*”. In the Music Encyclopedia Volume 1 [12] it is stated that *Dangdut* is a term used to mock Malay musical patterns accompanied by *tablah*. This term was made by Billy Chung, a singer, and guitarist from Bandung in the middle of 1960s, a member of Young Crescendo and a journalist for *Aktuil* magazine and a music critic. Also, in *Ensiklopedi Nasional Indonesia Vol.4* [9] It is mentioned that *Dangdut* is a new type of music that emerged in the 1970s.

To reveal the issues of the form and structure of the song and harmony, several theories and concepts will be used, for instance: (1) In studying popular music (especially those strongly influenced by Western music), it needs to pay attention to the most important aspects, they are: (a) melody, (b) chords (chords), (c) bass travel, (d) arrangement

construction, and (e) material references. (2) Leon Stein [13], *Structure and Style: The Study and Analysis of Musical Form*, Expanded edition Summy-Birchard Music, 1979; This book will help the researcher to reveal problems: (a) form of music, (b) main and additional components, (c) frasering, (d) motives, (e) kadens; (3) Robert W. Ottman, [14] *Elementary and Advance Harmony: Theory and Practice*, Prentice Hall, Inc., Engelwood Cliffs, NJ, 1962; This book will help to analyze musical works related to chord/harmony movements. (4) Karl-Edmund Prier SJ, [15] *Science of the Form of Music*. Liturgy Music Center, Yogyakarta, 1996; This book will help the researcher to analyze several music components related to composition, such as motifs, phrases, and forms of the song. The analysis that is carried out on *Dangdut* songs is based on Leon Stein's opinion [13].

"Forms are general are composed of essential and auxiliary components. The essential components in the outline of a pattern are those units referred to by letters such as A, B, C; by Part I, Part II, Part III; or by Main and Subordinate Themes. Shorter compositions, such as hymns and folks songs, may consist only of the essential melody. Thus, The fourteen-measure melody of America or the twenty-measure melody of Adeste Fideles represents the total composition. On the other hand, a composition such as No.27 of Mendelsohns Song Without Words consists not only of its three essential parts-I (meas, 5-20), II (21-29), III (33-45)- but of an introduction, a retransition, and a postlude. These are the auxiliary members, the appen-dages to the framework of the form. Such appendages are by no means merely fillers but are of the greatest significance in terms of stucture and content in the communication of the work. In a composition of three hundred measures, the thematic statements may consist of only one hundred measures the remainder of the work being composed of the auxiliary members."

The creation of structure analysis scheme of music follows the conventional means proposed by Prier [15] which includes concepts about the form of music, sentences/periods, clauses/phrases, motives, as follows: (1) The form of music is a form of the idea that appears in the processing or arrangement of all music elements (melody, rhythm, harmony, and dynamics) in a composition; (2) The sentence/period is a unit of a number of bars. This unity appears at the end of a sentence, a particular sequence of chords that creates and gives distinctiveness especially at the end of a musical sentence. Sentence symmetry means between the question phrase and the answer phrase has the same length or the same motives. In a song, codes for song sentences use uppercase letters, such as A, B, C, etc.; (3) Phrases/clauses, in a music sentence, there are usually 2 sentences/phrases. They are front question/sentence phrase and front answer/sentence phrase. The codes used for clauses/phrases are commonly lowercase letters (a, b, c, etc.; (4) Song motifs are elements of songs that consist of a number of tones that are gathered with an idea. In general, a song motif meets 2 bars. Therefore, a phrase/clause consists of 2 motives. Simply, a sentence or period can be described as follows.

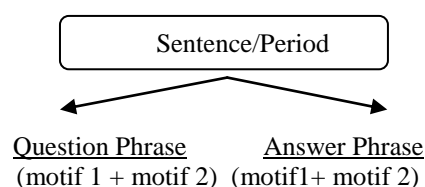


Fig. 1. Structure/period in music

(5) The most frequently used form is liedform. This form shows a complete unity from one or several sentences with a convincing closing.

According to the number of stanzas/periods, a song in terms of its forms can be divided into; (1) One-part song form, which is a song that consists of only one sentence; (2) Two-part song form, which is a song that consists of two different sentences; and (3) Three-part song form, which is a song that consists of three different sentences. Since there are 3 different sentences, this song is longer (24 or 32 times) than the song in the form of 2 parts (16 or 24 times) or one part (8-16 bars).

II. METHODOLOGY

This study used a musicology approach as the main approach. The data sources include primary and secondary data. The primary data was obtained from the performances, while the secondary data came from books, magazines, research results, and other things related to *Dangdut Koplo* music performance.

According to Merriam [16] musicology has five main approach characteristics: (1) Musicology basically discusses western music; (2) Musicology sees a striking difference between the art of music and primitive music based on the presence or absence of written culture and developed theories; (3) Musicology is humanistic and excludes science except only intersecting; (4) Basically, musicology is historical; and (5) The object of the study is music as it is.

Observation, study documents, and documentation were done to collect the data. The observation was carried out at the *Koplo Dangdut* performances, recordings of the performance, mp3 and videos of the performance. Study documents and documentation were used to gain information related to the performances and audio recordings of *Dangdut Koplo* music.

According to Moleong [17] to determine the trustworthiness of the data, an investigation technique is needed, including Degrees of Trust, Transferability, and Dependability. To check the validity of the data, triangulation is applied [17]. In this study, triangulation was done by comparing data from direct observation, literature review, research documentation, and referral adequacy and consultation of the analysis results to the experts.

Related to musicology analysis, this research used content analysis techniques. The design of data analysis procedures in this research was done by analyzing the elements or forms, structures, chords, and harmony of the song.

III. RESULT AND DISCUSSION

A. The Composition of Dangdut Koplo

The form and structure of the song and the musical

composition of *Dangdut Koplo* are basically the same as the form and structure of the original *Dangdut* music composition. From the results of the study, there were six components of the composition, they were using the diatonic scale, using $\frac{4}{4}$ sign of the time. The number of bars ranges from 32-80 bars, it has two or three parts, sung $1\frac{1}{2}$ times with sentence order A, A', B, A', B, A', and presented with a pattern: Intro - A, filler music - A' - interlude - B - A' - interlude - B - A' - Coda. In its presentation, there were songs that were played in full with *Koplo* rhythm or a combination with the rhythms of other musical genres. Regarding this combination, the presentation can be in the form of stanza 1 (A) and stanza 2 (A') played with the rhythms of certain musical genres, while the Refrain (B) section used *Koplo* rhythms till the koda.

1. Lyrics

Lyrics in the presentation of *Dangdut Koplo* music are in the form of prose or freestyle poetry, straight forward, generally containing the phenomena of life, romance, and social. Some songs performed in *Dangdut Koplo*, for example *Iwak Peyek* (Trio Macan), *Cinta Satu Malam* (Melinda), *Hamil Duluan* (Tuty Wibowo) and *Alamat Palsu* (Ayu Ting Ting)[3]. As an illustration, the following is the example of *Dangdut Koplo* song.

CINTA SATU MALAM

Walau cinta kita sementara aku merasa bahagia
Kalau kau kecup mesra di keningku Kurasa bagai di surga

Reff:

Cinta satu malam Oh indahnya Cinta satu malam Buatku melayang
Walau satu malam Akan selalu ku kenang Dalam hidupku
Cinta satu malam Oh indahnya Cinta satu malam Buatku melayang
Walau satu malam Akan selalu ku kenang Selama-lamanya
Sentuhanmu membuatku terlena Aku telah terbuai mesra
Yang ku rasa hangat indahnya cinta Hasratku kian membara

Back to Reff

2. Form and Structure of Dangdut Koplo Song

To find out the form and structure of *Dangdut Koplo* song, the following is presented a musicology analysis on *Iwak Peyek* song, one of *Dangdut Koplo* songs popularized by Trio Macan.

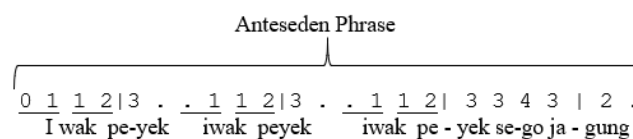
IWAK PEYEK

0 1 1 2 | 3 . . 1 1 2 | 3 . . 1 1 2 | 3 3 4 3 | 2 . . 7 7 1 |
I wak pe-yek i wak peyek i wak pe yek se go ja gung sampai tu
| 2 . . 7 7 1 | 2 . . 7 7 1 | 2 2 2 3 2 | 1 . . 1 1 2 |
wek sampai nenek Tri-o Ma-can te-tap di-san-jung I-wak pe
| 3 . . 1 1 2 | 3 . . 1 1 2 | 3 3 4 3 | 2 . . 7 7 1 |
yek i wak peyek i wak pe yek na- si gu- le sampai tu-
| 2 . . 7 7 1 | 2 . . 7 7 1 | 2 2 3 2 | 1 . . 1 1 2 |
wek sam-pai ne-nek Tri-o Ma-can te-tap o- ke di si-

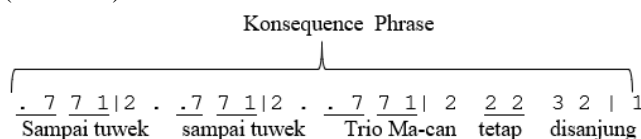
| 3 3 3 3 1 2 3 | 4 . . 4 4 3 | 2 2 2 2 7 1 2 | 3 . . 1 7 |
ni aku menghibur kamu me -nyanyi dan bergoyang ber-sa-mamu di- si
| 1 1 1 1 2 3 1 | 2 . . 2 2 1 | 7 7 7 7 1 2 4 | 3 . . 1 2 |
ni aku mengajak kamu bergembira dan baha-gi-a selalu di si
| 3 3 3 3 1 2 3 | 4 . . 4 4 3 | 2 2 2 2 7 1 2 | 3 . . 1 7 |
ni aku menghibur kamu menyanyi dan bergoyang ber-sa-mamu di si
| 1 1 1 1 2 3 1 | 2 . . 2 2 1 | 7 7 7 7 1 2 7 | 1 . . 0 |
ni aku mengajak ka-mu bergembira dan bahagia se-la-lu

Seen from its form, the *Iwak Peyek* song includes as a two-part song with the A-A-B-B sentence structure. This form is one of the song forms in *Dangdut Koplo* song. Structurally, the analysis of each sentence can be explained as follows:

First A Sentence, it consists of 2 phrases. They are Antecedence and Konsequence phrases

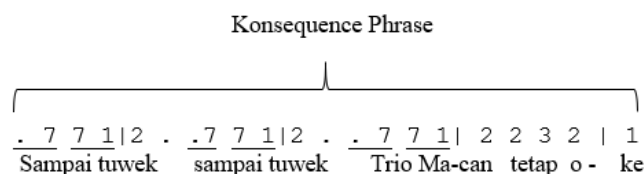
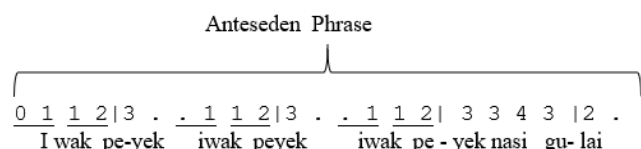


In this phrase, it can be seen that the phrase begins with chord I (tonika) and it is temporarily closed with V chord (dominant)

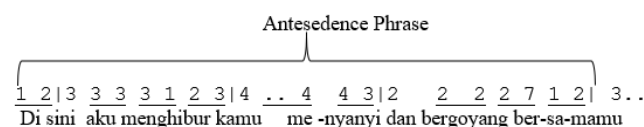


Meanwhile, in the answer phrase, it is found that it begins with chord V (dominant) and ends with chord I (tonika). The same explanation as well for the second sentence A below.

Second A Sentence, it is also the same as the first sentence A. it consists of 2 phrases. They are questioned and answer phrases as follows:

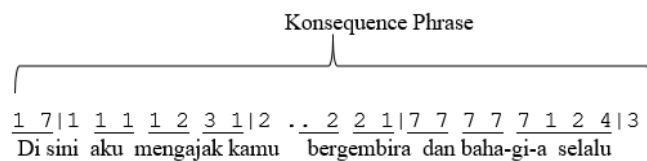


First B Sentence, it consists of 2 phrases. They are Antecedence and Konsequence phrases.



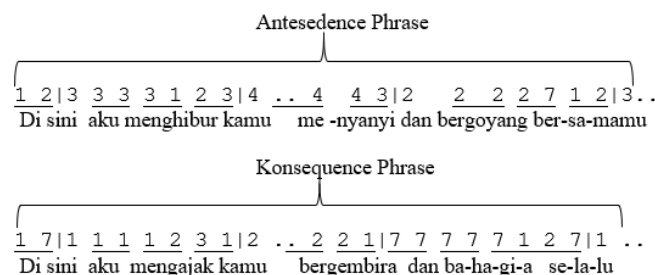
In this phrase, it can be seen that the phrase begins with chord I (tonika) and it is temporarily closed with a tonika

chord however with its tert tone so that this phrase seems unfinished. Therefore, it is called a question phrase.



In this phrase, it begins with vi (submedian) chord and at the end of the phrase is closed by chord I (tonika). This chord gives the impression of completion that is the characteristic of the answer phrase. The same explanation as well for the second sentence B below.

Second B Sentence, it consists of 2 phrases as well. They are Antecedence and Konsequence phrases



Observing the form and structure of Dangdut Koplo song from the musicological side in terms of the use of harmony system, responsibility, phrases, and song form, it can be said that they generally follow the patterns of the form and structure of the original Dangdut songs. The presence of a number of similarities is possible because Dangdut Koplo song is one of the developments of the original Dangdut songs sub-genre. As a new sub-genre, the form and structure of the song still use the form and structure of the original Dangdut. This is in line with the opinion from Weintraub, writer of Dangdut Stories [18] , quoted by Tirta [19]. Koplo is a regional Dangdut genre. Its characteristics are using local languages and adding practices or local musical instruments. Since Dangdut Koplo is a new genre of the Original Dangdut, it still retains its musical form, harmony, and composition of the original Dangdut songs, such as 2 or 3 parts song form in format A - A' - B - A. or A-A-B-B. This is in line with Prier's opinion [15] that the form of a two-part song, which is a song consisting of two different sentences (A-B). In terms of composition, it can be explained that the composition of Dangdut Koplo has also similarities with the Original Dangdut where the composition of the presentation always starts with an intro, enters part A, followed by part A ', interlude, part B (reffrein), returns to section A again, then interlude to B (referrer) back to A and ending or koda. Or if the form of the song is two-part, the composition of the presentation becomes A-A-B or Intro, A, A, interlude B.

IV. CONCLUSION

Based on the results of the research and the discussion, it can be concluded that the concept of *Dangdut Koplo* is: 1. a sub genre in *Dangdut* music; 2. a musical style that is

characterized by fast, tight drums, interspersed with lots of breaks and shouts. Seen from its form, *Dangdut Koplo* song is commonly three-part, presented with patterns: Intro, part A, musical interlude, A1, interlude, B, interlude, A1, interlude, B, A1, interlude, Coda.

Based on the conclusions, the followings are the suggestions. *Dangdut Koplo* music composition is good so that it needs to be continued. As a musical presentation that functions as a medium of education, it is better to offer *Dangdut Koplo* music to maximize this function by minimizing its presentation which is less educative given people who watch and enjoy *Dangdut* music performances comes from various ages.

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