
TINJAUAN KARAKTERISTIK DANGDUT KOPLO SEBAGAI PERKEMBANGAN GENRE MUSIK DANGDUT

CHARACTERISTIC REVIEW OF DANGDUT KOPLO AS DANGDUT MUSIC GENRE DEVELOPMENT

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ABSTRACT

The following research focused to describe characteristics of Dangdut Koplo textually. This research used the method of phenomenology with fieldwork activity in the areas of Dangdut Koplo's performing among the region of East Java and Central Java. The history of the development of Dangdut, described through research to discover characterize of Dangdut Koplo that finally was different with dangdut before. Dangdut Koplo is characterized by its distinctive (1) drum pattern, (2) fast tempo, (3) genre-bending arrangements, (4) eroticized spectacle of performance, and (5) the filler trend of drum called "Jem-jeman" that followed by "senggakan". Finally, Dangdut Koplo is the development product from Dangdut as the manifestation of creativity who collaborating dangdut with the influence of local anesthetic.

Keywords: *characteristic, Dangdut, and Koplo.*

A. PREFACE

Popular music in Indonesia still exists at each locus of the audience. Start from the popular music that came from the West to popular music that is thick with the local taste. Talking about popular music in Indonesia, *Dangdut* becomes part whose popularity is quite loved. *Dangdut* music is expected as one of the products of its practitioners through the intercultural process in it. Especially *Dangdut* in demand in the lower class,

even though the naming of the music was adopting that onomatopoeia drum play can also enter the various social classes. *Dangdut* still exists at the beginning of its appearance at the 60s until now, regardless of the level of popularity.

In fact, *Dangdut* experienced development and one of the phenomenon is through *Dangdut Koplo*. East Java became the basis for the appearance of the *Dangdut Koplo*.

The appearance of these sub-genres adds wealth from the *Dangdut* music itself. At first, it only regionally popular which is about East Java region (especially the coastal north area (Pantura), Central Java, Madura and around it. However, the appearance of Inul Daratista made *Dangdut Koplo* became popular on a national scale. The popularity of *Dangdut Koplo* replaces the existence to who upholds *Dangdut* originally height in the previous era. There are sentiments that give rise to the pros and cons of the *Dangdut* community. This happened at a seminar held by the Indonesian Malay Music Artist Association (PAMMI) chaired by Rhoma Irama which stated that *Koplo* is not a type of *Dangdut*, *Koplo* is not *Dangdut* (Kompas, 5 March 2017). This was mainly due to the phenomenon of the appearance of Inul Daratista in 2003 which was popular with her “*Goyang Ngebor*”. Inul, who appeared in the *Dangdut* orchestra of the *Koplo* bearer, was considered to “pollute” the previous era’s *Dangdut*. The previous era of *Dangdut* carrying moral values was even used as a media for religious propaganda, while Inul appeared with stage acts which were considered as insidious and contained a very thick element of eroticism.

Based on the phenomenon above, the appearance of *Dangdut Koplo* becomes very interesting to discuss. The pros and cons of it are so serious even “*Si Raja Dangdut*” himself commented on *Dangdut Koplo*. Although a number of *Dangdut* communities in the

previous era denied that *Koplo* was not *Dangdut*, it cannot be denied that the people who enjoyed it considered that *Koplo* was part of *Dangdut*.

It becomes interesting when talking about the characteristics of *Dangdut Koplo* to become something different from conventional *Dangdut* in the previous era. This paper tries to review the characteristics of *Dangdut Koplo*. Whether the characteristics of *Dangdut Koplo* are only finished on eroticism issues, or whether there are other elements textually that differentiate it from the previous *Dangdut*. Thus, it is expected that the music audience can better understand the essence of textual *Dangdut Koplo*.

Ethnographic-based research is conducted around the East Java and Central Java regions and takes several samples of *Dangdut Koplo* Orchestra that are popular in the area. Some groups such as OM Sera, OM New Pallapa, Areva Music, and OM Savana. In addition to field research, this paper also collaborated with several types of research on *Dangdut* and *Dangdut Koplo* that have been done before. Some works of books and journals from Andrew Weintraub, such as “The Sound and Spectacle of *Dangdut Koplo*: Genre and Counter-Genre in East Java, Indonesia”, “*Dangdut* Stories: A Social and Musical History of Indonesia’s Most Popular Music”, “*Dangdut*: Music, Identity, and Indonesian Culture”, and a number of other supporting literature. The author uses Edmund Husserl’s paradigm of

menology as a way of looking at constructing research results through the thoughts of *Dangdut Koplo* practitioners. The author uses Edmund Husserl's phenomenology paradigm as a way of looking at constructing research results through the thoughts of *Dangdut Koplo* practitioners. etymology phenomenology, namely the science of phenomena (Sobur, 2013: 14). In general, phenomenology refers to a speculative theory about the appearance of experience, and in its initial use, the notion of phenomenology is associated with a dichotomy "phenomenon-noumenon", a visible difference (phenomenon) and that is not visible (noumenon). Husserl's phenomenology is a speculative effort to determine the nature of which is based entirely on testing and analyzing something that appears (Sobur, 2013: 15).

Studies that use phenomenology emphasize objects that are more active in describing the reality of the essence of the object itself. Researchers as subjects only compile and describe findings as they are in accordance with what appears from an object. Husserl's phenomenology of "returning to the objects themselves" will become the author's reference in treating *Dangdut Koplo* as the main object of research. The phenomenology of *Dangdut Koplo* means that all forms of knowledge are obtained through an objective search of music itself. Through a search of sources, literature studies, and field studies, a review of the characteristics

of *Dangdut Koplo* is obtained to see the difference with dangdut in the previous era. So the development of *Dangdut* became a new repertoire on the scene of popular Indonesian music.

B. RESULT AND DISCUSSION

1. The Journey of *Dangdut* in the Indonesian Music Center

Every genre of music has a certain historical journey from the embryo to being enjoyed and become established among the audience. No exception *Dangdut* music which has a historical flow as popular Indonesian music. Later a number of academics, both domestic and foreign, have historically traced the music that is famous for its distinctive vocal twist. *Dangdut* appeared when popular music in Indonesia began to develop. At first, music was not well known and was called the name *Dangdut*. The *Dangdut* embryo originates from the development of Malay Pop music. The *Dangdut* embryo appeared during the appearance of a number of Malay orchestras with singers who were so popular with the songs of Indian puppets, namely Ellya Khadam. As the source states that, in the early 1960s, these translated Indian songs laid the foundation for *Dangdut*, even the name of this music genre (*Dangdut*) only appeared a decade later. The composers created songs inspired by Indian film songs, and also adapted Indonesian lyrics with melodies of Indian film songs (Weintraub, 2012: 66).

Referring to the above sources, the *Dangdut* embryo appeared in the 60s through the Malay Orchestra which performed works of Indian translation songs. The Malay Orchestra (OM) eventually became a music prototype that is now popularly called *Dangdut*¹. *Dangdut* embryos from the Malay Orchestra of that era according to Weintraub (2012: 86), have forming characteristics including, (1) the lyrics of the Indonesian language, (2) *Cengkok* Melayu, Middle East, and India, (3) the structure of songs consisting of intros, section A, section B, interlude, section A, outro.

The process of the Malay Orchestra became "*Dangdut*", mainly due to one of the typical musical instruments adopted from India namely tabla². The sound of the tabla played by an OM arrived and heard in the ears of the *joged* lovers in several sound characters in the form of "tak, tung, dang, and dut".

At that time the pattern of drumming tended to be monotonous so that the pattern settled in the minds of Malay orchestra listeners. In layman, people will hear the monotonous pattern as follows,

¹ Although it is better known as *Dangdut* music nowadays, musicians and *Dangdut* groups continue to use the word Malay Orchestra in front of the name of a group. Examples of OM SERA, OM Monata, OM Pallapa, and so on.

² Now it is more famous as a drum *Dangdut* because there are differences between the tabla and drum *Dangdut* that are used by practitioners, both in terms of material and the character of the sound produced.

4/4 : | dut tak tung . dung dang ||

Notation 1. The pattern of tabla of the Malay Orchestra in the ears of lay listeners is based on onomatopoeia.

The words "dang" and "dut" are finally used as new terminology to refer to the Malay Orchestra. Onomatopoeia³ from the tabla pattern in the Malay Orchestra was finally legitimized by the community to become the name of new popular music that continues to grow today. As a music terminology in Indonesia, *Dangdut* is an onomatopoeic word taken from the rhythm commonly played by tabla. A group consists of electric guitars, bass, mandolin, percussion, and synthesizer. Male and female singers as stars: female singers and glamorous men sing about love, falling in love, breaking up, losing or moral issues such as family problems, poverty, wealth, honesty, and others (Broughton et al., 1997: 426).

According to Rhoma Irama, the name *Dangdut* initially appeared as a form of ridicule. In this context, the group called The Haves derided the Malay Orchestra which was considered "plebeian" and had a dominant drum pattern that was monotonous. However, Rhoma actually created a song called "*Dangdut*" or also known as "*Terajana*" so that the derision of negative connotations eventually became a

³ It is a mock word, for example "kokok" which is an imitation of chicken sound, "cicit" is a replica of a mouse sound (KBB Online, downloaded from July 5, 2017).

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positive definition of *Dangdut* music (Weintraub, 2012: 96).

The dangdut embryo found in the Malay Orchestra music format contains a blend of Indian music, Middle Eastern (Arabic), and American nuances (Weintraub, 2012: 86). Indian music is represented by adapted Indian songs, Indian vocal characters, and the presence of tabla and mandolin instruments that give the impression of Bollywood country music. The Middle Eastern musical nuances can be found in a number of melodic and crooked vocal pieces. While the elements of American music from the presence of a band combo with the composition of a number of instruments commonly used in popular music in the West. The above is a common characteristic inherent in *Dangdut* so that it forms a musical image of *Dangdut* through its forming device.

Through tabla sound adaptation, the terminology of *Dangdut* is inherent around the 1960s. The name of the Malay Orchestra also began to fade over time. The term *Dangdut* which still exists as a representation of a new popular musical character. The development of the six-decade *Dangdut* has experienced some trend developments. Some academics try to do categorization based on trends that appear in the context of *Dangdut* music.

Simatupang distributes *Dangdut* into several periods, (1) *Dangdut* Malay rhythm, (2), *Dangdut* Rhoma Irama, and (3) *Dangdut Koplo* (Simatupang, 1996: 175). Simatupang divided

Dangdut period of Malay rhythm into two parts, namely the 1950s to 1960s which were marked by Indian music influences, the 1970s to 1990s which was marked by the emergence of variations in *Dangdut*. Furthermore, the *Dangdut* period of Rhoma Irama was divided into the periods of “Rhoma and Cinta” at the beginning of the career of “the King of *Dangdut*” in 1975 and the period of “Rhoma and Dakwah” which began through Rhoma’s work after the pilgrimage. The last period according to Simatupang was *Dangdut Koplo*, which emerged in the 1990s and after the fall of Suharto until now.

During the Malay Rhythm *Dangdut* period of the 1950s to 1960s was very thick with Indian music influences. Ellya Khadam is considered as a popular singer in this period. The emergence of Ellya was predicted as the beginning of the presence of *Dangdut* music. The singer, as well as the *Dangdut* composer, has an important role in the nativity of the *Dangdut* genre. Ellya is a very productive composer. Her songs include “*Termenung*”, “*Kau Pergi Tanpa Pesan*”, “*Pengertian*”, “*Janji*”, and “*Mengharap*”. Hindi film music is a “spring” for many of the most famous songs, including “*Boneka Dari India*” and “*Termenung*”.



Figure 4. Ellya Khadam stage poster. Source: downloadlagualbum.wordpress.com, accessed July 2, 2017.

In the end, Ellya Khadam was often called as a singer of “Boneka India” or “Si Boneka India” (Giri interview, 26 November 2016). In the 1970s and 1990s, a number of singers such as A. Rafiq, Rhoma Irama, Meggy Z, Mansyur S, and so on appeared. In this era, *Dangdut* musical patterns began to develop and become varied. For example, A. Rafiq who added elements of the American Rock Roll as his characteristics. In the end A. Rafiq was called as the Indonesian Elvis Presley (Weintraub, 2012: 82).

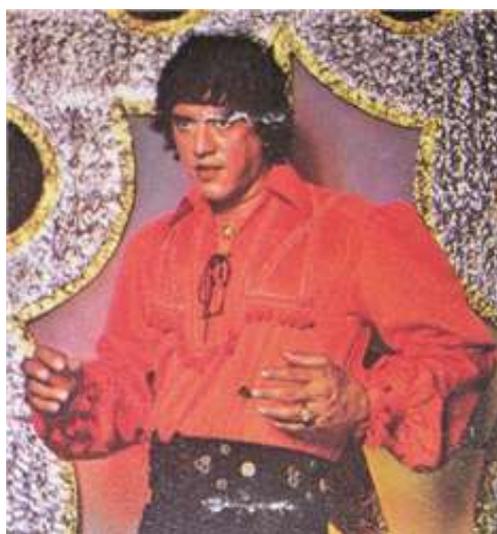


Figure 5. Photo of A. Rafiq in the 1970s. Source: ensiklopindonesia.wordpress.com, accessed July 5, 2017.

The next period of the era of “*Dangdut Rhoma Irama*”, *Dangdut* music reached a peak of popularity. Through *Dangdut*, Rhoma Irama’s career as a musician, composer, record producer, preacher, and the film was so high. This was marked by more than 20 film titles and hundreds of songs born. His popularity with OM Soneta became central at that time in the history of the development of *Dangdut*. The songs have Indian nuances, melancholy, and contain *sya’ir* with the tagline “*Nada Dan Da’wah*”. Rhoma and Soneta’s culmination of creativity, especially the musical arrangements that polish *Dangdut* with rock or blues rock inspired by the Led Zeppelin group and Deep Purple. His popularity with OM Sonnet became a time of history of the development of *Dangdut*. The impression of “*rockdut*” packed by Rhoma gives a “fresh breeze” towards the development of *Dangdut*.

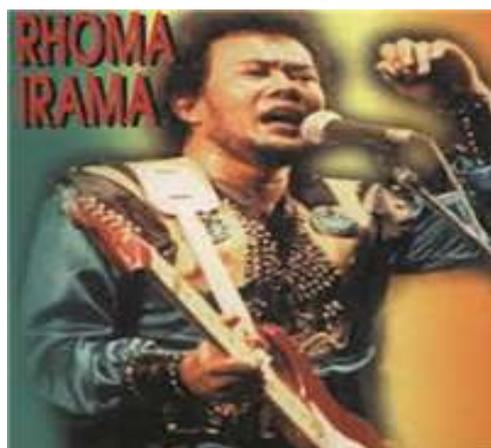


Figure 6. Photo of Rhoma Irama in the 1980s. Source: Biografiku.com, accessed July 2, 2017

The next era was *Dangdut Koplo* period that appeared in the 1990s,

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the peak of its emergence in the reform era, and is still developing today. According to Ukat S., a *Dangdut* songwriter said that *Dangdut* in the popular music market of that era was closely related to Indonesian ethnic nuances, thus becoming “ethnic *Dangdut*” (Weintraub, 2012: 234). At that time, *Dangdut* settled into locus regional and synergized with its locality, both in language, melody, voice technique, and instrument collaboration. *Dangdut* which was originally associated with Malay and India was then reinterpreted to be more localized and regional.

After the fall of Suharto, “Ethnic *Dangdut*” inundated the local music scene in various parts of the country. Sung in the regional language and marketed to certain ethnic communities, these *Dangdut* schools flourished in, such as West Sumatra (*Saluang Dangdut Minang*), West Java (*Pongdut Sunda*), Cirebon (*Tarling*), East Java (*Koplo Jawa*) and Banjarmasin (*Dangdut Banjar*) (Weintraub, 2012: 234). In its development in West Java, for example, today the word “*Koplo*” is used to designate the format of the “progressive” *Dangdut* above.

Dangdut began to spread and come into contact with locality influences in various regions. In its development, *Dangdut Koplo* which appeared from the basis of East Javanese artists became more popular, especially after the rise of Inul Daratista’s “*Goyang Ngebor*” controversy in 2003. In its development, there were also

developments in *Dangdut* in the area around Nganjuk, Ponorogo, and Probolinggo Jaranan art so that it becomes “*Jandut*” or “*Jaranan Dangdut*” which was popularized by OM Sagita (Nganjuk) and OM Sonata. The ethnic phenomenon is a product of two stages of intercultural processes, between *Dangdut* (Indian, Arabic, and American elements) with elements of local music.

The *Dangdut Koplo* base appears in East Java to Central Java. One characteristic of the performance is the eroticism models of the singers. Like the group stage model followed by Inul Daratista namely OM Bianglala. The same staging styles were raised by groups such as Trio Macan (Lamongan), Pallapa (Sidoarjo) which is now New Pallapa, Monata (Mojokerto), Sera (Gresik), Evita (Gresik), Sanjaya (Blora), Putra Dewa (Tuban), and Sagita by carrying “*Jaranan and Dangdut Koplo*” or “*Jarandut*”. Another source who tries to do a periodization of *Dangdut* category along with the artists and music groups that are in it as in the chart below,

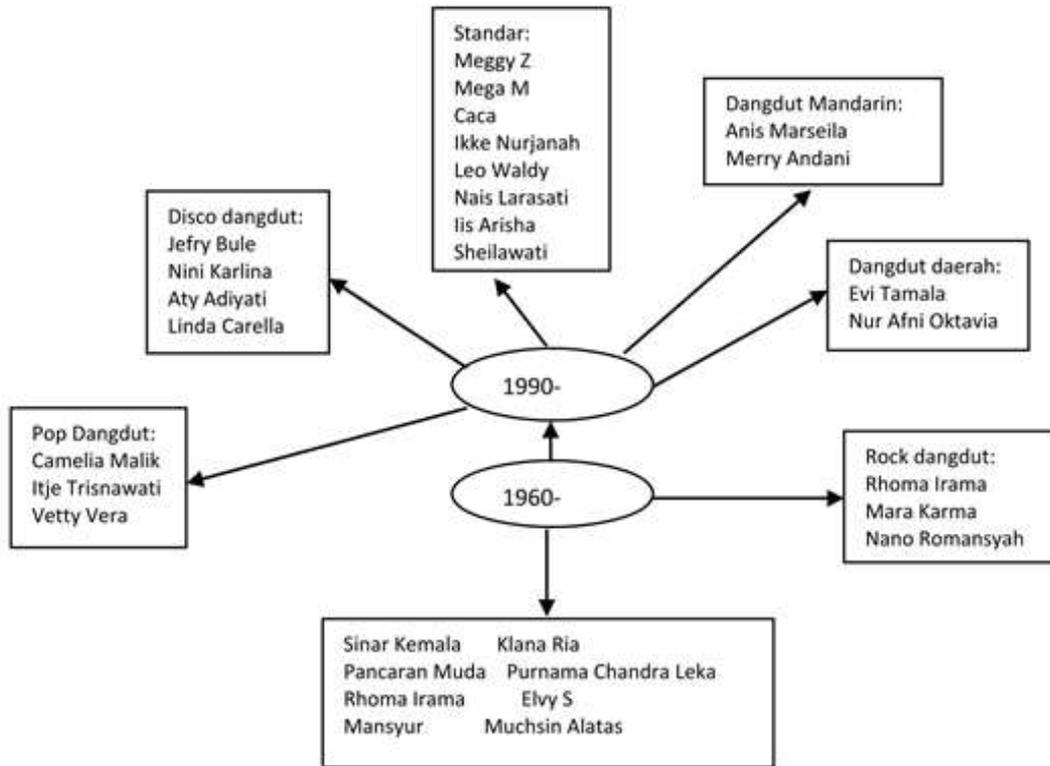


Figure 7. Dangdut diagram.
Sources: Nizar and Suherman, 1994: 2.

2. The Characteristics of *Dangdut Koplo* as the Development of the Dangdut Genre Overview

It seems that the community only focuses on Inul as a manifestation of eroticism in it when the phenomenon of *Dangdut Koplo* appears. Music practitioners and observers immediately accept the product of the development of *Dangdut* music. But gradually, the observers and music researchers began to be curious about the terminology of “*Koplo*” which is attached and by *Dangdut* practitioners to be used as a musical language.

The fact is no source that explained from where the word *Koplo* is attached

to *Dangdut* and what is the reason for using the word. In this discussion, the author tries to present a number of cooperative concepts traced by several researchers including the results of the research conducted by the author. One of the well-known researchers discussing *Koplo* terminology is Andrew Weintraub. According to him, the word *Koplo* is related to one type of illegal drug, namely ecstasy, commonly referred to as the “*koplo* pill”. Weintraub also concluded that *koplo* music is a way of expressing the feeling of being jaded about dance styles that are considered by people to be

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unbelievable or magical (Weintraub, 2010: 252).

Koplo terminology in the Third Dictionary of Indonesian Language, the word *Koplo* means dumb or stupid (2001: 594). The word *Koplo* is also found in Javanese, which means *bodho* or *gendheng* (Mangunsuwito, 2002: 116). *Bodho* means stupid while *gendheng* means crazy. This stupid and crazy has a correlation that is quite bound, especially in the context of the nativity of *Dangdut Koplo*.

The relation of *Dangdut Koplo* and *Koplo* terminology which means crazy, as well as *koplo* pills which are a means to produce the effect of drunkenness and craze, all of them, are related to the issue of the crazy era in its era of appearance. In this case, *Dangdut* practitioners try to embed the “social madness” into the *Dangdut* musical language. In this case, *Dangdut Koplo* is not a means to increase “madness” in the community but the antithesis of “madness” itself. *Dangdut Koplo* became euphoria to reduce the level of stress on the lower class community over the socio-political impact of the post-New Order era.

As previously reviewed, *Dangdut Koplo* is an extension of the process of developing *Dangdut* music in the previous era. East Java is the main base for the deployment of *Dangdut Koplo*, although the problem of the origin of its formation is still a debate over a number of sources. However, East Java has indeed become the center of the spread of *Dangdut Koplo* and is

different from the previous *Dangdut*. As in the quote below,

“However, *koplo* was not a separate genre from *dangdut* but rather a musical treatment or style of *dangdut* (that blended other genres of music including rock, pop, and local Javanese songs). . . . *dangdut koplo* is characterized by its distinctive drum pattern, fast tempo, genre-bending arrangements, and eroticized spectacle of performance (Weintraub, 2013: 161)”.

Weintraub’s findings are an important reference to the characteristics of *Dangdut Koplo*. However, there are also other developments that are a trend in *Dangdut Koplo* so it becomes the building blocks of its characteristics. These characteristics are explained in the following sub-discussions.

a. Specific Play Patterns on Drum

The difference in characteristics of *Dangdut* and *Dangdut Koplo* according to Weintraub above is the first is the presence of a special wasp pattern. In this context, the pattern is sling performance. In the previous *Dangdut*, the drumming pattern tended to only use the *chalte* pattern from the Indian *tabla* performance, whereas the *Dangdut Koplo* tended to be varied. The elements of drumming in *Dangdut Koplo* are a combination of *chalte* and drum patterns from various local arts in various cultural regions. The *Sundanese* drum *Jaipong* pattern is usually called *Mincid* (both *minced arang* and *rangkep*) (Interview with Rasita, May

29, 2017). The pattern of the drum play is finally called the “*Koplo*” drum pattern.

According to the source, the differences in the basic patterns of *Dangdut* drum and *Dangdut Koplo* play as below,

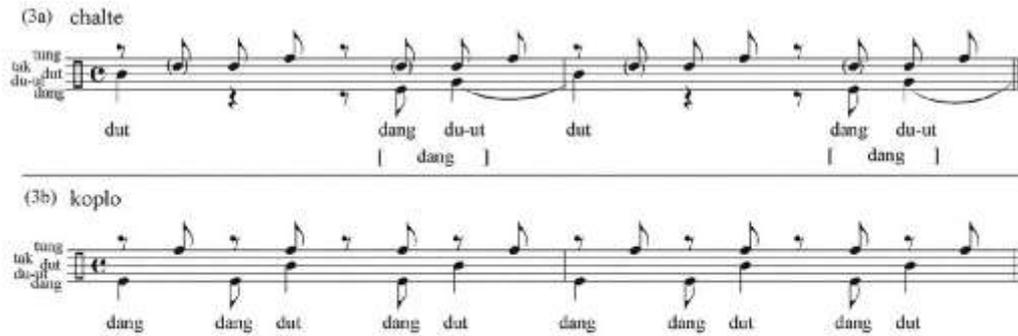


Figure 3. (a) Standard *chalte* pattern. (b) Standard *koplo* pattern.

Gambar 3.

Source: Weintraub, 2013: 168.

In practice, a group always collaborates on the drum patterns above. The *chalte* pattern and copy pattern are inserted into parts of the song separately. For example, a song x has a song section (for example the song verse)

A, B, and C. In part, A use drum *chalte* pattern, while in part B and using *Koplo* drum pattern. This is part of the arrangement approach of a song repertoire. The example of some of the songs performed by *Dangdut Koplo* group below,

Group	OM New Pallapa								
Singer	Gerry Mahesa								
Song	Tum Hi Ho								
Part	Stanza 1	Stanza 2	Stanza 3	Stanza 4	Interlude	Reff	Stanza 2	Stanza 3	Coda
Drum Pattern	Arr. Original	Arr. Original	Koplo	Koplo	Arr. Original	Koplo	Koplo	Koplo	Arr. Original

Table 1. Drum pattern on Tum Hi Ho song by OM New Pallapa in Demak May 29, 2016.

Source: Irex Community.

Group	OM New Pallapa								
Singer	Lilin Herlina								
Song	Tiada Guna								
Part	Intro	Stanza 1	Stanza 2	Interlude	Reff	Stanza 1	interlude	Reff	Coda
Drum Pattern	Chalte	Koplo	Koplo	Chalte	Koplo	Koplo	Koplo	Jaranan	Jaranan

Table 2. Drum pattern on the Unused Song by OM New Pallapa in Demak May 29, 2016.

Source: Irex Community.

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Group	OM SERA								
Singer	Nirma Permatasari								
Song	Cinta yang Sempurna								
Part	Intro	Stanza 1	Stanza 2	Interlude	Reff	Stanza 1	Interlude	Reff	Coda
Drum Pattern	Arr. Original	Arr. Original	Arr. Original	Arr. Original	Koplo	Koplo	Koplo	Koplo	Chalte

Table 3. Drum patterns on the song Cinta yang Sempurna by OM SERA in Madura.
Source : 4shared.com

The examples of the three songs above are Tum Hi Ho (Indian songs), *Tiada Guna* (Dangdut songs), and *Cinta Yang Sempurna* (Pop songs), the three songs were produced by *Dangdut Koplo* group. In the Tum Hi Ho song and *Cinta Yang Sempurna*, the original arrangements are retained in some parts of the song. There are chalte, *koplo*, and *jaranan* patterns in the *Tiada Guna* song. In the table above, we can see the mixing of drum patterns from various cultural influences used in one song arrangement in *Dangdut Koplo*. That is one indicator of the intercultural dimensions found in *Dangdut Koplo* drum pattern.

b. The Tendency of Fast Tempo

The next development from *Dangdut* to *Dangdut Koplo* is a fast tempo. The tendency of a fast tempo is indeed felt in *Dangdut Koplo*. *Dangdut* or non-*Dangdut* songs that are worked on by *Koplo* sometimes tend to have a faster tempo. This fast tempo is very fitting to form a more dynamic *joged* atmosphere and build its audience to move more energetically. There is also a song arrangement in the beginning that tends to be slow tempo and then changes quickly when the *Koplo* pattern is entered.

The tendency of fast tempo does occur in *Dangdut Koplo*, but there are also songs that are worked on by *Koplo* but not included in the fast rhythm. This can happen because if the main pattern of the *Koplo* drum is associated with the *Jaipong* drum pattern called *mincid*, the pattern is called *mincid carang* and *mincid rangkep*. The *mincid* ranking pattern is the acceleration of the short *mincid* pattern. It can be said that *mincid rangkep* is a duplicate pattern from the *mincid* that makes the drum beat faster (Interview Rasita, 22 May 2017).

c. The Mixing of Various Types of Genres as Arrangements

The next character is the mixing of various musical genres as an arrangement approach. A number of music genres such as Pop, Keroncong, Reggae, Ska, House Music, and so on, are usually inserted into songs outside pure *Dangdut* songs (pre-*Dangdut Koplo* songs). There are a number of reasons why practitioners do not arrange pure *Dangdut* songs using other genre music approaches. *Dangdut Koplo* is music with a fast tempo, more stage action and mixing *Dangdut* genre with other popular music especially in the context of local music. Then *Dangdut Koplo* adapts pop, rock, and

local music, so it is changing *Dangdut* reflects an era of economic instability and social change (Weintraub, 2013: 83).

Some speakers gave reasons why pure *Dangdut* songs tend not to be arranged using other musical genre approaches, (1) Pure *Dangdut* arrangements seem to be gripped so that they are less comfortable when working on other genres, and (2) Forms of respect for pure *Dangdut* songs that are considered exclusive and has certain qualities (Boyo interview, 6 June 2017).

d. The Tendency of Erotism

The last characteristic of *Dangdut Koplo* according to Weintraub is that shows tend to be erotic. This is indeed very common, especially in *Dangdut Koplo* stage in the North Coast area (Pantura). Inul Daratista as a singer who came from *Dangdut Koplo* group strengthened the stickiness of eroticism in the show. The eroticism that appeared was in the form of costumes that indulged in the curves of the body and the body parts of the singer, the shake or sway of the singers, and improvisation erotic sighs by the singer. The above elements are inherent in *Dangdut Koplo*, although it is possible before the *Dangdut Koplo* eroticism in *Dangdut* already exists.

The eroticism of female singers is very easy to get from *Dangdut Koplo* show because it tends to be more than male singers. Not all elements of eroticism are inherent in the singer and not all singers also use it on stage. In its

development, there are also singers who choose to make sensuality and eroticism as the stage assets on the stage rather than the quality of their vocals.



Figure 6. Photo of *Dangdut Koplo* singer with sexy clothes at the Areva Musik Horee concert on May 8, 2016.

Source: Studio 7 Multimedia.



Figure 7. The scene of the tempting singer controlling Areva Music Hooray with swaying at the dangdut program at THR Sriwedari June 10, 2017.

Source: Denis Setiaji.

e. The Presence of the *Jem-jeman* Trend was followed by *Senggakan*

The four characteristics according to Weintraub above are the elements that make up the image of *Dangdut Koplo*. In its development, *Dangdut Koplo* trend today makes the characteristics of the music develop. The author looks at *Dangdut Koplo* trend in the present era, the other character is the variation of drum patterns in the form of fillers,

commonly referred to as *jem-jeman*, *jep-jepan*, and *senggakan*⁴. As information in the literature that differentiates *Dangdut* and *Dangdut Koplo* in the drumming performance that forms *senggakan* space. *Senggakan* in filling the repertoire for the repertoire of songs. *Senggakan* is proven to distinguish the tempo of the music. The pieces of music have a more energetic and more participatory effect (Raditya, 2013: 184).

Senggakan arises through variations in the *Dangdut Koplo* drum patterns. Indonesian people are familiar with the phrase “*Buka Sithik Joss!*” (Open a little joss). The sentence is so popular through *Dangdut Koplo* that it spreads on a national scale, one of which is through the “*Yuk Kita Sahur*” program. The “*Yuk Kita Sahur*” program in mid-2012, precisely in the holy month of *Ramadhan*, is very popular especially when the segment is called *Goyang Cesar*. The segment is a *joged* action led by a person named Cesar in a unique and funny gesture. The dance uses a song titled “*Buka Sithik Joss*” popularized by Juwita Bahar.

Goyang Cesar uses one part of the song and has a variety of drum patterns

that build the formation of funny *joged* movements by Cesar. This phenomenon is one indicator of the development and influence of *Dangdut Koplo*. The influence spreads on a national scale through variations or *jem-jeman* that can form a form of *senggakan* and stimulation of various types of *joged* movements.

The next characteristic that the author identifies in *Dangdut Koplo* is the appearance of variations in the form of entries that are named *jem-jeman* or *jep-jepan*. These entries are again the responsibility of the drum practitioner. The fists are in the form of broken drumming plays with a number of accents followed by other instruments, such as keyboards, cymbals, guitars, and so on. Forms of *jem-jeman* are very diverse, some are at the end of a song's sentence, and some are even in one song's sentence.

Jem-jeman in its development is also followed by *senggakan* which is usually done by tambourine players. According to the author, it becomes so important in the development of *Dangdut Koplo*. In the end, *senggakan* can be included in one of the characteristics of *Dangdut Koplo* in the present era. The concept of *senggakan* in *Dangdut Koplo* is actually by definition the same as the understanding in Javanese Karawitan, as in the source which the author quote d below,

Senggakan has “*senggak*” basic word which means *njuwara gijik arame mbarengi oening gamelan*. From the

⁴ Actually *senggakan* is an utterance or vowel in the form of a lyrics or words even sometimes words without meaning. In this context, the author only explained based on findings in the field. The *senggakan* here is drum pattern entries, even though the term is actually not suitable to be used, but the filler / *jem-jeman* is always followed by *senggakan*.

way it is presented, *senggakan* in Karawitan has the impression of being crowd, thus *senggakan* can be interpreted as single or shared vowels using the citation of funds or a series of words (sometimes without meaning) to support the realization of a crowded atmosphere in a music (Murwaningrum, 2012:5).

Senggakan of *Dangdut Koplo* is formed by stimulation of the drum play. Drum patterns form the space where there is a possibility of *senggakan*. Words that are *senggakan* can stick to the drum beat pattern, filling up the blank knock where the drum is not sounded.

Ning nya- ta- ne nga- pu- si ci- dro a- ti i- ki

Gendang	$\overline{bt.t}$ $\overline{.p}$ $\overline{bt.t}$ $\overline{.p}$ \overline{p} \overline{bt} \overline{bt} $\overline{bt.t}$ $\overline{.p}$ $\overline{bt.t}$ $\overline{.p}$ \overline{p} \overline{bt} \overline{bt} \overline{b} \overline{tb} \overline{tt} \overline{bt} . . . \overline{bt}
Senggakan $\overline{.e}$ \overline{e} $\overline{.u}$ \overline{u} . $\overline{.e}$ \overline{e} \overline{ho} \overline{ho} \overline{wei} . \overline{zag} \overline{zag} \overline{josh}

Ket: birama 4/4
 Tak: t, Tung: p, dang: b, dut: d, dak (dang+tak): bt,
 dung (dang+tung): bp

Notation 2. The variation pattern of the drum with *senggakan* follows the beat (red) and fills in the blank beat (blue) on the Areingan Music Exile song piece in the download program at Hamlet Masaran Kulon, Masaran, Sragen September 24 2016.
 Source: Purnama Video Production.

The facts above show how the drum pattern provides space for the players (usually tambourine players) to do some fun to make the atmosphere of the show more crowded. Then player interaction and objectivity. Apart from players and

players, *senggakan* is also established between players and audiences. The *senggakan* between the audience and the player is one form of interaction phenomenon. As in the example below,

Tak tan- dur pa- ri je- bul tu- ku- le ma- lah su- ket te- ki

gendang	\overline{b} \overline{p} \overline{t} \overline{bp} \overline{t} \overline{bp} \overline{bt} \overline{p} \overline{d} \overline{p} \overline{t} \overline{bp} \overline{t} \overline{bp} \overline{bt} \overline{p} \overline{d} \overline{p} \overline{t} \overline{bp} \overline{t} \overline{bp} \overline{bt} \overline{p} \overline{d} \overline{bt} \overline{bt} $\overline{.bt}$ \overline{bt} \overline{d}
Senggakan pemain	. $\overline{.a}$ \overline{ha} . . $\overline{.a}$ \overline{ha} . . $\overline{.a}$ \overline{ha} . . $\overline{le'-le'}$ $\overline{.le'}$ $\overline{le'}$ \overline{josh}
Senggakan penonton	. . . \overline{a} \overline{soy} . . \overline{a} \overline{soy} . . \overline{a} \overline{soy} $\overline{le'-le'}$ $\overline{.le'}$ $\overline{le'}$ \overline{josh}

Ket: birama 4/4
 Tak: t, Tung: p, dang: b, dut: d, dak (dang+tak): bt,
 dung (dang+tung): bp

Notation 3. The drum pattern with *senggakan* of players and spectators on Areva Music's piece of the former *Kelingan Mantan* song during the download event at Hamlet Masaran Kulon, Masaran, Sragen September 24 2016.
 Source: Purnama Video Production.

The example above is one of the frequent interactions between players and audiences, especially in every show held by Areva. One of the uniqueness and things that make *Dangdut Koplo* lovers look forward to in every Areva music show is the interaction between players and audience which causes the musical chemistry that occurs between them.

The other phenomenon that makes *jemjeman* as a characteristic of *Dangdut Koplo* in the present era is the appearance of a *joged* (dance) community consisting of a group of young people from Solo, Klaten, and Yogyakarta regions. The famous one is the Temon Holic community. The community makes *Dangdut Koplo* drum patterns as a means to make movements unique, funny, and entertaining. The community in each action is always grouped and led by one person as the director of the movement so that it is followed by other group members. These movements appeared immediately on stage through stimulation of *Dangdut Koplo* drumming pattern, mainly based on variations or patterns of *jem-jeman* played by *Koplo* drum practitioners.



Figure 8. Temon Holic group in a *Dangdut Koplo* concert. Source: www.temon-kis.wordpress.com/. accessed June 29, 2017.

The picture above shows how the power of *Dangdut Koplo* drum play is able to stimulate a variety of creativity specifically in *penjoged* cases. The group led by a person named Temon tried to make drum poles in the form of *jem-jeman* as a means of creating *joged* movements that were unique, funny, and creative.

C. Conclusion

Dangdut Koplo which is increasingly popular in this era and it has become a new face of *Dangdut* genre. This can be seen through the characteristics that are distinctive and different from the previous *Dangdut*. Apart from the assumption of *Dangdut* practitioners who consider *Koplo* is not *Dangdut*, its existence cannot be denied through *Dangdut* media and through a number of creativity of its practitioners. Although in the end, it becomes a “*Dangdut*” that is different from its base. *Dangdut Koplo* displays an image that is considered more “progressive” with the appearance of a number of intercultural dimensions in it.

Dangdut in the era of the 90s experienced a developmental transition that peaked in the early 2000s. Development towards *Dangdut* with the addition of the term “*Koplo*”. The development of *Dangdut* into *Dangdut Koplo* is certainly related to the construction of formers in it. *Dangdut Koplo* is seen as more “progressive” with elements of mixing various genres, dynamic drum patterns with a fast tempo, eroticism that emerges through

musicians, such as drum variations called *jem-jeman*, and the inclusion of *senggakan* which becomes the musical part.

It is possible that *Dangdut Koplo* will experience innovation and the development of the next stage. So that other characteristics appear that increasingly add repertoire from *Dangdut*. The nature of the art that art is flexible and also culture always develops all the time. *Dangdut Koplo* is a popular Indonesian music product that appeared through innovation in *Dangdut* music of the previous era, has a thick local content, thus adding to the repertoire of music development in Indonesia.

Research on the intercultural dimension seems interesting to be able to see what cultural elements influence the musical image in *Dangdut Koplo*. The intercultural dimension is also very inherent and visible in its playing patterns. The author assumes that the basis of *Dangdut Koplo* is how *Dangdut* practitioners make changes to the pattern of drumming that is more dynamic by combining a number of cultural influences. This is evidenced by several numbers of information both practitioners and audiences who think that *Koplo* is a matter of drumming patterns. When a stage orchestra then has elements of a fast drum pattern, an erotic singer, and arranges several genre songs, it has not been called featuring *Dangdut Koplo* if there are no drumming plays that are “awesome” or “*mengkoplo*”. *Gendang* as the main

imagers and contains intercultural dimensions should be of more concern to research on *Dangdut Koplo* objects in the future.

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