

Dangdut Koplo Las Vegas Pati : The Analysis of Song form Structure and Creativity of Process

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Abstrac

Dangdut Koplo is part of dangdut music genre that grows due to the influence of culture and music industry. The purpose of the study is to gain the understanding about the song form structure and process creativity of Dangdut Koplo "Las Vegas" performance in Pati. This research used interdisciplinary approach in the fields of music and psychology with qualitative descriptive analytic method. The technique of data collection was through observation, interview, and documentation. The data validity technique used triangulation of source and theory triangulation, while data analysis technique was done by textual analysis, i.e., musical analysis and contextual with interactive data analysis model using the process of data reduction, data presentation, and draw conclusion/verification. Research results show that the song form structure of Dangdut Koplo "Las Vegas" has different in its musical composition form. The process creativity of Dangdut Koplo "Las Vegas" is through 4 (four) dimensions of definition based on its emphasis, they are person, process, product and press. The steps to express the process creativity are: (1) idea of process, (2) process, (3) process goal and, (4) process results. Research results show that Dangdut Koplo group "Las Vegas" is a dangdut music group that occurs due to the enthusiastic from Pati society's with Dangdut Koplo musical entertainment. The above reason makes this music group grows fast in Pati. The research results are hoped to become a reference for the next research by using another different method in order to explore more the creativity values from other groups of Dangdut Koplo.

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INTRODUCTION

Music is part of society's life. Music is an artworks that contributes values to the nation. Music is an appreciation of people's mind that is expressed in a form of arranged sound with melody or rhythm and elements or beautiful harmony (Sunarto, 1989:5).

Music experiences a rapid development. It can be seen from the number of musical genres, such as dangdut, pop, rock, jazz, country, blues, reggae, ska, techno and keroncong. In addition to the many types of musical genres that flourished, more and more emerging groups/bands of music in cities almost throughout Indonesia (Muniir, 2014:56).

There are various popular music in Indonesia, for example, pop, rock, dangdut and keroncong. Various types of music has a variety of consumers and fans. Wadiyo (2007:24) cites Sylado's opinion that popular music is a music used as a means of enjoying music for the society, or in other words popular music is a music that enjoys by many people. One musical genre that interests by Indonesian is Dangdut. Dangdut or "ndangdut", or "pop melayu" (Malay pop) is a kind of music that originally came with basic Malay rhythm (Rohidi, 2000 : 108).

Dangdut is one of music genres in Indonesia that contains music elements of Hindustan or classical India, Malay, and Arabian (Muttaqin, 2006:23). The form of dangdut music is originally from Qasidah that has come together with Islamic Religion in Indonesia since 635 – 1600. Dangdut is a familiar music genre for Indonesian. Dangdut is very populist and has existed since the establishment of Indonesia. Dangdut rooted from the Malay rhythm that began to grow in 1940. According to Paper In the early 1940s there were three main types of music, keroncong, gambus and hawaian as well as classical and classical orchestra. Dangdut is a term that until now seems most people are reluctant to talk about it while the music itself, dangdut music, has developed so rapidly. According to Lohanda (1983:139-140), the

naming of the dang-dut rhythm is thought to be an anomatophea between drum and swirling (dut). Frederick (1982:105) says the term dangdut first appeared around 1972-1973, which is the formation of a word imitating the drum sound of "dang" and "dut", with an expression and feeling that insult the upper society. Dangdut art used as a means of expression to express the beauty of both the level of appreciation and creation (Wadiyo, 2004:26).

Dangdut is actually divided into several types of genres of dangdut music, one of which is dangdut koplo. Dangdut koplo is a dangdut music subgenre, seen from the composition of the rhythm of its music, dangdut koplo usually beats faster when compared with classical dangdut music. In the musical accompaniment, Dangdut Koplo is dominated by dangdut drum (kendang) that sounds "dang". The sound of "dang" is more dominant rather than "dut", this sound is produced by dragging the hand on the surface of drum membrane. The impact when the "dang" is more dominant makes the atmosphere more vibrant (Raditya, 2013:28).

Dangdut koplo is an improvisation from dangdut music itself. if it is seen from the organology used, there is no significant differences. Such as, guitar, organ, bass, drum, flute, kecimpring, and drum player.

Dangdut koplo is a kind of modern dangdut music that has been developing. At the beginning of its emergence, koplo is a type of dangdut music originating from the area of East Java (Romadhon, 2013:9).

Dangdut koplo is a part of dangdut musical genre because the impact of culture and music industry that grows rapidly. The desire to display an outstanding performance is not the main reason, moreover the benefits gained from the appearance of dangdut koplo.

Dangdut koplo has its own place in Indonesian society, even Dangdut koplo almost replace the classic Dangdut position. One of them in in Pati. The famous Dangdut in Pati is "Las Vegas". The musical accompaniment is dominated Koplo style.

The problem observed here is how the song form structure and process creativity of

Dangdut Koplo “Las Vegas”. The purpose of this research is to obtain the understanding of song form structure and information of process creativity of Dangdut group “Las Vegas”.

The form and song structure is the arrangement and relation among the musical elements in a song so that produces a meaningful song composition (Jamalus, 1988:35). That the basis of song formation involves repetition of a part (repetition), repetition with change (sequence variation), or the addition of different new sections (contrast).

Bahan-bahan bentuk musik meliputi kalimat, motif, frase, not, dan hubungan antar frase (Jamalus, 1988:35). Hubungan frase ialah bentuk yang digunakan dalam menghubungkan antar frase atau bagian-bagian dalam lagu menjadi bentuk suatu komposisi yang utuh atau lagu.

Motif

Motif is a form of rhythm pattern, or melody pattern, or a combination of rhythm and melody patterns, small or short but meaningful (Jamalus, 1988:35). While according to Muttaqin (2008:116), motif is a group of linear tones and not too long that is designed based on rhythmic figure and certain melody.

Phrase

Phrase is part of song sentence. It is like sentences or clauses in linguistic. (Jamalus, 1988:35).

Not

Not is written mark that has pitch. Notation is a process of creating musical scale or symbol or musical writing. (Jamalus, 1988:35).

Relation among Phrases

The form of relation between phrases are basically kinds of repetition (repetition, variation, sequence) and contrast or a different new part (Jamalus, 1988:35). Bastomi (in Wuryanto, 2016 : 81) Form means object that can be seen called concrete object (can be seen and heard). Abstract object can only be imagined. Performances are a form that is

presented in the visible object that can be seen and heard.

The form of performance is divided in to two, composition form and presentation form. The form of composition consists of: 1. rhythm; 2. melody; 3. harmony; 4. Structure of music analysis form; 5. lyrics; 6. tempo, 7. dynamic and expression; 8. instrument, and; 9. arrangement. Then, the form of presentation consists of: 1. Sequence of presentation; 2. Stage setting; 3. make up/cosmetic; 4. costume; 5. Sound system; 6. lighting; and 7. Formation (Susetyo 2007:4).

The structure of artworks is an aspect relates to the whole works involving each role as a whole (Djelantik 1990:41). The word structure has a meaning that in an artworks there is an organizing, arranging, and there is a relation between arranged structure.

Creativity is a complex and multidimensional concept so that the experts state the definition of creativity differently. Creativity cannot be separated from values. According to Widiyanti (2016 : 110) Value is a basic element in forming orientation although value does not always depict a behavior in a culture, but it can explain our purpose in doing something. Value is a basic for us to measure our behavior to others.

The process creativity according to Supanggah (2005:45) is through (1) process idea; (2) the process consisting of process material, composer, process tool, process consideration, process supportance.; (3) process goal; and (4) process results. It is adopted from the pattern of process on karawitan.

The material of process here is idea of dangdut koplo “Las Vegas” that will be processed in to a song. In composing the song first thing to do is to express the idea in a written form. It will ease the process of remembering because the idea usually occurs accidentally.

The researcher presents the previous observation that is related with the form structure and process creativity. The form of dangdut music the form of Dangdut music brings an impact to the consumer, contextually perhaps because of the supportance factor such

as the feature of music that is easy to listen, the existence of entertainment venue, the ticket is affordable, and music functions as an entertainment and performance for society (Muttaqin 2003:79). This research has a relation that a musical performance has intraaesthetic and extraaesthetic that can be observed.

METHODS

This research uses interdisciplinary approach—uses more than one field of science (Rohidi, 2011:61). The science used in this research are musicology and psychology. The musicology and psychology are to analyze song form structure and creativity process of Dangdut Koplo “Las Vegas”. The method used is analytical descriptive. In qualitative research, the data occurs in a form of words, not in a form of number sequences. The document is processed by using observation, interview, and analysis (Huberman in translation of Rohidi, 2007: 15).

The source of research data is obtained from the observation of Dangdut group “Las Vegas” live performance in Pati and the impression of consumers and information from the interviewee, Padmo. He informs about the works of Dangdut group “Las Vegas”. The most collected data and information during the research are qualitative data that is explored from several sources: interviewees, place and event, document, and note.

The data collection techniques are observation, interview, and document study. The observation is done by watching live performances of Dangdut Koplo “Las Vegas” Pati. Then, through the interview with: (1) the management of “Las Vegas” (2) personnel of “Las Vegas” and (3) the society or consumer of dangdut “Las Vegas”. The last, the document study is held by collecting and observing the document, such as the song of dangdut “Las Vegas”, information about the group, consumer community, and anything that relates to the research object. To guarantee the accuracy and validity of the research, the researcher uses source triangulation techniques. First, comparing data observation between song form

structure of dangdut group Las Vegas” and the interview with the management, personnel, and consumers of “Las Vegas” Dangdut Group. Second, comparing the information from the management and the personnel of dangdut group “Las Vegas” when performing and interviewing them personally. Third, comparing what is delivered by the management, personnel, and the consumer of dangdut group “Las Vegas” when the research held and at all time. Fourth, comparing the perspective and the condition of management, personnel, and the consumer of dangdut group “Las Vegas”. Fifth, comparing the results of the interview with the management, personnel, and the consumer of dangdut group “Las Vegas” with the relevant data, such as the history, the works, and the personnel profile of this group. Next, after the process of data collection, the researcher analyze the form structure and creativity process of dangdut “Las Vegas” Pati. By observing and analyzing the performance of dangdut koplo group “Las Vegas” Pati, it is found the creative values in every performance.

RESULT AND DISCUSSION

The Song Form Structure of Dangdut Koplo “Las Vegas”

Dangdut Koplo Group Las Vegas was established on 29 November 2009. The personnels are; Mr. Padmo as an owner and manager, Farwan as a melody guitarist, Nur Yadi as a rhythm guitarist, Bambang as a bassist, Totok as a keyboardist, Teguh Aris as a string Keyboardist, Ariyanto as a tambourine and sambilan player, Tri Susilo as a Kendang, Johan Tono as a flute player, Edi Sunarto as a drummer and ketipung player as well. The singers (biduan) are Susi, Risnawati and Ingsih. Pandil is as a host.

An opinion from Jamalus (1988:35), that the structure in music is an arrangement of a relation between musical element in a song so that produces a meaningful song composition. The material of musical form are sentence, motif, phrase, note, and relation among phrases. The phrases relation is a form that is used in

relating phrases or parts of song in order to be an integral composition or song.

Motif

Motif is a pattern of rhythm or melody pattern, or the combination from short/small but meaningful rhythm and melody pattern (Jamalus ,1988 : 35). Melody Motif and rhythm in Kerinduan song in Dangdut koplo “Las Vegas” version can be seen in figure 1.



Figure 1. Motif of Kerinduan song in dangdut “Las Vegas” version

This song has a simple melody but sounds nice and easy listening. Its melody is so soulful and full of Dangdut ‘taste’. Kerinduan song uses thr rhythm pattern of 4/4 so that it is easy to sing.

Phrase

Phrase is part of song sentence, it is like clauses in linguistics. (Jamalus ,1988 : 35). The following is song lyrics of Kerinduan song by dangdut koplo group “Las Vegas”.

Wanita:

Betapa hati rindu pada dirimu,
duhai kekasihku
Segeralah kembali pada diriku,
duhai kekasihku

Pria:

Aku juga rindu
lincah manja sikapmu
Aku sudah rindu
kasih sayang darimu

Duet:

Semoga kita dapat bertemu lagi
seperti dahulu
Supaya kita dapat bercinta lagi

seperti dahulu

Wanita:

Gelisah, hati gelisah, sejak kepergianmu
Tak sabar, hati tak sabar, menanti
kedatanganmu

Pria:

Tenangkanlah hatimu,
jangan gelisah
Aku tahu kau menanti
Sabarkanlah hatimu,
sabarlah sayang aku segera kembali.

Source : Dangdut Koplo Group “Las Vegas” Pati

Not

Not is written mark that has pitch. Notation is a process of creating musical scale or symbol or musical writing. (Jamalus, 1988:35). The musical notation in Kerinduan song of dangdut koplo “Las Vegas” version can be seen in figure 2.

Kerinduan



Figure 2. Musical Notation of Kerinduan Song of Dangdut “Las Vegas” Version

The musical scale used in this song is Natural musical scale or C. Musical scale fo do: C is often used in Dangdut song,the tones used in this song is simple tones, the lowest is ‘d’ or Re and the highest is ‘d1’ or high Re.

Relation among Phrases

The form of relation between phrases are basically kinds of repetition (repetition, variation, sequence)and contrast or a different new part (Jamalus ,1988 : 35).

'A' sentence has two phrases, yaitu antecedent phrase and consequent phrase. The antecedent phrase is in 1-4 bars while consequent phrase is in 5-9 bars. The second phrase is written in code A (a x). Code (a) is used in antecedent phrase, while code (x) is used in consequent phrase. The relation among phrases in Kerinduan song of dangdut koplo "Las Vegas" version can be seen in figure 3.

Antecedent phrase (a) Consequent phrase (x)



Figure 3. Relation among Phrases Analysis in Kerinduan Song of Dangdut "Las Vegas" Version

Kerinduan song is begun with the 'e' tone, then to 'g' and next 'e' to 'c' back to 'b' then 'e'. In the second bar, it begins from 'g' then 'e' next is 'd' then 'c'. In consequent phrase (x), it begins from 'f' moves to the same tone or prime interval as many as 4x at 'f' then to 'g' then 'f' next is 'e'. In antecedent phrase in the third bar of Kerinduan song, Cadence used is perfect authentic cadence. It is because of it uses chords arrangement of V-I.

Creativity process of Dangdut Koplo "Las Vegas"

The process creativity according to Supanggah (2005:45) is through (1) process idea; (2) the process consisting of process material, composer, process tool, process consideration, process supportance.; (3) process goal; dan (4) process results. It is adopted from the pattern of process on karawitan.

Idea of Process

Idea of dangdut koplo group "Las Vegas" will be processed in to a song. In composing the song first thing to do is to express the idea in a written form. It will ease the process of

remembering because the idea usually occurs accidentally.

Process idea in this group can be seen in figure 4.

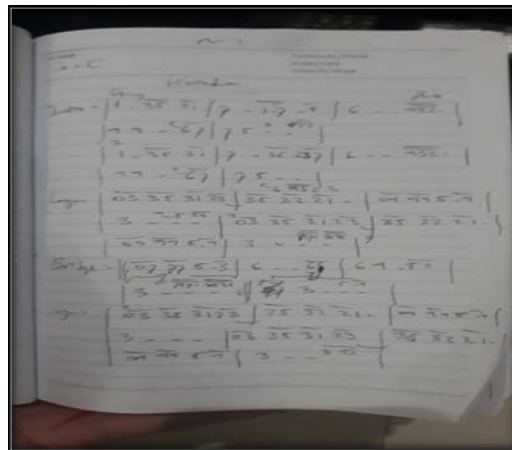


Figure 4. Process of Idea Expressing or Process Material in A Text Form

Kerinduan song that is arranged by Dangdut Koplo group "Las Vegas" is not used block notation because they do not understand musical theory. Therefore, they arrange the song simply.

Process

The process involves the player of Dangdut Koplo "Las Vegas" as well, property, tool, concept, consideration and anything that support in producing a new works or needed arrangement. The purpose of process of this group is to avoid the consumers' boredom in dangdut koplo group "Las Vegas" presentation. And it can emerge the power of appreciation from the consumers. After the process is done it will produce a works that can be enjoyed by public or consumers.

Purpose of Process

The purpose of process of dangdut koplo group "Las Vegas" is to produce new different song arrangement, especially kerinduan song, so the society will not be bored with the performance.

Results of Process

The results of process of dangdut koplo group "Las Vegas" that is dangdut and pop song as well are rearranged in to Dangdut Koplo version. Songs that have been rearranged since in the beginning of 2018 are: Kerinduan, Goyang Dumang, Juragan Empang, Kelingan, Mendem Kangen, Suket Teki, Rak Kuat Mbok, Asmara, Ditinggal Rabi, Bojo Galak, Sayang, Cah Kerjo and the newest is Syantik.

CONCLUSION

The song form structure of Dangdut Koplo "Las Vegas" Pati is different form the other original dangdut music, form its motif, phrase, not, and relation among phrases. dangdut koplo "Las Vegas" Pati expresses the creativity of process in following sequences; (1) process idea is written in simple number notation because they do not understand musical theory. (2) the song processing in Dangdut Koplo version. The version that Pati society likes to consume. (3) The purpose of process of dangdut koplo group "Las Vegas" is to produce new different song arrangement, especially kerinduan song, so the society will not be bored with the performance, and, (4) The results of process of dangdut koplo group "Las Vegas" that is dangdut and pop song as well are rearranged in to Dangdut Koplo version. Songs that have been rearranged since in the beginning of 2018 are: Kerinduan, Goyang Dumang, Juragan Empang, Kelingan, Mendem Kangen, Suket Teki, Rak Kuat Mbok, Asmara, Ditinggal Rabi, Bojo Galak, Sayang, Cah Kerjo and the newest is Syantik.

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