

Dangdut: Java, Reggae and Rap

A Collaborative Concept of Via Vallen

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Abstract—Dangdut originally regarded as the lower class. The term dangdut taken from onomatopoeic drum sounds and intentions satire for lower class, but now began to be known and consumed also by the upper class. This cannot be separated from the change and development of dangdut music in the beginning of its assimilation with Malay, Gambus, Indian, Arabic music in the 1950s, then the introduction of electrical instruments introduced by Rhoma Irama in 1970s, and the emergence of Dangdut Disco music in 1990. As did Via Vallen, with the concept of Western musical elements such as Reagee and Rap. The issue raised in this paper, that dangdut has a collaborative concept and global issues in it. The goal is to obtain a general picture of dangdut music development in Indonesia currently. Source used is secondary source that is literature and audio source and video. The data will be analyzed and dissected using the approach of musicology and cultural studies, and presented in the exposure with descriptive qualitative method. The results of this research are expected to produce an explicit note in the development of dangdut music today, as well as cultural issues inherent in its development.

Keywords—dangdut music; music collaboration; cultural studies

I. INTRODUCTION

This research focus covers the composition of music, especially popular music in Indonesia, which continues to grow with time. The development was due to many factors, including environmental, social, economic and political [1]. This development led to changes in the form of artwork. The artwork itself was created based on the needs of the respondent community. Therefore, it cannot be separated between artwork and the needs and circumstances in the community.

This research departs from a review of the object of the dangdut song sung by Via Vallen entitled "Sayang". The music has various musical genres in it including Java, Reggae and Rap. The composition of dangdut music itself has gone through various developments and influences from music elements from Arabic, Gambus, Malay and Indian [2]. Dangdut music has a peculiarity in the game of drums, even though dangdut disco. Dangdut music itself is also influenced by social, political and economic conditions. So that often dangdut music provides a picture of the state of the community and the reality of its life. Besides that dangdut music is also a means for people to be able to express their anxiety in undergoing the

reality of life [3], so that often the dangdut song lyrics also tell about the social situation, love, conflict to the economic situation. Dangdut music is also often used as a political tool, not least that dangdut music is used as a mass gathering media in achieving political achievements, as happened in the 1970s. Because of the state of dangdut music which is a form that intersects with sociocultural, politics and economics, it is necessary to look for the causes of mutual influence between music and the context. For this reason this research was conducted.

Dangdut music is one of the genres of popular music in Indonesia. Dangdut music has never escaped from its various constituent elements, such as those related to the emergence of dangdut and the role of dangdut in the social and political world in Indonesia, such as its Appearance in 1977 and 1982 [4], when Rhoma Irama Took part in politics under the auspices of the Partai Persatuan Pembangunan (PPP), with Song;

"Menusuk boleh menusuk,

Asal yang ada artinya,

Menusuk boleh menusuk

Asal Ka'bah yang ditusuk" [5]

Dangdut music is also one of the music that is influenced by various kinds of music texts, including Arabic, Malay, Indian, Gambus, and others. Until dangdut itself developed with a combination of rock and disco music in the 70s and 90s. Dangdut music itself is known as a political media and filtering the community in gathering the ideology of society and leading it into the realm of power. Art itself is created based on the needs and reflection of the reality of the world. Artwork and actual reality take over in the creation of the form of work and the quality of meaning in it. In this case, besides dangdut as a tool to strengthen politics, and its efforts in attracting the people, besides that it is precisely the people and this social context which will influence the form of a work. In 2018, the State of Indonesia is busy politics in the 2019 presidential election next year, all social activities, both television and shows, are also presented with nuances of competition between actors and candidate candidates. What kind of government is strong and will give its dominance in political events? And dangdut is again a stimulating medium for people to win votes. Politically, dangdut music cannot be separated from its scope

as a political function. Therefore, such dangdut songs Via Vallen entitled "Sayang" are the beginning of a political constellation in Indonesia. From the Javanese language, Reggae and Rap music, is that all an illustration of the actual situation on the political scene in Indonesia? Or actually the song truly represents a future government figure that will come along with its hopes? For this reason, a review of the "Sayang" song Via Vallen that appeared in 2018 is something that might be influenced and influenced the ideology of society.

Previous research and several sources obtained include the work of Andrew N. Weintraub entitled "History of Dangdut", which reviews dangdut which links itself to the political, religious, gender, and dangdut performances themselves [6]. In his writings, the connection between dangdut and the political realm is not surprising, because dangdut has the ability to lead the masses and vote for the power of government, not a few political events in party promotion and party campaigns use dangdut as the media. Especially in the 70s the Rhoma Irama era and the regime of the new order came. Functionally the activities and enjoyment of dangdut music that is in line with the needs will realize a clinical picture of the lamentation of the community towards the state of life, as well as the comforter when fatigue hits. The domain of dangdut as an entertainment media cannot be separated from life until now. However, further developments in the position of dangdut up to the present are strongly related to users and consumers of dangdut itself, which used to come from low society, but later in the 1990s when disco homecoming came to touch dangdut hometowns, and dangdut singers from various quarters attended as singers (not having a dangdut background, making a new phenomenon in dealing with reality that is comparable to the quality of dangdut music itself. Development in early 2018, dangdut with all its roles above, and supported by its presence in the world of television and special programs present dangdut music as well as the presence of new idols in dangdut that continues to be produced, until dangdut music is felt unstoppable, and closes opportunities for the presence of music groups or bands.

Research conducted by Muttaqin entitled "dangdut music and its existence in society: a review in terms of history and development". In this research, the author looks at the existence of dangdut music and the ability to adapt to other musical developments [7]. Contextually, the existence of dangdut music is known as a means of entertainment, while textual dangdut music is able to adapt and align its position with music such as disco dangdut, reggae dangdut, dangdut rock, dangdut jaipong and others. As for the research of Siti Aesijah and Muttaqin concerning dangdut music: A Study of Forms of Music, aims to get a general form of dangdut music, viewed from the study of form analysis, that dangdut music has three parts with A-A'-B- patterns A '. However, the research only focused on musicological studies not on cultural studies or contextual studies that cover dangdut music [8].

Other researchers related to dangdut and politics are research from Aris Setiawan entitled "The power relation in dangdut (Dangdut case study as a political campaign media)". This study describes how power relations function with dangdut as a political campaign media. The results of this study conclude that the power relation runs in two directions, that

dangdut music as a simple and easily understood music is used as a political campaign medium, only limited to its function in gathering the masses, in which there is not the slightest effect of the party's use of its media [9].

Therefore, it looks at the position of researchers who take the object of research that leads to the analysis of dangdut music and the state of music and the current dangdut phenomenon in 2018, which distinguishes objects and research is different from other researchers. The issue obtained in this study is a dangdut music text that has a unity of western music culture combined with dangdut, such as Reggae and Rap, a new meaning in the interaction of musical works with the political situation in this Indonesian country.

II. METHODS

The first study, researchers dissected the song "Sayang" by Via Vallen using a musicology approach to obtain musical texts contained in the music, including lyrics, melodies, shapes, genres, and instruments. After the surgery, the author connects the textual study with the context that occurs in the community, using a cultural study approach, to get the structure that is made possible which will affect the text. The structural surgery uses the structural theory of Anthony Giddens. Anthony Giddens himself understands that agents and structures cannot be separated, as a relationship of mutual influence, to get meanings formed from musical texts contained in the content of the song "Sayang" Via Vallen. As a cultural representation and meaning attached to sound, writing/messages/symbols, objects, pictures, books, magazines, and television programs [10].

Data collection in this study uses secondary sources, namely literature and audio and video. Sources of data in the form of notes and results of previous research on dangdut music, taken and traced to get a part of the research topics raised, as well as searching for audio and video to find the form of music used as a source. In the study of art objects are not required to use field studies, such as novels, drama poetry [11].

The data source was dissected using a musicology approach and cultural studies, with music form theory and cultural synthesis. This approach is used in accordance with the object taken, namely dangdut music by dissecting the form of music and its structure, which will then obtain details of the constituent elements in the form of a combination of various cultural elements formulated in cultural synthesis. Like Williams distinguishes culture into three types [12], including: (1) culture as a general process, as the culmination of philosophical, intellectual, spiritual and aesthetic development; (2) culture as a way of life for a group, a particular community, in a certain period; (3) culture as a philosophical, intellectual, and aesthetic practice itself but has implied certain meanings, such as poetry, films, novels and so on [13]. The method chosen is qualitative descriptive. Qualitatively used because of the need for data sources that are not in the form of statistical or numerical data, but the existing exposures in the form of literature, as well as the results of descriptions of translated audiovisuals. According to Denzin and Lincoln, quantitative methods focus on measurement and analysis of causation, while qualitative gives intensity to the reality that is built

socially, a significant relationship between the object and the subject of the researcher, as a process and meaning, and by itself the value requirement [14].

III. RESULT AND DISCUSSION

Music was created as a guideline for the people who described the circumstances of an era, that music and the process of music were determined by the aspirations of the people who lived at that time [15]. In 2006-2010 since the emergence of Malay pop music or commonly called "Malay". The emergence that caused the Indonesian music industry to lead to mass production of Malay pop music, which eliminated the need for music groups outside of the genre. Bands other than Malay pop music have to be dissolved or forced to participate in giving the feel of Malay music to their works.

However, this genre only lasts for four years, namely in 2010 the emergence of Indonesian boy and girl bands in the style of Kpop, which was influenced by the tidal wave of the presence of Kpop nuances. Style, music, film and appearance in costumes blend in the music industry in Indonesia. Until the emergence of groups or duos, emerged from the dangdut, who participated in the fanaticism of the Kpop style concept. Not a little dangdut is carried away by the atmosphere, and presents Ayu Tingting with her Kpop-style dangdut. Far different from the previous dangdut-dangdut, but the difference is only the external appearance, not the concept of music / composition of his work which is still the same as the previous year.

This dangdut music, most affected in the hearts of small people who are oppressed by their economic life, the layers of society that are still living in a dream that is almost empty [16], so often, dangdut music lyrics usually highlight the struggles of life, human rights, the economic gap between the rich and the poor, has the power to highlight the social life of the Indonesian people. Because, the development of art itself is much influenced by various non-aesthetic factors such as politics, religion, social and so on [17].

The analysis was carried out on a number of musical elements contained in the text of the song "Sayang" Via Vallen, including lyrics, melodies, shapes, instruments and genres. The first step, a review of the meaning of the lyrics contained, namely Javanese lyrics and lyrics tells about love, the affair of a man who left his woman. Lyrics in dangdut music are often lifted from the lives of oppressed people from the economic side [18], so that often music lyrics as a medium of entertainment for the community. Then the concept of lyrics using Javanese language, which also represents a particular ethnic group in Indonesia. Javanese ethnicity is one of the largest ethnic groups and spread everywhere. This Javanese tribe has a system of self-government with the king as its leader, whatever the king says, the community must participate in running it.

"Sayang" Lyrics By Via Vallen

Reff (Vocal and Piano)

Sayang

Opo kowe krungu jerit e ati ku Mengharap engkau kembali

Sayang

Nganti memutih rambut ku Rabakal luntur treno ku

Verse (Reggae and Rap)

Wes tak cobo ngelalekne jenengmu soko ati ku Sak tenan e ra ngapusi isih terno sliramu Duko pujane ati nanging koe ora ngerti

Kowe wes tak wanti

Malah jebul sak iki koe mblenjani janji Jare sehidup semati nanging opo bukti Kowe medot tresno ku demi wedoan liyo Yowes ra popo insyaallah aku isoh, lilo

Bridge (Disco)

Meh sambat kaleh sinten nyen sampun mekaten Merana urip ku

Aku welasno kangmas aku mesakno aku Aku nangis, nganti metu eluh getih putih

Reff (Disco)

Sayang

Opo kowe krungu, jerit e ati ku Mengharap engkau kembali

Sayang

Nganti memutih rambut ku Ra bakal luntur tresno ku

Verse (Reggae dan Rap)

Hari demi hari uwes tak lewati Yen pancen dalane kudu kuat ati Ibarate sego uwes dadi bubur

Nanging tresno iki ora bakal luntur

Sak tenane aku iki pancen tresno awakmu Ora ono liyane sing isoh dadi pengantimu Wes kanggo awak mu seng cocok neng ati ku Nganti rambutku putih ati mu ra bakal krungu

Bridge (Disco)

Meh sambat kaleh sinten nyen sampun mekaten Merana urip ku

Aku welasno kangmas aku mesakno aku Aku nangis, nganti metu eluh getih putih

Reff (Disco)

Sayang opo krungu tangis e ati ku Mengharap koe bali nang jero ati iki

Nganti rambutku putih tangis eloh dadi getih Mbok yo gek ndang bali nglakoni tresno suci Aku marang sliramu jero ning ati

Aku ra isoh ngapusi sak tenan e neng ati Mung kango sliramu

Cinta mu tetap abadi

Selamanya sampai akhir hayat ini

Bridge (Disco)

Meh sambat kaleh sinten nyen sampun mekaten Merana urip ku

Aku welasno kangmas aku mesakno aku Aku nangis, nganti metu eluh getih putih Percoyo opo pemujamu

Cintamu tetap abadi

The form of the song above repeats between verse- bridge-reff as many as three rounds. With the A-A 'B-C-C' theme (the theme component is marked by capital letters [19]), the round is done with a little difference in the second verse, which is more free vocal chanting without the tone, like rap. The

melody in this song is not too "cengkok" dangdut, it is only processed with melodies with the same motif and not twisting. So it seems more like pop songs than dangdut.

The musical instruments used in the works "Sayang" by Via Vallen include Bamboo Flute, Keyboard, Koplo Drum, and Electronic Sound. The placement of these instruments is in different parts such as the flute in filling interlocking melodies, "kendang koplo" is used in the reff and bridge sections, but the function is not dominant under the drum instrument, and the keyboards fill the entire section, including music parts with reggae and rap style, the position of the guitar replaced by keyboard.

Researchers' analysis of the western music genre in the song "Sayang" by Via Vallen. In the composition of the song there are Javanese, Reggae music and Rap music elements. These elements when viewed from their history, have the specific intentions of the emergence of the music. Reggae music as a musical genre that emerged from the Latin and famous figure Bob Marley, managed to lift the situation of the marginal people and awareness of the miserable reality of life. Reggae music arises on the basis of a sense of anti-establishment, criticism of the government and social problems faced by Latinos in America. In Indonesia itself, Reggae music comes from among beach children, such as "Steven n the coconut trees". The music group provides an illustration of the life of the beach child and is far from distress.

Rap music itself as one of the popular music that came from America, which was provoked by blacks. This genre of music emerged from the underground, with its distinctive language that criticized the government and interfered with each other. Often also music is close to racist music. The rap and hip-hop music industry is expected to be the center of African politics, economics and cultural development [20]. The Rap music developed with the convergence of RnB music, which became known as HipHop. The development of rap music itself in Indonesia has recently been shocked by the arrival of singers like YoungLex, which is very controversial. YoungLex created his works as marginalized marginal people, and became victims of his social life.

Based on the explanation above the concept of Via Vallen's musical composition entitled "Sayang" has certain intentions, among which, this song intends to give an overview of the oppressed and marginalized society, but has the power to move and act as a criticism of the context that occurs. When linked to the state of Indonesia that will experience a political campaign, it is possible that this song will become a symbol of the presence of rulers who pay attention to the condition of the lower class who will dominate or be able to live in a state of shock. As in cultural studies that emphasize the study of „how and why meanings are produced as such in conditions or when produced“ [21]. Other support situations that occur in Indonesia are natural disasters and the economic situation of the people in Indonesia, which are getting worse with the increase in various kinds of staples, fuels and others. This situation is clearly illustrated by the song "Sayang" which contains his anxiety about the inspiration and aspirations of the people in living his life and waiting for death. The lyrics describe a state of resignation of whatever happens. Society as

a passive person who is not heard with various complaints. Maybe that's why this song is intrinsically popular with today's society and a symbol of the social, political and economic conditions of the people in Indonesia.

IV. CONCLUSION

Dangdut was previously known as the language of the lower community music, then shifted and consumed by middle and upper class. Dangdut and its development create various impacts on social and political situations. The dangdut song entitled "Sayang" is one that is created from the picture of the current political and social situation. The concept of music that combines Java, reggae and rap is a creative one that is carried by Via Vallen. Based on the analysis of the work, it was found that the elements that compose music are related to the historical foundation of the music genre composed of Javanese, Reggae and Rap. Java is one of the largest ethnic groups in the country, Javanese in a television production is often regarded as a symbol of the lower classes. And during the last years dangdut and Javanese were given enough space in the media, so that the population of dangdut and Javanese music became more massive. Both reggae as a music genre that comes from the African people, in the symbol of the lower class, who have a lot of quality lyrics also criticize the social and political conditions. The three concepts of Rap as one of the music genres that came from America and the music that was sung by the black community, in criticizing and maintaining their prestige in the ongoing social pressure. Based on the three elements of music that are related in the creation of the song "Sayang" Via Vallen, it is found that the work has a purpose in translating the state of society in Indonesia in 2018, in which contextual music related conditions refer to political, economic and social development. Politics is caused by the coming of the presidential campaign that will be held soon, as well as the economic situation of the people who are still in a difficult situation, and the social conditions in the community who are overwhelmed by the weak identity.

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