


A Review of the Structure and Meaning of the Song Dendang Dikideng by Alfred Gare ft Pax Group

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Article Details	ABSTRACT
<p>Article History</p> <p>Received April 21st, 2025 Revised May 6th, 2025 Accepted May 8th, 2025</p>	<p>Dendang Dikideng is a song originating from the city of Maumere, Sikka district, East Nusa Tenggara. This song was created by Alfred Gare and composed together with the Pax group.</p> <p>The purpose of this research is to find out the song structure in the form of motifs, phrases, and periods, as well as the meaning of this song. This research was conducted using a descriptive qualitative method. The research was conducted at the researcher's house, music reading room, St Gabriel Maumere High School, Sikka Regent Office and Banyu Urip, Ior. The subjects in this research are Alfred Gare and the Pax Group. Sources of research data were obtained through informant interviews, observation, and documentation. Data analysis techniques are data reduction, data presentation, and conclusion.</p> <p>The results in this study are the structure of the song Dendang Dikideng, opened with an Intro, verse 1, verse 2, and a reff, after the reff continued with folk song singing and repeated the reff, an interlude, verse 2, a reff, continued with folk song singing, a reff, and closed with an outro. The song Dendang Dikideng is divided into three parts, namely part A, part B, and part C. Each part consists of motifs that then form a motive that is then formed into a song. Each part consists of motifs that then form a phrase and period. This song tells about culture and as a medium of self-identity of the people of East Nusa Tenggara (FLOBAMORA), who, on average, have dark skin</p>
<p>Keywords</p> <p>Dendang Dikideng Structure Meaning</p>	<p>The article is an open-access article under the licence CC BY-SA.</p> 
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1. INTRODUCTION

Music is familiar in human life from the past until now. Music is one of the means for humans to translate and express the beauty that is in the hearts and minds of humans. (Moh Muttaqin, 2008: 15) argues that, "Music is a work of sound art in the form of a song or musical composition that expresses the thoughts and feelings of its creator through the elements of music, namely rhythm, melody, harmony, form, and song structure and expression as a unit".

Music is grouped into three parts, namely vocal music, instrumental music, and a combination of the two. Vocal music is music produced from the human voice. In contrast, instrumental music is a musical composition without verses in the form of any instrument, and vocal music is a combination of vocals and instruments. Music that has lyrics and can be sung is called a song (Astra, 2015).

In general, a song can be interpreted as a series of tones combined with a harmonious rhythm and complemented by poetry that forms a beautiful harmonisation. (Yanti et al., n.d., 2021) Says that "Song is an art in the form of tones or sounds combined with rhythm and accompanied by musical instruments, so that it can be listened to by many people". Songs are also present as a language that can be used to communicate that bringing satisfaction and certain feelings towards cultural values. The song elements used in shaping a song to make it more meaningful and beautiful are themes, motifs, phrases, cadences, song climaxes, and coda. A beautiful song must have structures that form (Sektian, 2016).

Song structure is the arrangement of musical elements in a song and produces a meaningful song composition. The basis in the formation of a song includes repetition of one part of the song (repetition), repetition with various changes (sequences, variations), and the addition of new parts that are different or

opposite (contrast) by always paying attention to the balance between repetition and change, so that the song structure plays a vital role in the formation of a song (Jamalus in (Pratomo, 2015)).

(Homer, 2012) In his book, it is said that the first song created by humans was the Syrian Hymn with the title Hymn to Creation. It is estimated that this song was made around 3,400-4,000 years ago. This song is written in the Cuneiform language. In the 17th century, classical music began to appear. The development of songs in the world is very rapid, starting from the colour and style of music, evidenced by the flow of music and new techniques, as well as technology and social media that play an important role in enriching the sound and making songs grow, and people who are increasingly creative in producing songs.

Every song must have lyrics or poetry. Song lyrics have a message that the songwriter wants to convey in the form of words or sentences used to describe a particular atmosphere and imagination to song lovers, who can give various meanings.

Lyrics are beautiful melodies and have a deep meaning to be heard by the public, especially among teenagers, so that through song lyrics, a songwriter can communicate with their listeners (Pratiwiningsih & Arifin, 2024).

This can be because the lyrics in a song have an appeal in terms of language and sentence structure. Music in its development is adjusted to the tastes of the community, so that music is different from other arts so and it has its charm and provides new nuances for the development of art in Indonesia. The songs that we can hear as an entertainer for us not only use the National language or International language, but there are also songs produced in regional languages. The use of local language in a song, aims to make the song has a characteristic, as a medium of communication, as well as a medium of cultural preservation.

One of the musicians and music groups that are still active and still use local languages as one of the languages in each of their works is Alfred Gare and the PAX Group. Alfred Gare and PAX Group's most widely heard work to date is the song Dendang Dikideng. This song is the fourth song created that was published to the broader community. In the song created, most of them use the Sikka and Nagakeo regional languages, not forgetting Alfred Gare and Pax Group include two folk songs originating from Maumere and Nagakeo and aim to revive regional songs that are almost extinct and introduce the culture in the song to many people, and can be unique in the midst of the development of world music.

The author uses the song structure of Dendang Dikideng because the song Dendang Dikideng contains musical elements consisting of motifs, phrases, sentences, or periods. The elements of the song Dendang Dikideng have verses and chants such as "e lele, elero", then combined with other lyrics and become one beautiful and meaningful song composition, as well as the use of rap that uses the daily language of the Maumere community, which characterises this song. In this era, the song Dendang Dikideng is often found at family events, weddings as a medium of entertainment and not infrequently also found in joint gymnastics activities.

The rhythm of the song is cool and seems excited to make this song favoured by all circles. The use of local language that seems simple and the musical structure that seems simple in the song, which is of interest to researchers to conduct research with the title "Review of Structure and Meaning Lagu Dendang Dikideng Karya Alfred Gare Ft Pax Group.

2. METHOD

The research method that will be used in this research is qualitative. According to Jaya (2021, p. 110), qualitative research is research that is conducted thoroughly and focuses on an object. The consideration of researchers using qualitative research methods is because with this method, researchers can solve the formulation of existing problems based on valid data in the form of written words. This research aims to examine the structure and meaning contained in the song Dendang Dikideng.

The primary data in this study are the sheet music of the song Dendang Dikideng which has been transcribed by researchers into sheet music using the sibelius application, supporting data used are articles, journals, books, interview data and observations of videos related to the structure and meaning of songs and will be used as support for the primary data. The data collection techniques used by researchers are interviews, documentation, and observation.

Researchers applied semi-structured interviews to find valid data about the structure and meaning of Dendang Dikideng songs. The semi-structured interview method is a type of interview that is included in the in-depth interview category, where this interview is freer than structured interviews, so that the interviewee can be asked for opinions and researchers can find problems more openly (Mahbubah & Putri, 2020). Researchers need opinions from sources in accordance with the list of questions compiled to help researchers answer problem formulations. Researchers conducted interviews with Alfred Gare as the songwriter, Moh. Isfanhari to obtain valid data about the song structure, Romy Keo to obtain data related to the consideration of the use of instruments, because the resource person is a producer of AtManRE and Sony Koda, as a resource person who will provide data on the meaning of the song Dendang Dikideng.

Observation is one of the empirical scientific activities that is based on the facts of the field or text, through the experience of the five senses, without using manipulation.

Field or text, through the experience of the five senses without using manipulation (Hasanah, 2017). Observation is done by observing the object of research to obtain valid data. Researchers conducted data observation techniques in the form of videos of Dendang Dikideng songs on YouTube and sheet music of Dendang Dikideng songs, then documentation in this study in the form of sheet music and videos that have been published on social media.

Researchers apply data analysis techniques from Miles and Huberman (Sugiyono, 2022, p. 132), explaining that the data analysis technique carried out is interactive data analysis and takes place continuously, so that no new data is obtained. Miles and Huberman also explained that there are three parts to the data analysis process, namely: reduction, data presentation, and conclusions.

3. RESULT

Song Structure of Dendang Dikideng

Song structure can be interpreted as a pattern or design that produces works of art. This is in accordance with the opinion of (Stein, 2016, p. 5), which says that "Structure or form is a pattern or design. The function of form is to make music scientific and communicative by arranging its regular materials- melody, harmony, counterpoint, rhythm, tempo, dynamics, and colour (sound). Song structure is the arrangement of musical elements in a song and produces a meaningful song composition. A song has a form or Structure consisting of a sentence (verse or bridge), pattern, motif, refrain (repetition), segment, theme, interlude, and so on (Sholihul, 2019).

Dendang Dikideng is a song from Maumere, East Nusa Tenggara. Alfred Gare and the Pax Group created this song. The song Dendang Dikideng was proposed and recorded at the end of October at ATMANRec studio, the initial lyrical idea was written by Alfred Gare and composed together by Pax Group, including Mr Romi Keo, Mr Sonny Koda, and Mr Jefni. The song Dendang Dikideng was then uploaded on the youtube platform on 5 November 2019 which lasted 5 minutes 12 seconds and was watched by 14,550,664 viewers. The Structure of the song Dendang Dikideng consists of:

Intro

Intro stands for *introduction* in English, which means introduction. So, this part of the song is empty but serves to open or introduce a song to its listeners (Manalu et al., 2025). The song Dendang Dikideng begins with a 17-second *intro* that opens with a cappella singing using the local language and combines the two folk songs from Maumere and Bajawa to introduce the language and culture in the song.

Verse

Verse is an introduction to a song before the song goes into the Chorus, it can also be called a couplet (Habib, 2021) Verse in the song Dendang Dikideng starts at 0:18-1:10. Verse is divided into two, namely at 0:18-0:34 is the first verse and 0:35-1:09 is the second verse. Lagu Dendang Dikideng in block notation consists of 24 beats contained in beats 7-30. Verse 1 is found in beats 7-14, while verse two is found in beats 15-30. In the song structure of Dendang Dikideng, verse I is included in section A, while verse II is included in section B.

Reff

The chorus is the part of the song that is often repeated and is the central part of the song. Refs contain repetitions of words that are usually used in other parts of the song to repeat in this section. The repetition notation and verse are the same (Fadhil et al., 2019). In the song Dendang Dikideng, the chorus starts from 1:10-1:36. In block notation, the song Dendang Dikideng consists of 12 beats found at 31-42 beats. The song structure in the chorus is in section C.

Interlude

An interlude is a blank section in a song, like an intro, but in the middle of the song. This interlude provides variety or an interlude between vocals. Interludes are usually played by melodic instruments (JASMINE, 2014). The interlude in the song Dendang Dikideng starts at 2:30-2:46. In block notation, the song Dendang Dikideng consists of 8 beats contained in beats 68-75. The interlude in this song uses more modern musical instruments. The musical instrument contained in the interlude then repeats in the outro.

Outro

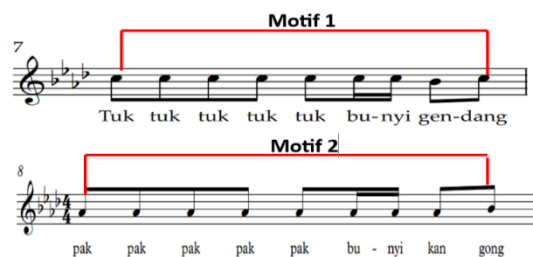
The outro is the closing part of a song that contains musical instruments. The outro also functions so that the song ends smoothly, and does not stop abruptly. Usually, the ending displays characteristics and has an element of climax (Isbah & Wiyoso, 2019). In the song Dendang Dikideng, the outro is found at 4:51-5:11. In block notation, this song is found at 133-140 beats and consists of 8 beats. The musical instrument in the outro is a repetition of the interlude section.

After the chorus, the song continues with a folk song and repeats the chorus, interlude, verse 2, chorus, followed by a folk song, chorus, and closed with an outro, so the structure pattern that can be concluded is A-B-C-B-C-C. The structure of a song is divided into three parts consisting of motifs, phrases, and periods.

Motif is the smallest element in a song that has a rhythmic pattern or a combination of rhythmic and melodic patterns, which is small or short but has meaning and consists of 2 to 4 beats, (Jamalus in (Gutama, 2020))—a collection of several motifs which will then form a phrase. Phrases are divided into two parts, namely the question phrase and the answer phrase. The question phrase is marked by an end boundary that gives the impression of a temporary stop. In contrast, the answer phrase is marked by an end boundary that gives the impression of completion (Haryu, 2013). The combination of these two phrases then forms a sentence or period. (Prier in (Alamsyah & Lumbantoruan, 2022)) The period is a visible unity; at the end of the sentence, there is an impression of 'something finished'. The song dendang dikideng consists of 140 beats which are divided into three major parts namely part A, part B and part C.

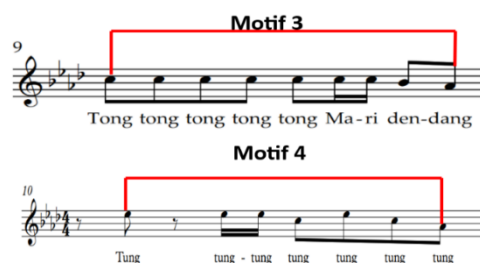
Part A

Section A consists of 8 measures, 7–14, and has 2 periods. Each period consists of 2 phrases, namely the question phrase and the answer phrase. Each phrase consists of 2 motifs, namely motifs 1 and 2 as question phrases, motifs 5 and 6 as question phrases, while the answer phrases are contained in motif 3 and motif 4, motif seven and motif 8. Motifs 5-8 are processing motifs 1-4. This motif processing is called literal repetition. Motive 1 in part A consists of 1 beat, namely beat 7, which starts with the tone C and closes with the tone C. Motive 2 in part A consists of 1 beat, namely beat 8, which starts with the tone As and is closed by the tone Bes. Motifs 1 and 2 then form an interrogative phrase. In motif one and motif two, there is a motif processing called a descending sequence. The descending sequence occurs in motif 2, where this motif repeats motif one at a lower pitch level.



Motifs 1 and 2 part A

In section A, there is also an answer phrase consisting of motifs 3 and 4. Motif 3 in section A consists of 1 beat, namely beat 9, which opens with a C note and closes with an A note. Motive 4 in part A consists of 1 beat, namely beat 10, which opens with the note Es and is closed by the note Bes. In motifs one and three, there is a motif processing called interval reduction. Interval reduction occurs at tone C contained in the seventh beat of motif 1 to tone A in the ninth beat of motif 3.




Motifs 3 and 4 part A


Part B

Part B is the second part of the song Dendang Dikideng. This part consists of 16 beats, from beats 15-30. This part has 3 periods, each period consists of 2 phrases, namely the question phrase and the answer phrase. The question phrase is found in motif 1-2, motif 5-6, motif 9-10, and motif 13, while the answer phrase is found in motif 3-4, motif 7-8, and motif 11-12. Motive 1 in section B consists of 2 beats, namely beats 15-16. This motif begins with an Es tone and ends with an As tone. Motive 2 consists of 2 beats, namely beats 16-17, which opens with an F tone and is closed by an A tone. The two motifs then form a phrase called an interrogative phrase.

Motif 1




Motif 2



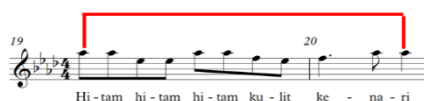
Motifs 1 and 2 part B

In motif 3, part B consists of 1 beat, namely beat 18, which opens with the tone Es and is closed by the tone Bes. Motive 4 in section B consists of 2 beats, namely beats 19-20, which are opened with the tone As and closed by the tone As. The two motifs then form a phrase called the answer phrase. In the 16th and 20th beats, there is a motif processing called literal repetition. Literal repetition occurs at time 16 without any variation at time 20. In contrast, in motif 4 part B at time 19, there is a motif processing called an ascending sequence, where this motif repeats motif one at time 15 at a lower pitch level.

Motif 3



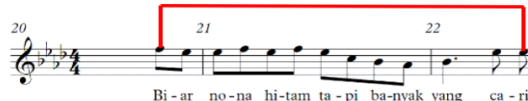
Motif 4



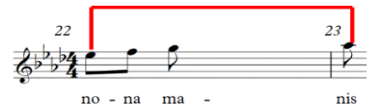
Motifs 3 and 4 part B

In motif 5, part B consists of 3 beats, namely beats 20-22, which begin with the tone F and end with the tone Es. Motif 6 consists of 2 beats, namely 22-23 beats, which are opened with Es tones and closed by As tones. In motif five beat 21, there is a processing motif called the ascending sequence. The ascending sequence occurs at 21 beats of motif five, which is repeated in motif 2, part B, at 17 beats at a higher pitch level.

Motif 5

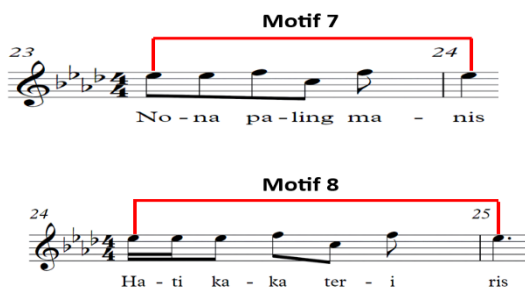


Motif 6



Motifs 5 and 6 part B

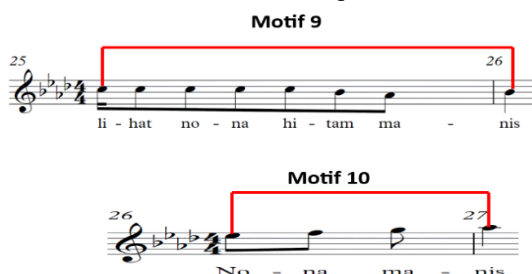
The answer to the question phrase is contained in motifs seven and 8. In motif 7, part B consists of 2 beats, namely beats 23-24, which are opened with Es tones and closed by Es tones, while in motif 8, part B consists of 2 beats, namely beats 24-25, which are opened with Es tones and closed by Es tones.



Motifs 7 and 8 part B

In motif 9 part B consists of 2 beats, namely beats 25-26 which are opened by the tone C and closed by the tone Bes, while in motif 10 consists of 2 beats consisting of beats 26-27 which are opened by the tone Es and closed by the tone As. The two motifs then form a phrase called the question phrase.

Motifs 9 and 10 part B



In motif 10-13, part B is a form of processing motif 6-9, part B. This motif processing is called literal repetition or repetition as a whole in motifs 6, 7, and 8 contained in beats 22-26, without any variation in motifs 10, 11, and 13 contained in beats 26-30. In motifs 8 and 12, there is a motif processing called tone value reduction. The reduction in tone value occurs in the $\frac{1}{2}$ tap Es tone found in the 24th beat of motif 8, to the $\frac{1}{4}$ tap Es tone in the 28th beat of motif 12.

Motifs 8 and 12 part B



In addition to these two motifs, there is also one other motif that becomes an interrogative phrase, namely motif 13. Motif 13 consists of 2 beats, namely beats 29-30, which are opened by the tone C and closed by the tone Bb. This motif is a form of phrase deviation because it stands alone without any other motifs. The deviation in question is a type of phrase deviation that is too long, but it does not make this song strange. (Prier, 2020) explains that deviation in a song is not a problem, because a repeated motif causes the extension in this phrase



Motif 13 part B

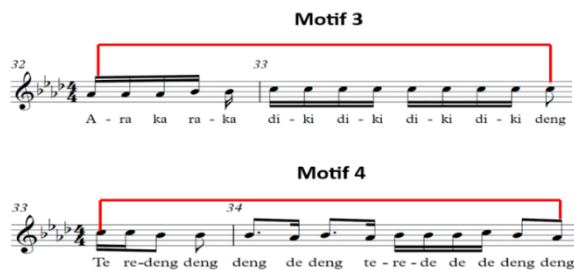
Part C

Part C is the final part of the song Dendang Dikideng. This part consists of 12 beats, namely beats 31-42. Part C in the song Dendang Dikideng consists of 14 motifs, namely motifs 1 to 12. This section consists of 3 periods, each period consists of 2 phrases, namely the question phrase and the answer phrase. In Motif 1, the C section consists of 1 beat, namely beat 31, which opens with a C tone and is closed by a C tone; then Motif 2 consists of 2 beats, namely beats 31-32, which are opened with a C tone and closed by an A tone. The two motifs then form a phrase, namely the question phrase



Motifs 1 and 2 part C

Motifs 3 and 4 are the answer to the question phrase. Motive 3 part C consists of 2 beats, namely beats 32-33, which begins with the tone As and ends with the tone C. Motif 4 part C consists of 2 beats, namely beats 33-34, which begins with the tone C and ends with the tone As. In motif three, there is a motif processing called a descending sequence. The descending sequence occurs in measure 32 of motif three, which is a repetition of motif 2 in measure 31.



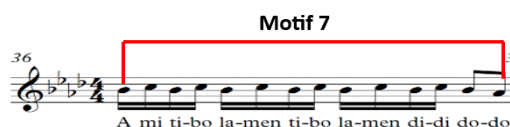
Motifs 3 and 4 part C

In motif 5, part C consists of 1 beat, namely beat 35, which opens with the tone C and closes with the tone AS, while motif 6 is a form of processing in motif 5. The processing of this motif is called literal repetition or repetition in full of motif five without any variation in motif 6. These two motifs then form a phrase, namely the question phrase.



Motifs 5 and 6 part C

In motif 7, part C consists of 1 beat, namely beat 36, which is opened with the tone Bes and closed by the tone As, while in motif 8, part C consists of 1 beat, namely beat 37, which is opened with the tone Bes and closed by the tone As. Both motifs are answers to question phrases in motifs 5 and 6.



Motifs 7 and 8 part C

In Motif 9, part C is a form of processing on Motif 8. The processing of this motif is called literal repetition or complete repetition of motif eight without any variation in motif 9. In motif 10 consists of 1 beat, namely beat 38 which opens with an As tone and is closed by an As tone. The two motifs then form an interrogative phrase.



Motifs 9 and 10 part C

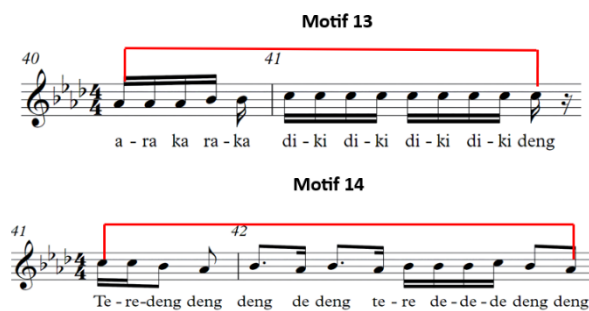
Motif 11 and motif 12 are the answer to the question phrase in motifs 9 and 10. This motif is a form of processing of motifs 1-2. The processing of this motif is called literal repetition or complete repetition of motifs 1-2 without any variation in motifs 11-12.



Motifs 11 and 12 part C

In motifs 13 and 14, part C is a form of processing motif. 3 and in motifs 4 and 14, there is a motif processing called literal repetition. Literal repetition occurs in motif four without any variation in motif 14, while in motif three and motif 13, there is a motif processing called pitch value reduction.. The reduction in

tone value occurs in the tone C, which is worth $\frac{1}{2}$ tap found in the 32nd beat of motif 3, to the tone C, which is worth $\frac{1}{4}$ tap in the 41st beat.



Motifs 13 and 14 part C

Song Meanings

A song is a primary song/melody, which also means a musical work to be sung or played with specific patterns and forms (Banoe in Reki & Yensharti, 2020). After the author describes the lyrics and translation of the song "Dendang *Dikideng*" by Alfred Gare Ft Pax Group, the following is a semiotic analysis based on Ferdinand de Saussure's theory. Ferdinand de Saussure said that language can be interpreted as a sign system (Culler, 1996). (Marbun, 2020: 16) adds that the relationship between the selection of sounds or the choice of a series of sounds with the objects and concepts in question cannot explain the relationship between the two signs. The relationship between these two signs can be known or can be learnt directly from the culture or the culture in question.

The song Dendang Dikideng tells about culture from various aspects, such as the playing of traditional musical instruments described by the composer by playing the lyrics *Tuk tuk tuk tuk Bunyi gendang Pak pak pak pak pak Bunyikan gong Tong tong tong tong Mari dendang Tung tung tung tung tung*. The musical instrument described in the song lyrics is a traditional musical instrument from Maumere, namely gong waning. Gong waning is usually used as a dance accompaniment in traditional dances such as papak, sakalele, bladubabat, which aims to invite listeners to dance together.

The song Dendang Dikideng is also interpreted as a medium of self-identity of the people of NTT (FLOBAMORA), which is described by a beautiful, sweet woman, liked by many people. However, it has dark skin and is likened to the skin of a walnut. Generally, the skin of a walnut is black. The inside is white, here the creator wants to illustrate that although the average person from NTT has dark skin, curly hair and a scary face, the heart of the people of NTT is very kind, friendly and very accepting of differences and describes the soul of a young person who is bright and full of enthusiasm in working to make his parents and region proud. This has been described by the composer himself, Alfred Gare, where he has created folk songs using more modern music which aims to introduce the culture in the song to many people.

The cultural aspects contained in this song are found in two folk songs that are included in the song Dendang Dikideng, namely *Uma Morung Mate* and *Nio Koi*. Both songs come from Maumere and Bajawa. The song *Uma Morung Mate* was born from a folktale entitled *Du'a Nalu Pare*. This poem has a vast meaning about the origin of rice, where the community worships the rice that comes from a girl who was sacrificed to save a village hit by famine, so that at that time, the community really appreciated a grain of rice because of the sacrifice of a girl. They valued women so much because it was women who gave them their first life.

The word *umang morung mate*, if translated straight, would sound strange, which means garden/field (*uma*), hunger (*morung*), death (*mate*). In the *Du'a nalu pare* folklore tells that:

"After a week, the grandfather who came in the man's dream came again. However, in the dream, the grandfather told the man to go and see his garden. The next day, the man invited his wife to go to their garden. Finally, he and his wife went. When they arrived at the farm, to their surprise, their farm was overgrown with rice, which in the Sikka language is called "pare" or seed food. They called all the villagers to harvest food together". (Transcript of *Dua Nalu Pare* folklore. Documentation: Appendix of folklore)

In the song, the lyrics of the song *Uma morung mate tota tana wawa dota, Uma morung mate tota tana wawa dota* which means let us slice the rice from this year's garden, were then included in the song Dendang Dikideng.

In the song *Nio Koi*, if interpreted in Indonesian, it means a coconut that is measured/shredded. Shaved coconut is a very specialised food for the people of Bajawa. In ancient times, for the Bajawa people, kukur coconut was a delicious food, because it was usually mixed with rice, tubers, and vegetables, so it was interpreted as togetherness, kinship, and the joy of the Bajawa people when consuming kukur / grated coconut (*Bere nio koi eee*)

4. CONCLUSION

The song structure of Dendang Dikideng consists of an Intro, verse 1, verse 2, and a refrain. After the reff continues with the singing of folk songs and repeats the reff, interlude, verse 2, reff, continues with the singing of folk songs, reff, and closes with an outro. In the song structure section of Dendang Dikideng, verse one is included in section A, verse two is included in section B, and Refrain is included in section C and becomes three large sections consisting of section A, section B, and section C which then repeats with the A-B-C-B-C-C pattern.

Section A consists of 8 beats, namely beats 7-14, and there are 2 periods composed of 2 question phrases and answer phrases, and each phrase has two motifs. In this section, there are eight motifs. Part B consists of 16 beats, namely beats 15-30, and there are 3 periods. Each period consists of 2 phrases, namely the question phrase and the answer phrase, and there are 13 motifs. Part C consists of 12 beats, namely 31-42 beats, and consists of 3 periods, each period consisting of 2 phrases, namely the question phrase and the answer phrase. Part C in this song consists of 14 motifs. In this song, there are five types of motif processing, namely literal repetition, ascending sequences, descending sequences, interval reduction, and pitch value reduction. In the song Dendang Dikideng, there are also deviations, namely phrases that are too long.

The meaning of the song Dendang Dikideng uses Ferdinand de Saussure's Semiotics theory. The song Dendang Dikideng tells or describes culture in various aspects, such as traditional musical instruments (*Gong Waning*), typical food, habits, traditions, spirit, and as a medium of self-identity of the people of East Nusa Tenggara (FLOBAMORA) who, on average, have dark skin.

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