EXPRESSION OF MUSIC CULTURE IN MALAYSIA AND INDONESIA: 
ANALYSIS OF MUSICAL ASPECTS

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ABSTRACT
Music is one of the cultures that has ever created by humans. It is one of the rhythms of interest and received a warm welcome among artistes and listeners in the entertainment world in Malaysia and Indonesia. This can be seen from the number of views of the song via Youtube link and the response to the production of rhythmic music in various digital music channels such as Joox, Spootify, Tik Tok and many more. However, there are perceptions and issues arisen by the public such as “why do dangdut song lyrics, although expressing about events of sadness or social problems, still encourage its connoisseurs to dance and sway?’ Nevertheless, there is a confusion among the public when they began to question ‘I don’t understand why should belly dance and dangdut be promoted to children?’ Therefore, this study was conducted using qualitative content analysis method obtained from the list of songs found in Malaysia and Indonesia starting in the 60s (Indonesia), 70s (Malaysia) and the current era in the 2000s. The analysis focused on the content of musical aspects based on hits (popular) songs throughout the time by taking several samples of songs representing each singer in each era to obtain real data on the frequency of musical aspects (instruments and textures) that are employed in the creation of a dangdut song. Through this finding, the study will explain the musical expression produced through the application of instruments and textures (key tones) so that the genre is easily accepted and able to grab the attention of the listeners from various communities.

Keywords: expression, culture, musical aspects, dangdut

I. INTRODUCTION
Music is one of the cultures created by humans (Abdullah Yusof & Awerman Bidin, 2008). Music culture began to bloom and evolve in alliance with a related phenomenon and the experience of a certain community as well as the demand in the taste and nature of humans. The process of acculturation, which means a combination between two cultures or more that collide and influence each other, becomes one of the factors contributing to the development and evolution of music in the world (Muhammad Takari, 2001). Meanwhile, the process of diffusion, which means the dissemination or absorbance of a particular culture from another culture, is affected by an external influence resulting in the process of adaptation and acceptance, in the society itself (Haviland, et al, 2012). The Malay community is no exception to the process of acculturation and cultural diffusion which makes the Malay race rich in cultural elements including its own music culture.

The impact of the arrival of influence from outside the Malay roots such as India, Arabic, Chinese and European an also from within the Malays itself has created a socio-cultural interaction. The interaction and daily practice of a society through music, that is considered popular, reflects the expression of the culture of a particular society (Adil Johan, 2018). This circumstance has become one of the contributions to the variety of music genres in this region (Mohamed Ghouse Nasuruddin, 2003). One of the music genres resulting from the acculturation process and diffusion in the Malay music rhythm that is popular until now is dangdut. Through this genre, dangdut reflects culture, identity, image, class, status and distinctive thought (Weintraub, 2012; Moh.Khatibul Umam, 2014).

Since lately, there are several dangdut songs that have gained attention and popularity in Indonesia including listeners in Malaysia. This phenomenon can be seen through the increasing number of views regarding dangdut.
songs on Youtube links that reach tens and even hundreds of millions of viewers either in Malaysia or Indonesia. This phenomenon is vividly seen when Nella Kharisma (an Indonesian dangdut artiste) was listed as top 10 artistes from South East Asia in 2019 (Top 10 artistes by youtube Daily views) who really grabbed the audience attention. In addition, there is an increase in the statistics and the utilisation of dangdut songs in various digital music channels such as Joox, Spotify, Tik Tok and so on, a situation that shows how dangdut is accepted warmly among music connoisseurs especially in Malaysia and Indonesia.

Source: https://www.linkedin.com/pulse/music-trigger-cities-focus-southeast-asia-jason-joven/

Besides that, dangdut is increasingly considered prestigious with the advent of a programme called D’Academy (specifically for dangdut songs) which has been broadcast through Indosiar beginning 16 November 2015 (first season). This programme involves a variety of singers and juries from Asian countries such as Malaysia, Brunei, Singapore, Thailand, Philippines and Indonesia (as the host). The event has also become a phenomenon with a warm coverage when D’Academy Asia successfully became the highest rated and shared talent search programme, as well as receiving the Panasonic Gobel Awards 2016 for Best Talent Search & Reality Show category.

However, there have been many issues raised by the public such as ‘why are the lyrics of the song, even though expressing about events of sadness or social problems, still encourage the connoisseurs to dance and sway?’ There is also confusion among the community such as the statement “I don't understand why one should promote belly dancing (gelek) culture and dangdut to children” due to some action of Les' Copaque Production uploading a music video called Goyang Upin & Ipin (The Sway of Upin & Ipin) that has recorded 1 million viewers in just 24 hours after it was uploaded to Youtube (Astro Awani, 2020). This action is claimed to have a negative impact among the younger generation such as teenagers and children (Ahmad Fuad Mat Hassan et al. 2020). However, there is a positive side to the rhythm of dangdut through musical aspects that need to be known in general especially on the psychological effects of music on the listeners until the genre is easily accepted by various groups of society.

Therefore, this study will examine and explain the musical aspects in the production of dangdut songs based on the types of instrument, and the musical texture (tempo and key tone) that existed in Malaysia and Indonesia in ages. This needs to be unraveled because the presentation of music or the delivery of the song (background song) also has a close relationship with the picture of social culture and the thinking of a society (John Shepherd, 1991; Norshafawati, 2010; Ab Samad Kechet Rahim Aman & Shahidi A.H, 2017) as well as the effects of music psychology in human social life (Juslin, P. N, & Sloboda, J.A. 2001; Becker, J., 2004; Penman, J & Becker, J, 2009).

II. THE HISTORY OF DANGDUT IN MALAYSIA AND INDONESIA

In brief, the history shows that the concept of dangdut was originated from Indonesia around the late 60s and early 70s (Frederick, 1982; Mona Lohanda, 1983; Ainur Rofiq, 1997; Tan Sooi Beng, 2003; Suryadi, 2013;
Derta Arjaya, 2016). *Dangdut* songs are considered as “the translation of the rhythm of Indian songs” that was first played by the Malay orchestra around 1960’s in Indonesia, and combined with the elements of Indian, Middle Eastern and American music (Weintraub, 2012; Yuwono, 2016).

*Dangdut* is also a music genre that has evolved from time to time, and has always become the interest of many communities (Muttaqin, 2006). Later, this rhythm became popular in Malaysia in the 70s (Pravina Manoharan, Mohd Azam Sulung & YM Raja Azuan Nahar Raja Adnan, 2009). Its development in Malaysia was marked by the appearance of *dangdut* singers such as Sarena Hashim and M. Daud Kilau around 1970s. Later, this rhythm was first accepted as part of the Malaysian creative ethnic/rhythm concept pioneered by Datuk Suhaimi Mohd Zain (Pak Ngah) in the 90’s through a programmed on national television called *Anugerah Juara Lagu* aired on TV3 (Kamarulzaman Mohamed Karim, 2016).

III. ANALYSIS AND DISCUSSION ON THE MUSICAL DANGDUT IN MALAYSIA AND INDONESIA.

In this writing, the analysis was conducted using qualitative content analysis method (Hishamudin Isam, & Norsimah Mat Awal, 2012; Anita Kanestion et al. 2016; Manvender Kaur et al. 2016) obtained from the list of songs found in Malaysia and Indonesia beginning in the 60s (Indonesia), 70s (Malaysia) and later in the 2000s. The study focused only on the musical aspect based on hits (popular) songs throughout the time, by taking a few samples of songs representing each singer in each era to obtain real data on the frequency of musical aspects (instruments and textures) that were employed in the creation of a song. This coincides with the qualitative method of study that does not use a lot of data as what is important is, an adequate explanation that is compact. (Hishamudin Isam, & Norsimah Mat Awal, 2011).

The analysis and discussion in this section will entangle the musical aspect focusing on the types of musical instruments and the texture of music (tempo and key tone) available in the composition of Malaysian and Indonesian *dangdut* songs throughout the centuries (60s, 70s, 80s, 90s and 2000s)

**Instruments**

The analysis of instruments in Malaysian and Indonesian songs based on the era is displayed in the following table:

<table>
<thead>
<tr>
<th>Era</th>
<th>Malaysia Instrumen</th>
<th>Indonesia Instrumen</th>
</tr>
</thead>
<tbody>
<tr>
<td>60-au</td>
<td>Drum, Gitar Elektrik, Bass, Mandolin, <em>Tabla</em>, Perkusi, Sintetizer, Keyboard, Seruling, Biola</td>
<td><em>Tabla</em>, <em>Gendang</em>, bass, gitar akustik, Suling Sitar, Gambus</td>
</tr>
</tbody>
</table>

Table 1 illustrates the analysis of instrument data for Malaysian *dangdut* songs that began in the 70s because in that era the rhythm of *dangdut* and the new ones were produced. Meanwhile, in Indonesia, this phenomenon started in the 60s in accordance with the beginning of the "proto-dangdut" era with the emergence of singers like Elly Khadam, Munif Bahasuan, and A.Rafiq (Suryadi, 2013).

The instruments applied in the composition of *dangdut* songs in Indonesia in the 60s were *tabla*, drums, bass, acoustic guitar, flute, sitar, *gambus*, mandolin, tambourine, and accordion. As the rhythm of *dangdut* developed...
in Indonesia, the songs produced in the 70s have applied instruments such as guitar and electric bass, replacing acoustic guitar and bass. Besides that, the accordion instruments were replaced with keyboard and also additional music instruments such as acoustic drums, saxophone, trumpet, oboe, violin, and timpani drums. The development in the types of instruments used in dangdut songs in the 70s in Indonesia also influenced the composition of dangdut songs in Malaysia in the 70s and 80s. This can be heard on songs like ‘Kau Pergi Tanpa Pesan’ (You Left Without a Message) by Sharifah Aini, ‘Bersama’ (Together) by Sarena Hashim, ‘Mengapa Dikenang’ (Why Remembered) by Herman Tino and ‘Cek Mek Molek’ (Pretty Girl) by Dato’ M. Daud Kilau.

Subsequently in the 90s, what was said to be the dangdut music revolution in Malaysia and Indonesia, began to adapt drastically to the western dangdut music elements such as rock, reggae and rap. This is clearly heard through the widespread application of digital instruments like synthesizers, electric guitars (the sound of distortion/overdrive/fuzz) that is ferocious and aggressive as well as electric drum (digital drum) when dangdut songs being produced. Moreover, the application of the music genre remained in use until the 2000s in both countries. The process of development especially in terms of the composition of instruments in the production of dangdut songs clearly indicates that there is a process of acculturation and diffusion in dangdut music culture which was originally the Malay music (Muhammad Takari, 2001).

However, the results of the analysis based on the table showed that the use of Tabla and drums/khendang (special musical instruments) remained present in each production of the songs in both countries throughout the centuries. Khendang was an adaptation from Tabla instrument originated from India (Suseno, 2005). According to Weintraub, (2013) and Denis Setiaji, (2019), the specialization of chalte and koplo rhythmic sounds produced through the hammering or beating of Tabla or khendang instruments (drum ketipung) is the basic rhythmic pattern in dangdut songs in the archipelago. Simatupang (1996) opined that the definition of dangdut itself is derived from the sound of a small pair of drums played specifically for the music of dangdut. Meanwhile, Djuanda (1998) asserted that, the definition of dangdut is produced from the imitation of a percussion drum (Onomatopoiea) which produces sound like “ta-dunk-dunk” = ‘Dang’, and the sound like ‘doot’ = Dut.

There are studies explaining that the special characteristic of the Tabla drum instrument produces the sound of ‘nduut’ that is capable of giving psychological effect, enhancing erotic attractiveness, and pleasing the rhythm of the music itself (Setiawan, 2019). The beating sound produced by the tabla or ‘khendang’ drum is also capable to stimulate excitement and excitation when played (Nugroho & Hastjarjo, 2017). Studies have also found that music listeners from India tend to detect sounds that are peaceful (peacefulness) and happy (happiness), resulted from the Indian rhythm (Balkwill and Thompson, 1999; William Forde Balkwill et al., 2004; Fritz et al., 2009; Laukka et al., 2013). The sounds produced are made by several Indian musical instruments like the combination of Tabla and Sitar likewise played using the classical music instrument called karnatik drum. This means that the tendency of spontaneous expression of the stimulated rhythm makes the listeners feel happy to an extent that they would move their bodies like dancing and swaying as a reflection of appreciating the art of dangdut music. The stimulation in the rhythm of dangdut that encourages them to move the body like swaying as a form of appreciation towards the art of music. (Widiyo, 2004).

Texture (Tempo and Key Tones)

The analysis of musical textures based on the tempo and key tones in Malaysian and Indonesian dangdut songs based on the all time era is displayed on the following table:

Table 2: Musical Texture Data (tempo and key tones) of Dangdut Songs based on the Era in Malaysia and Indonesia.
In terms of the musical textures of Malaysia and Indonesia, in each era that is displayed, it clearly illustrates the dominance of fast tempo expression used in the era when dangdut rhythm existed in the 60s (60s) up until the 2000s. This coincides with the trend of fast tempo which is often used in the composition of dangdut songs, specifically in the category of koplo dangdut. (Weintraub, 2013; Rasita, 2017). In musical terms, songs with fast tempos will be sung with happy and vibrant expressions. Songs that have a fast tempo are more joyful and magnificent (Kamien, R, 1992). The effect of applying tempo on the song is actually able to give the aura of stimulation or excitement to the listeners based on the speed either fast or slow, of a certain song (Thompson et al., 2001). Hence, the role of tempo is very important to ignite emotions and some kind of aura (sadness, happiness, passion) in a song.

Based on the illustration on Table 2, the element of ‘minor’ key tone is seen to dominate the background (mood) in most of dangdut song compositions compared to the use of ‘major’ key tone for both countries. The attribute of the key tones is translated with sorrowful feelings and melancholic that are represented by ‘minor’ key tone while happiness and pleasure are represented by ‘major’ key tone (Schoen, 1940; Lundin, 1967; Thompson W. F., Schellenberg, E. G., & Husain, G. 2001).

The results show that the trend of fast tempo (as in Table 2) is combined with the key to the 'minor' tone (fast tempo in minor scale) in the production of the song, showing specific characteristics in dangdut music culture. In a musical context, fast tempo is able to evoke positive emotions, excitement, happiness and pleasure. In contrast, slow tempo creates emotions that are negative, sad, and depressed (Peretz et al., 1998; Balkwill & Thompson, 1999; Juslin & Sloboda, 2001). There are studies explaining that the manipulation of tempo towards the tone scale (key tone) has a strong influence when it comes to changes of stimulation (arousal) and the ambiance (mood) of a song as well as the emotional effects on the listeners (Gabrielsson, Thompson, & Schellenberg, 2002). Consequently, it means that the use of fast tempo in producing dangdut songs has a tendency to create positive emotional effects such as happiness, the feelings to dance/sway, and it is easily accepted by listeners even though the ‘minor’ key tone (sadness/melancholic) is used.

This is important to know because there are additional effects or meanings (musical extra) that help lead to the cognitive interaction of the listeners outside the context of music such as the depiction of thoughts, actions, and
emotions (Juslin & Sloboda, 2001; Kivy, 2002; Patel, 2008; Koelsch, 2012). In this context, cognitive responses through positive emotional states are translated by the acceptance of dangdut songs by various community groups including children. This is similar to the opinions by Suls and Martin, (2005) who stated that the emotional change of someone is reflected on his behaviour through the stimulation received. As such, the stimulation received from dangdut songs (that creates positive cognitive) makes the rhythm easily accepted and adapted as it suits the taste of various community groups not only in Malaysia but also in Indonesia. Hence, the exposure towards a variety of music texture is able to clarify the effects seen on emotions, as well as a means that translates the uniqueness of a certain culture. (Schellenberg et. Al, 2007).

IV. CONCLUSION

Based on the study of the musical aspects of dangdut, it can be concluded that the expression resulting from the composition of the instrument as well as the relationship of texture involves tempo and key tone in the production of dangdut songs, translating the expression of music culture itself. This explains why the story or event either sad and happy expressed through the lyrics of the song is still encouraging for the listener to dance or sway. Specialization of instruments such as tabla or Khendang drums and the nature of musical textures such as fast tempo (vibrant, motivated and happy) which manipulates the keys of minor tones creates a musical expression to an extent that it can give positive stimulation to its listeners. This shows the sounds and rhythms of music that cover the song is also capable of stimulating the movement of the body to dance/sway due to its light rhythm and the ability to motivate and encourage the listener in his daily activities (Benny Arya Ferdiyanto & M. Muttiaqin, 2017). Besides, the effect of dangdut musical expression causes it to be easily enjoyed and become an attraction to the listeners and various community groups either in Malaysia or Indonesia.

REFERENCES