Dangdut: When the Industry Said 'Brilliant'!

(A "*Berondong Tua*" Song Concept of Siti Badriah)

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Abstract—This study aims to obtain a study of music analysis and its similarities, as well as an approach to the context of the music industry that intentionally imitates to get listeners. *Dangdut* music is one of the music influenced by foreign music, from *dangdut* rock style of Rhoma 70s influenced by Deep Purple, then Indian *dangdut* Ellya Khadam in the 50s, *dangdut* disco in 90s Melinda which resembles Cascade, *dangdut* 2014 Kpop style, Via Vallen style Reggae *dangdut* in 2018 which resembles the song Kiroro Mirae. Not a few of these musicians take or cite the motifs to the structure. Siti Badriah is one of the *dangdut* singers whose songs have similarities. The song "*Berondong Tua*" which is similar to the song "No Body But You" Wonder Girls and the song "Lagi Syantik" which is similar to the song "*Despacito*". The sources used are sources of literature and song recordings (secondary). The source will be dissected using qualitative descriptive methods with a musicology approach and the study of pop culture, with the theory of form science to describe music texts and the theory of pop culture to look for market psychology and pop music as a lifestyle. The results of this research are expected to provide an explicit exposure to the development of *dangdut* music and its similarity to other music and the habit of the industry in creating its brilliant ideas. The conclusion summarizes that there is an industry creativity style in producing music, namely with the concept of 'ATM' (*Ambil, Tiru* and *Modifikasi*) - Observe, Imitate and Modify

Keywords: dangdut, *pop culture, music industry*

I. INTRODUCTION

The brilliant word in this title is an expression like the statement 'aha', or 'here it is'. The phrase is not just words, but there is an ideology in it. Song works created by artists are not merely able to directly attract the market / listener. Music Director (MD) in the industrial world gives a role in designing a song work to be very good and can be enjoyed (in this case the ease / simplicity of a song without having to frown). But what was designed seemed to have necessity in its form. This is recalled by some input from the philosopher Adorno [1], who said that pop music has a simple attitude or simplified. The contents can form a light presentation that can be understood, but also can influence at the same time.

Simplicity was created based on a concept of the most popular mainstream music, sound form, appearance, until the lyrics have similar themes. The similarity becomes a 'quote' by the industry in designing the next musical model. These habits are not new in the industry. The act of quoting is none other than a way of standardizing the form of songs that hits, patterns, forms in order to continue to maintain the listener [2]. Often the development of the industry culminates with the same music criteria in the same year. Art / music reproduction has clear similarities. Pop music, rock, ballad, Malay, boy band, and *dangdut* have the same strategy.

When recalling the story of the development of the music industry in Indonesia, not a little recognition is found in the creative ideas of musicians. Mas Yos himself, as a music legend from the band Koes Plus, once admitted that his band took musical references from the West [3], such as Rolling Stone, The Beattle, and Elvis. Even the development of mandarin music in Indonesia, after the closing of the circulation of the music actually increased the number of Indonesian musicians who have a distinctive chanting-behind the political story in it. Even Indonesian *dangdut* legend Rhoma Irama also admitted that his work took references like Deep Purple, both the sound of the guitar and the concept of the music [3].

The music industry in Indonesia itself in the 1940s had a variety of popular music such as keroncong, stringed instruments and hawaias, as well as classical orchestra music [4]. Only then in the 1950s did marching songs accompany the state's independence phase, as well as the emergence of Indian *dangdut* music, pioneered by Ellya Khadam "*Boneka dari India*" [5]. In the 1960s then the popularity of Malay rhythmic music diminished the popularity of *keroncong* music in urban Jakarta [6], to the point of arousing rock-scented *dangdut* music in the 1970s. Ten years later a new genre of *dangdut* music emerged, such as alloying with middle eastern music, rock, and ethnic mixing [7]. The hybrid nature of *dangdut* music easily blends in with other music genres [3], until the *dangdut* disco appears which is raised by the development of "house music" [7]. The presence of *dangdut* disco brought changes to the music strand, because of its location and often played in discotheques, it was found that the singer no longer came from the *dangdut* singer (did not have crooked). This twisted and disco *dangdut* type of music bears a resemblance to the concept of music that is sung by Siti Badriah in his work "*Berondong Tua*".

Continuing on the above activity the emergence of such a musical concept, not without cause, the action of giving an opportunity to imitate each other is often found in several works of musicians in Indonesia. The impersonation took on an existing form, such as Armada's band entitled "*Asalkan Kau Bahagia*" which bears a resemblance to the song F4 boy band from Taiwan. Melinda with a song titled "*Cinta Satu Malam*" which is similar to Cascade, to Siti Badriah "*Berondong Tua*" which has similarities with the song Wonder Girls "No Body But You". Things like that, are done as a convoluted step and are influenced by non-aesthetic factors such as politics, religion, social and so on [8]. Imitation is not just imitation, but the importance behind the imitation that must be considered.

Previous research on *dangdut* was carried out by Andrew Weinstraub in his book "History of *Dangdut*" [9]. In his book, he explained about *dangdut* in the terms of sociology, music and history. His notes on *dangdut* music as '*rakyat*' provide an explanation that *dangdut* music was created from and by the people. Lyric ideas and musical themes depart from people's lives. In connection with that, what is created in *dangdut* is not just a musical concept but a living criterion of the middle class and below. *Dangdut* music constructs 'people', and leads it into understanding the way of life dominated by power. The research has not told the development of *dangdut* in the 2019 era. Therefore, this research is sought to be a complementary reference to *dangdut* music notes.

Another study conducted by Mutaqqin, entitled *dangdut* is a study of *dangdut* music forms. This research is aimed at *dangdut* music samples from several songs. The results written in the form of exposure to the form and theme of *dangdut* music [10]. In contrast to the author's research, that the theme of music in the eyes of the industry has not been a highlight in previous studies. Another study from Mega Anggriani regarding "self-concept singers *dangdut* solo *orgen* in the ukui sub-district pelalawan district". This study reads the *dangdut* discourse from the perspective of sexy and attractive women who are closely related to promiscuity and negative issues [11]. The majority of the *dangdut* entertainment stage is inhabited by female singers.

II. METHODS

The method used in this research is a qualitative descriptive approach to musicology and the study of pop culture. Music theory is used between song form analysis as well as composition and arrangement. The approach to cultural studies is used in meeting the need for contextual research that includes views, ideology, and the value of pop art that develops in society. Art research is conducted to reveal, understand, describe, or discover new hypotheses regarding the phenomenon of music that develops [12]. The sources used in this study are secondary sources, obtained from audio song data and made transcripts into sheet music so that it is easy to obtain authentic data. Journal sources and reference books are used as supplementary studies.

Music analysis uses the theory of form analysis of Karl Edmund Prier. The case of this work is actually more of a simple structure that compares works of art with one another that has a similar form. The similarity uses a theoretical approach to the form of motifs in the sentence phrases as long as 1-4 sentences [13], in the reff (Old pop song), which will be compared with the reff in the Wonder Girls song (No Body But You). The similarity of the form is thought to be something that is repeated deliberately, to facilitate the listener's ear to understand the art text. Taking the great experience of society into a way of creating art.

The approach to the study of pop culture uses the views of Adorno and Storey. Both of their views on the complexity of pop music that developed led to a certain perspective that resulted in a certain power. Economics, politics and culture relate themselves in this context. Storey said that the text of a work of art grew into something simple because of the need for population of people who are reluctant to think in enjoying a work of art [14]. Simple lightness becomes a setting of view and art production such as saving Adorno in his theory. It should be noted that the text grows and develops because it is based on certain powers.
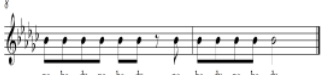
III. RESULTS AND DISCUSSION

Old pop song has two main parts, verse and reff. The initial accompaniment (intro) occurs twice at the beginning and middle towards the last reff. The verse motif in the song "*Berondong Tua*" has one variation, namely A and A ', in contrast to the slight additions to the last bar. But the reff chart on the song "*Berondong Tua*" has a pattern that is almost the same as the song "No Body But You". The scores are as follows:

Fig. 1. The "*Berondong Tua*" reff sheet by Siti Badriah.

The majority of the figures in the song use figure 1/8 and note ¼. This figure was also found in the wonder girls song titled "No body but You". Similar motifs were also found in the two scores, including: bars 1-2 (figure 1) with bars 2-3 (figure 2). Both have similar melodic grooves, differing only in scale, namely 1 # = G and 6b = Gb. The difference between the songs "*Berondong Tua*" and "No body but You" can be seen from the scales that are only half different (if measured from the scales), meaning that the similarity is very clear, based on the original scales of the song.

TABLE I. DIFFERENCES AND COMPARISONS OF THE SONG "*BERONDONG TUA*" BY SITI BADRIAH AND THE SONG "NO BODY BUT YOU" BY WONDER GIRLS.

Comparison of works	Techniques that might be used
	Bars 1-4 (a) and bars 1-4 (b) The difference in motifs is only seen in the prefix in song (b) which is there are two additional notes, but in song (a) there is none. The composition technique used is the reduction in the number of notes (note lessening). The number of syllables used is reduced in song (a).
	Bars 5-8 (a) and bars 5-9 (b) Differences other than floating motifs also differ in the number of bars, in song (b) there is an increase in the number of bars to emphasize the chord transfer. The difference in sentences only lies in the melody groove that is not similar. But still strong with the same figure that is not 1/8.

The song "*Berondong*" tells the story of an old man who is still aiming for and liking young women to be his toys. Unlike the essence of the song "No Body But You" which tells no one other than you who is liked. But the text about "*Berondong Tua*", which "*Berondong*" is defined as a young teenager, while "*Tua*" is interpreted as an old man or aged. There is an opposing text between young and old being one. The meaning that emerges means people who have never been married but are old. This text emerges from workers who are busy with their daily lives and seeking pleasure through women.

"Berondong Tua"

Lyric

Verse:

$\qquad$ *Em*

Ada Berondong Tua

$\qquad$ *Am*

Tebar tebar pesona

$\qquad$ *D*

Sukanya daun muda

$\qquad$ *B*

Dia lupa usia

Ada Berondong Tua funky abis gayanya

Sukanya hura-hura

Hei ku di ajak maunya

Reff:

Em $\qquad$ *Am*

Berondong Berondong Tua

D $\qquad$ *G*

Jelalatan cari mangsa

C $\qquad$ *F#dim*

Keluar masuk lubang buaya

B

Jadi santapan wanita-wanita muda

The song "*Berondong Tua*" and the song "No Body But You" have the same chord progression. The rotation of the chord vi - ii - V - I - IV - vii - III (in the chorus), covers the accompaniment of this song. The difference is only the scale of the difference between half of Em = do (*Berondong Tua* Song) and Ebm = do (song No Body But You). This type of chord rotation is in accordance with the formula up by four [15].

A work of art depicts the aesthetics of an era as well as the pattern of community guidance in shaping ideas and also ways of life [16]. A culture also when reproduced on a large scale, will have an impact on the ideas of tradition regarding the role of culture and art in society [17].
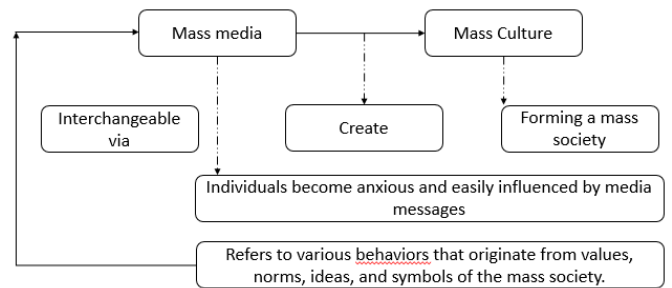

Fig. 2. Cultural schemes adopted from the triple M theory [18].

The artwork is closely related to the state of structure in society. Views in a community group for a politicized life in cultural practices [19]. This becomes a representation of how the world is socially constructed, which is attached to sound, writing, images and others [20]. Artists do not know how an industry is going to produce a product, all they know is how their economy can be fulfilled. The work "*Berondong Tua*" emerged as a reality of the working class seeking pleasure, as Williams stated that music was liked by many people, the type of lowly work, and works to please people [21]. The type of concept that resembles the work of "No Body But You", symbolizes the women in the club who are seducing the men in front of them.
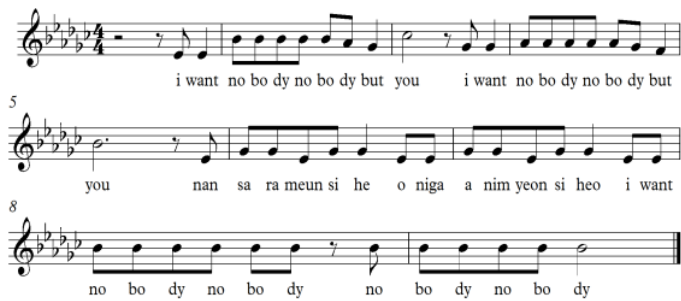
Fig. 3.   "No body but you" reff sheet by Wonder girls.

The similarity of the phrases when seen in the time bar, then obtained the type of processed motif used, as in table 1. The type of processed notation diminished by reducing the number of notations at the beginning and end of the short phrase [16], is one of the ways which is often done recording production in the industrial world. This step is often also called ATM (*Ambil, Tiru dan Modifikasi* or Take, Copy, and Modify). This step is carried out and reproduced in order to bind consumers to hear the song's work. Something that has been heard and then modified and modified into a new form, the existing patterns will help in understanding music and ease in enjoying the aesthetically false taste of music before. An iconization of previous music taken and imitated into new offerings.

The copies are exchanged with other pop songs. The mimesis of the musical pattern and lyrics is referred to by Adorno as 'pseudo-individualization', which means the standardization of song hits keeps listeners on the receiving end [2]. This concept diverts towards the world and the reality of life that is being lived. This awareness has an impact on the right way of life, while the truth cannot be seen because there is power to maintain the dominance and ideology of the owners of capital. That simple or simplified work has been created as a cover for truth and only spills false thoughts that are entangled in the mortal world or called 'alienation' [22]. Deception was made to control the community. Interest is in the interest of maintaining power, as Lukacs stated in his statement of partial awareness [23].

The concept of the emergence of singers like Siti Badriah, among other *dangdut* music concepts such as Ayu Ting Ting with the K-pop concept and Via Vallen with the RnB concept. It is a common thing to do in the Indonesian music industry, the emergence of female choir like the creation of an idol model. Appearance, and the strength possessed by the star can become a standard for listeners and viewers, with the lure of wanting to be like them [24]. Even when keroncong music starts PH (*Piringan Hitam*) develops and becomes an industry, album covers of *keroncong* songs are filled with faces of women who are sometimes not the original singers of the song, just so that the album can be sold and sold in the market. Even the lives of these singers are a material for listeners to listen to.

The *dangdut* music performed by Sibad (Siti Badriah) has a disco *dangdut* type. *Dangdut* disco itself developed in the 90s, as a result of its development of "house music" [7]. This sub-genre is not oriented towards the lower urban group, and this type of *dangdut* music is present in discotheques, and there are many *dangdut* singers who are not from *dangdut* singers. With

the presence of disco *dangdut*, *dangdut* began to develop, which was originally considered to be a lower-class music, now widely favored by the upper middle class [25]. But the shortcomings of this type of *dangdut*, namely the singer's expertise and the quality of the music needed to decline, and only sell the look of the singer and reversal beauty. This diversion is so that the audience forgets the difficulties they face.

The concept of the song "*Berondong Tua*" has a lot of intentions from the popularity of this song, among others, first, the concept of this music means how light a composition and creative power that only takes and mimics then modifies. Secondly, simplicity means an ideological ease in being able to enter the listener's mind and turning it into a way of life. Third, this type of distraction becomes an influence on the dispersion of truth to mortal reality, even the quality of music itself. Fourth, will this mimic attitude be continued, for the sake of an industry

IV. CONCLUSION

The critical views of scientists created a discourse in understanding the context of pop art. Industry provides a great opportunity in the emergence of a new ideology, not because of a simple text worked on, it could be because there is an impetus to maintain power, so that the power of the position is used to steal people's views of the truth they face. The music text contained in the work of Siti Badriah is one of the samples that the writer took. In fact, in the historical context that the works of art that developed in Indonesia do not have a slight resemblance to other works that are references to the workman. Likewise, the recognition from various artists and musicians who immediately reflected that they took the idioms in order to give a mild impression. The conclusion summarizes that there is an industry creativity style in producing music, namely with the concept of 'ATM' (*Ambil, Tiru* and *Modifikasi*) - Observe, Imitate and Modify. Such jargon appears in the context of the creative economy in Indonesia, but in this study it was found to develop from this method, by including a few industry views and practices namely Take, Install, Adjust and Modify. The method of creating music is taken based on the authentic habits of cultural production in Indonesia. Augmentation and diminution techniques in composition are used as a procedure for processing and modification.

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