

## **DRUM ETEK ON DANGDUT MUSIC IN NORTH SUMATRA, INDONESIA (STUDY OF DRUMS AND DRUM RHYTHM PATTERNS)**

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**ABSTRACT:** *This study examines the existence of the Drum Etek in accompanying dangdut songs in North Sumatra. How is the technique of playing drums etek, and how is the rhythmic pattern of the Drum Etek on dangdut music the focus of this research. The theoretical foundation used is music theories. This research is located in the city of Pangkalan Brandan, North Sumatra. The research method is qualitative descriptive, in the collection of data taken as many as 5 people drummer Etek players with observation, interview, studio work, literature study and analyzing the data then describe the findings of the study. The results of this study describe about: 1) The production of sound in drums based on the color of the sound is tek, no, tang, tung, dam, duk, dak, ndut. 2) the pattern of playing drum etek 12 various rhythms, namely: senti mental, 1/8 or medium, chalte, pure dangdut, dangdut balikan, rock-dut, pop-dut, santana, kuraca, keroncong, koplo, and campursari. 3) The etek drum acts as a counter (counter), as a tempo keeper, as the main accompaniment rhythm, as a guide to body movements, as well as identifying the sub-genre of dangdut songs.*

**KEYWORDS:** Etek Drum; Playing Technique; Rhythm Pattern

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## **INTRODUCTION**

Dangdut music is one of the music that was born and developed in Indonesia. Dangdut music gets a lot of influence from other music cultures like India, Arabic, Malay, Latin, Sundanese, Javanese, and also from several popular forms of music such as Rock and Roll, Blues, Keroncong, Reggae, Bossanova, Cha-cha, Rumba, Country, and Samba. These various influences then merged into a new popular music genre, dangdut. Some of these influences can also be seen from the musical instruments used such as dangdut drum, ketipung, flute, guitar, banjo, drum set, bass guitar, tambourine, conga, cymbals and electric keyboards. Dangdut music pattern is very dynamic, so it is quite potential to be used as social music with the tradition of dancing together. The word dangdut comes from the sound of a drum which is typical in traditional Indian music, namely tabla. This drum produces the sound of the sound giving a psychological effect and produces for the rhythm of the music itself. In history and its development, dangdut music can be said as music that was born from ethnic Malay art. This is based on several findings in the development of musical culture contained in Malay art. Dangdut music is basically rooted in the art of the common people.

Expressions of art that exist in dangdut, such as simple, plain, easily digestible lyrics, music is not complicated, and the closeness between music and dance is so united, which already exists in traditional art. The form of dangdut music is unwittingly known as an idiom, inherent and possessed by Indonesian society, because of its proximity to the idioms of traditional music so as to allow dangdut music to become part of people's lives. The rapid development of dangdut music genre occurred in the 1970s marked the emergence of several names of dangdut musicians and singers widely known by the public such as Elia Kadam, Rhoma Irama, Elvi

Sukaesih, Hamdan ATT, and others which marked the early development of dangdut music in Indonesia. The development of dangdut music in North Sumatra is very rapid with the emergence of dozens and even hundreds of dangdut music groups. Among the dangdut music groups, many of them developed musical forms and even added a number of instruments that can beautify dangdut music. The drum Etek is one of the musical instruments created by dangdut musicians in North Sumatra. The drum Etek is a drum created by its shape and color, imitating the Tabla percussion instruments from India.

Drum Etek later became popularly used in almost every dangdut music group in North Sumatra because it was considered to add to the beauty of dangdut music rhythm variations. How musicians then produce sound and the technique of playing drum etek and how the rhythmic patterns of drum etek in beautifying the rhythm of dangdut music will be discussed in this study. The rapid development of dangdut music genre occurred in the 1970s marked the emergence of several names of dangdut musicians and singers widely known by the public such as Elia Kadam, Rhoma Irama, Elvi Sukaesih, Hamdan ATT, and others which marked the early development of dangdut music in Indonesia. The development of dangdut music in North Sumatra is very rapid with the emergence of dozens and even hundreds of dangdut music groups. Among the dangdut music groups, many of them developed musical forms and even added a number of instruments that can beautify dangdut music. The drum Etek is one of the musical instruments created by dangdut musicians in North Sumatra. The drum Etek is a drum created by its shape and color, imitating the Tabla percussion instruments from India. Drum Etek later became popularly used in almost every dangdut music group in North Sumatra because it was considered to add to the beauty of dangdut music rhythm variations. How musicians then produce sound and the technique of playing drum etek and how the rhythmic patterns of drum etek in beautifying the rhythm of dangdut music will be discussed in this study.

## THEORETICAL FRAMEWORK

The theory used in this study are theories that are considered most relevant for analyzing objects, so that it is expected to support the logic of the thinking of researchers and support the facts that exist so that this study can produce a study according to the objectives formulated in the study this.

### a. Music Theory

Music has a role in accordance with their individual needs. Music is a means of aesthetically pleasing psychological expression in a composition of sounds that can affect the soul of someone who plays and listens to it. Music itself is almost difficult to separate with various other forms of artistic expression such as dance and theater. According to Suharto (1992: 86) music is the art of expressing ideas through sound or sound whose basic elements are rhythm, melody, harmony, with supporting elements in the form of ideas, properties, and sound colors. But the presentation tends to be integrated in the elements of language, motion, and various things that are considered supportive. From this opinion, it can be stated that music is a work of art using sound or sound media as a basic element that is assembled into a work that has rhythm, melody, and harmony in the form of a complete musical work. Music consists of several elements that together form one unit into a song or musical composition. All elements

of music are closely related and both have an important role in a song. Explanation of the elements of music can be explained as follows:

### **- Rhythm**

Rhythm can be interpreted as a sound or group of sounds with varying lengths of short notes and pressures or accents on notes. Rhythm can also be interpreted as rhythm, which is the arrangement of the length of the short tone and depends on the tone value. Rhythm or rhythm is an element of music that plays a very important role in one musical composition. Rhythm is the motor (drive) of the music itself, so that without the rhythm of music will lose power (strength). In many shows, there are a lot of rhythmic music performances or using rhythms / rhythms that make the audience or music listeners unconsciously move to the rhythm of the music. According to M. Soeharto (1992: 56) rhythm means regular flowing motion, due to the constant appearance of accents. Its beauty will be more pronounced by the presence of a difference in values and the units of sound. Also called rhythm, rythme, or rhythm. From this opinion it is said that rhythm is a series of movements that become the basic elements of music formed from a group of sounds or tones that differ in duration and form a certain rhythmic pattern.

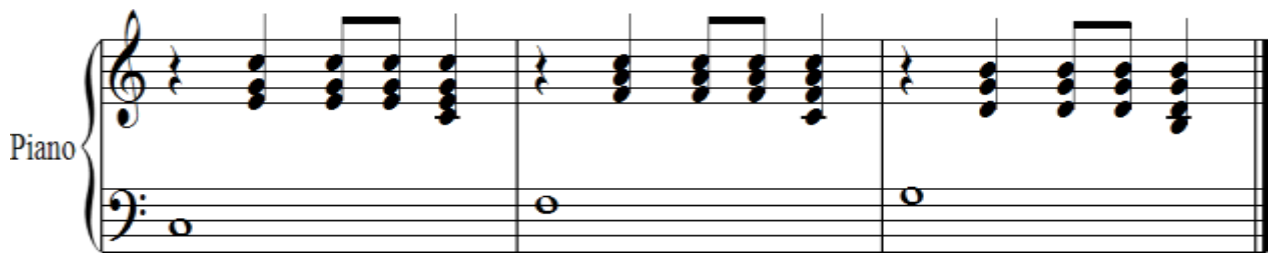
### **- Melody**

Melody is a series of tones arranged in accordance with the idea of knowing the idea sung with sound or sound. The melody is an element in music that has a very large role, with a melody one can enjoy and feel a sound he wants. According to Latifah Kodijat (1989: 45) melodies are songs, sequences of tones in various heights and values. Meanwhile, according to M. Soeharto (1992: 80) the melody is a series of a number of notes or sounds, which are responded to based on the difference between high and low or up and down. A melody can be a full form of expression or just a fragment of an expression. According to Karl Edmund Prier S. J. (2009: 113) melody is a sequence of tones that are intact and carry meaning. The conditions are characteristic, clear, contain an expression and can be sung. In his other writings, Karl Edmund Prier S. J. (2012: 7) suggests that melodies can be called a melody, because there are one-to-one tone sequences, such as a times being times because water flows from here to there. From some of these opinions it can be concluded that the melody is a sequence of sequential and rhythmic tones, which rise or fall and contain an expression of thought or idea.

### **- Harmony**

According to Pono Banoe (2007: 180) harmony is a branch of knowledge of music that discusses and talks about the beauty of musical composition. According to M. Soeharto (1992: 48) harmony means that the alignment of the sound. Technically includes the composition, role, and relationship of a sound mixture with each other or with its overall form.

From this opinion it can be concluded that harmony can be interpreted as a series of several notes arranged in a certain distance so that they have harmony. In addition harmony can also be interpreted as the science of arranging tones.

**Figure 1 Example of Chord Level I, IV, and V Harmony**

According to Haryono (2002: 15), it is stated that dangdut music is a type of music that initially appeared on the basis of Malay rhythms which was then influenced by traditional hindustan music. This is in line with the opinion of Muhammad Takari (2001: 24) in his definition states that dangdut is a variety of national music art originating from Malay ethnic arts. It contains elements of Indian, Arabic and Malay music. This music then developed by adopting elements of western music. Behind the nature of the music that is simple, lightweight and easily understood and memorized by all circles, it turns out that dangdut accumulates from a number of diverse musical elements. Dangdut music is music that contains elements of Malay, Indian and Arabic music. Dangdut music then developed by adopting elements of western music such as rock n roll, reggae, blues and rap. In subsequent developments, dangdut mingled with other ethnic music such as Javanese, Sundanese, Batak, and Minangkabau. Based on its development, dangdut gained influence from other music genres and the influence of ethnicity found in Indonesian territory. Dangdut is then divided into several sub-genres. The sub-genres of dangdut music include pure dangdut, ethnic dangdut (regional dangdut), pop-dut, and rock-dut. According to Andrew N. Weintraub (2012: 234), "ethnic dangdut" uses scales, melodies, rhythms and instruments derived from music associated with one of the many tribes in Indonesia. While "pure dangdut" takes a lot of musical elements from India. The emphasis on regional musical traits solidifies dangdut as "archipelago music". Besides that, there are also pop-dut and rock-dut subgenres that incorporate elements of pop and rock music into dangdut songs.

## METHODS OF THE RESEARCH

The method used in this study is descriptive qualitative, namely the steps of conducting field observations, interviews, studio work, and analyzing data. Data analysis techniques are carried out by the process of systematically reviewing and compiling data obtained from interviews, field observations, and the results of studio work, then performing data sections and organizing data into categories, describing it into units, synthesizing, composing into patterns, choosing which ones are important, and will be learned, and making conclusions so that they are easily understood by themselves and others.

## DISCUSSION

### Game Technique of Drum Etek in Accompanying Dangdut Songs

The drum etek has the characteristic "tek" "dang" sound and "dut" sound as the main characteristic of dangdut music. Playing drum etek using both hands. The technique of producing a drum sound is named after syllabi, or based on the sound of a drum. The sound produced is divided into several sounds including; tek, no, tang, tung, dam, duk, dak, and ndut. The left hand plays the ndut drum (a large drum), while the right hand plays a drum tek (a small drum). The drum etek is hit using the fingers, especially the index finger of the middle finger, and the ring finger (finger stroke). In the production of certain sounds, the drum etek is also struck by using a palm (slap) and is hit with a finger (nail stroke). The following is an explanation of the production of the sound of the drum etek along with the position of the hand and fingerprinting

#### a. Sound of "Tek" (Closed Stroke)

In producing the sound of the drum game, etek is done by closed stroke, which is by hitting the membrane of the small drum using the index finger while the middle finger and ring finger hold the membrane to remove the hum from the membrane. A blow to produce a noise is done in a down stroke, ie the finger is not lifted back when hitting the membrane. Tech sounds are used in every game accompanying dangdut songs especially to give emphasis (accents). The way to produce a tek sound can be seen in the picture below:

**Figure 2 Finger Position to Produce Tech Sounds in the tect Drum Game**



#### b. "No" (Center Slap) Sound

In producing no sound in the drum game, etek is done by hitting the middle part of the small drum membrane which is coated with rubber with three fingers simultaneously. A blow to produce sound is not done in a down stroke, ie the finger is not lifted back when hitting the membrane but is held in the membrane to remove the hum produced by the membrane. This technique is also called slap center technique which is also found in conga musical instruments. Sounds are not usually played to accompany dangdut songs that are sub-genre dangdut koplo, especially in the bridge and fill in. Sound does not also function to give emphasis (accent) to the rhythm that is played. Here is a picture of how to produce noises in the drum game etek.

**Figure 3. Finger Position to Produce No Sound in the Drum Game****c. "Tang" Sound (Open Side Stroke)**

In producing a tang on the drum game, etek is done by hitting the membrane of a small drum that is not coated with rubber by using the index finger or middle finger (usually alternating between the two fingers). A blow to produce a tang is done by an up stroke, that is, the finger is immediately raised again after hitting the membrane. The effect produced by the up stroke technique is the occurrence of buzzing sounds produced by membrane vibrations. This technique in terms of percussion is also known as open side stroke. Tang sounds have a unique sound which is one of the characteristics of dangdut music. Sound tang is played in almost all dangdut songs except in the sub-genre of *dangdut koplo*.

**Figure 4. Position of the Finger to Produce Tang Sounds in the Drum Game****d. Tung Sound (Open Center Stroke)**

In producing tung sounds in the drum game, etek is done by hitting the membrane of a small drum which is coated with rubber using the middle finger. A blow to produce a tung is done by an up stroke, that is, the finger is immediately raised again after the finger touches the membrane. The effect produced by the game up stroke is the humming noise caused by the vibration of the membrane, especially in the rubber layer in the middle of the membrane. This technique in terms of percussion is known as the open center stroke. The sound of tung has a unique sound which is one of the characteristics of the game of dangdut koplo.



**Figure 5. Position of the Finger to Produce Tung Sound in the Ethical Drum Game****e. Sound of Dan (Open Center Stroke)**

The sound of the dam is produced by hitting the center of the large drum membrane using the right middle finger. The blow to produce the sound of the Dam is done by up stroke, that is, the finger is immediately lifted back immediately after the finger touches the membrane. Just like producing a sound, this sound production technique in percussion terms is called an open center stroke.

**Figure 6. Finger Position to Produce Dump Sounds on the Drum Game****f. Sound of Duk (Closed Stroke)**

A duk sound is produced by hitting the center of the large drum membrane using the right middle finger while the middle part of the membrane is pressed using the palm of the hand. The membrane that is pressed with the palm of the hand functions to reduce the humming noise produced by the membrane so that the resulting sound becomes short. A blow to produce a Duk sound is done by an up stroke, ie the finger is immediately lifted back immediately after the finger touches the membrane. Just like producing a tech sound, this sound production technique in percussion terms is called closed stroke.

**Figure 7. Position of the Finger to Produce Duk Sounds in the Drum Game**

**g. Dak (Center Slap) Sounds**

To produce a sound, the large etek drum is hit using the palm of the hand. A blow to produce a noise is done in a down stroke, ie the palm of the hand is not lifted back when hitting the membrane. Sounds are not usually used to give emphasis (accents) on the bridge (bridge).

**Figure 8. Position of the Finger to Produce the Sound of the Dak in the Game of the Drum**

**h. Ndut (Slide) Sound**

The sound of ndut is a very distinctive sound character in the accompaniment of dangdut songs. Sillaby, the sound of ndut is the name of "dangdut". To produce noise is done by hitting the drum membrane just as it produces a dam sound, while the membrane is still vibrating, the palm of the hand is shifted to the center of the drum while pressing the membrane. In terms of percussion this technique is called a slide. Slide techniques can also be found in the Indian tabla musical instruments and Sundanese kendhang in West Java. The sounds cannot be found on every dangdut song that uses drum instruments etek because the sound of ndut can be said to sound that characterizes dangdut songs.

**Figure 9. Position of the Finger to Produce Ndut Sounds in the Ethical Drum Game**

**i. Trill Technique**

Trill in drum games is done by hitting the edges of the small drum membrane alternately between the index finger, middle finger and ring finger quickly. This technique is rarely used in accompanying dangdut songs. This technique is only played on the ornament of the bridge for certain songs, especially Malay songs.



**Figure 10. Position of Finger for Drill Technique in Drum Etek Game**



#### **j. Soft Technique (Up Stroke)**

The nail stroke technique is done by flicking the small drum membrane by using the nails of the index finger, middle finger, ring finger and little finger alternately quickly. This technique is used as an emphasis (accent) at the beginning (intro), bridge section (bridge), and interlude section. This centil technique is widely played on dangdut songs as a rhythm ornament (ornament).

**Figure 11. Position of Fingertips for Sentil Technique (Increasing Stroke) in the Ethical Drum Game**

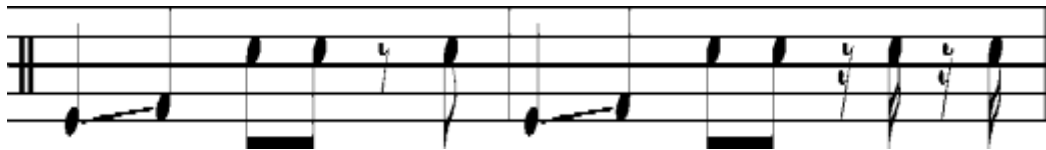


#### **The Rhythm Pattern of the Drum Etek**

Based on research data obtained from observations and analysis of rhythm patterns on drum players, it can be seen that there are 12 rhythm patterns in the drum game etek. Classification of rhythmic patterns is based on tempo, influence of regional songs, or several crosses with other music genres which later became the sub-genre of dangdut. The rhythm patterns found in the dangdut songs can be classified as: sentiment, 1/8 or medium, chalte, pure dangdut, dangdut balikan, rock-dut, pop-dut, santana, kuraca, keroncong, koplo, and campursari. Here is an explanation of some rhythm patterns in the drum game etek:

**a. Sentimental Rhythm Pattern**

Sentimental rhythmic patterns are usually played on songs that are sad or shy. The sentimental rhythm pattern is played in a largo. The sentimental rhythm pattern can be found in the song "Syahdu" which was popularized by Rhoma Irama and the song "Kandas" which was popularized by Evie Tamala. Here is a sentimental rhythm pattern notation on the drum game etek:

**Figure 12. Sentimentary Rhythm Pattern in the Ethical Drum Game****b. 1/8 Cadence Pattern (Medium)**

The 1/8 (medium) rhythm pattern is usually played on songs that are energetic. As the name suggests, this rhythm pattern is played in medium tempo (adante). Sentimental rhythmic patterns can be found in the songs "Lari Pagi" and "Adu Domba" which were popularized by Rhoma Irama. Here is the 1/8 (medium) rhythm pattern notation on the etek drum game:

**Figure 13. 1/8 (medium) Cadence Pattern in the Ethical Drum Game****c. Cadence Chalte Pattern**

The rhythm chalte pattern adopts the rhythm pattern of the tabla drum game from India. This rhythmic pattern is played in medium tempo (adante). The chalte rhythm pattern can be found in the accompaniment of the song "Gali Lobang Tutup Lobang" popularized by Rhoma Irama and the song "Let's Have Fun Together" which was popularized by Ridho Rhoma. Here is the chalte rhythm notation on the drum game etek.

**Figure 14. Rhythmic Rhythm Pattern in the Ethical Drum Game**

#### d. Pure Dangdut Rhythm Pattern

The pure dangdut rhythm pattern can be found on many dangdut songs. This rhythm pattern is usually played repetitively (repeatedly) so that it gives a monotonous impression. The pattern of pure dangdut rhythm can be found in the songs "Dawai Asmara", "Piano", "Waiting", and "Judi" which were popularized by Rhoma Irama. Here is a notation of pure dangdut rhythm patterns on drums etek games:

**Figure 15. The Rhythmic Pattern of Pure Dangdut in the Drum Game**



#### e. Dangdut Rhythm Pattern

The dangdut rhythm pattern is a development of pure dangdut rhythm patterns. This rhythm pattern is usually played varied in accompanying a song. Dangdut Balikan rhythm patterns can be found on the song "Last Night" and "Haram" which was popularized by Rhoma Irama. Here is the dangdut rhythm pattern notation back on the drum game etek.

**Figure 16. Dangdut Rhythm Patterns in the Ethical Drum Game**



#### f. Rock-Dut Rhythm Pattern

The rock-dut rhythm pattern adopts drum-set rhythm patterns in the accompaniment of rock songs. The songs of the sub-genre rock-dut usually play songs that are energetic (energetic). Rock-dut rhythm patterns can be found in the songs "Wakuncar" and "Liku-Liku" which were popularized by Camelia Malik, the song "Maling" which was popularized by Nita Thalia. Here is the rock-dut rhythm notation on the drum game etek.

**Figure 17. Rock-Dut Rhythm Patterns in the Etek Drum Game****g. Pop-Dut Rhythm Pattern**

The pop-dut rhythm pattern has a shape that is almost the same as the pure dangdut rhythm pattern. The difference between pure dangdut and pop-dut is found in the interaction of the rock-beat rhythm played by the drum set. Between the patterns of pop-dut rhythm on drum etek and rock-beat on drum-sets there are interlocking attachments to pop-dut genre songs. The pop-dut rhythm pattern was found in the song "Muara Kasih Bunda" which was popularized by Erie Susan and the song "Cinta dan Dilema" which was popularized by Ikke Nurjanah. The following is a pop-dut rhythm notation on the drum game etek:

**Figure 18. Pop-Dut Rhythm Patterns in the Ethical Drum Game**

latin genre songs. The Santana Irama pattern was found in several songs created by Rhoma Irama. One of the songs with the rhythmic pattern of Santana is the song "Begadang Dua" which was popularized by Rhoma Irama. Based on Momo's opinion (interviewed on February 15, 2016), the santana rhythm pattern is the most complex rhythm pattern and difficult to play because it requires more concentration compared to other rhythmic patterns. The following is the santana rhythm notation in the drum game etek.

**Figure 19. The Santana Rhythm Pattern in the Etek Drum Game****i. Kuraca Rhythm Pattern**

The rhythmic pattern of the kuraca adopts the rhythmic pattern "Joged" in the game of drum drum or also known as the ronggeng drum, which is a drum found in traditional Malay art. In accordance with the findings, the kuraca rhythm pattern can be found in dangdut songs which are closely related to traditional Malay songs. The kuraca rhythm pattern can be found on the song "Tanjung Katung" which was popularized by Iyeth Bustami and the song "Terserah Kita" popularized by Rhoma Irama. Here is the kuraca rhythm pattern notation in the drum game etek

**Figure 20. Rhythmic Patterns in the Game of Drumming****j. Keroncong Rhythm Pattern**

As the name implies, this rhythm pattern adopts a rhythm pattern in the accompaniment of keroncong songs. This rhythm pattern is also played to accompany keroncong songs by the Teluk Aru music group in the town of Pangkalan Brandan. The keroncong rhythm pattern on the drum game etek can be found on the song "Lir-Ilir" which was popularized by Emha Ainun Najib and the song "Bengawan Solo" created by Gesang. Here is a keroncong rhythm notation on drums.

**Figure 21. Keroncong Rhythm Patterns on the Ethical Drum Game**

The coupling rhythm pattern was adopted from the Sundanese kendhang game in West Java. Even so, the sub-genre was more popularized by Pantura dangdut groups from East Java. Koplo genre songs usually speak East Java as in the songs "Buka Sitik Jos", "Oplosan", and "Kereta Malam" which were created by Nur Bayan and more popularized by Soimah during the YKS program on TransTV in 2013. According to Sarto (interviewed on February 15, 2016), almost all songs can be accompanied by a koplo dangdut rhythm pattern, but the tempo of the song must be adjusted. The following is the koplo rhythm notation on the drum game etek.

**Figure 22. The Koplo Rhythm Pattern on the Ethical Drum Game**



#### k. Mixed Rhythm Pattern

As the name implies, this rhythm pattern adopts rhythmic patterns in the accompaniment of campursari songs, especially in Javanese drumming. The campursari rhythm can be found in some campursari songs which are often played by the Teluk Aru music group including the songs "Prahu Layar" and "Stasiun Balapan" which were popularized by Didi Kempot. Here is the campursari rhythm pattern notation on the drum etek game

**Figure 23. Patterns of Irama Campursari in the Drumming Game**



## CONCLUSION

The technique of producing drum sounds is named after syllabi it sounds, or based on the sound of a drum. The sound produced is divided into several sounds including; 1) tek sound, 2) no sound, 3) sound of tang, 4) sound of tung, 5) sound of dam, 6) sound of duk, 7) sound not, 7) sound of ndut. The technique of playing it more uses the fingers, especially the index finger of the middle finger, and the ring finger (finger stroke). In the production of certain sounds, the drum etek is also struck by using a palm (slap) and is hit with a finger (nail stroke). The drum rhythm pattern of etek contains 12 rhythm patterns and is classified according to tempo,



influence of songs, or several crosses with other music genres which later become sub-genres of dangdut. The rhythm patterns found in the dangdut songs can be classified as: sentiment, 1/8 or medium, chalte, pure dangdut, dangdut balikan, rock-dut, pop-dut, santana, kuraca, keroncong, koplo, and campursari.

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