



CrossMark

E-ISSN [2655-2205](#)

Submitted date : 2024-02-08

Revised date : 2024-07-08

Accepted date : 2024-08-20

Correspondence Address:

Institute Of The Art Surakarta (Isi Surakarta), Indonesia

E-mail:

[pakbhe090@gmail.com](mailto:pakbhe090@gmail.com)

## Adoption of New Pallapa Style Dangdut Game Pattern in the Dangdut Musician Community in Selo District, Boyolali Regency

Suranto<sup>1</sup>, Bondan Aji Manggala<sup>2</sup>

<sup>1</sup> Institute Of The Art Surakarta (Isi Surakarta), Indonesia

<sup>2</sup> Institute Of The Art Surakarta (Isi Surakarta), Indonesia

Email: [pakbhe090@gmail.com](mailto:pakbhe090@gmail.com) , [bondanmanggala@gmail.com](mailto:bondanmanggala@gmail.com)

### Abstract:

This study explores the adoption of the Pallapanan style of dangdut music by musicians and music communities in Selo, Boyolali District, Central Java. Originating from the "New Pallapa" music group in East Java, the Pallapanan style is characterized by unique playing patterns, particularly in rhythm keyboards, *ketipung* drums, and bass instruments, which distinguish it from other dangdut music styles. This research investigates the distribution of the Pallapanan style, forms of its adoption, and the impacts on the adaptive behavior of Selo's musicians and dangdut music community. The study employs a qualitative approach, drawing on Ghuftron and Rini's psychological adaptation theory, which frames adaptation as self-regulated behavior in response to environmental challenges or threats to well-being. Data were collected through interviews, field observations, and analysis of online media content showcasing "New Pallapa" performances. Findings reveal that internet media, particularly recorded videos of "New Pallapa" performances, is the primary driver of the Pallapanan style's spread in Selo. The adoption process involves imitating playing patterns, instrumental techniques, and vocal styles. This adaptation has led to skill development among musicians, the creation of job opportunities, and shifts in audience behavior, highlighting the transformative impact of this stylistic adoption on the local dangdut scene. This study contributes to the understanding of musical adaptation and cultural diffusion in the context of regional music trends, providing insights into the interplay between digital media, community practices, and artistic evolution in traditional music genres.

**Keywords:** Adoption, Community Selo Boyolali, Dangdut Music, Musicians and Dangdut, Pallapanan Style.

## 1. INTRODUCTION

Adoption is one of the behavioral symptoms motivated by the importance of adaptation. Adaptation is an adjustment or adjustment to something else or what already exists. According to Salim (2010: 107) in the journal "Adaptation of Dangdut Rhythm Patterns in Percussion Ensembles" said that, adaptation is the use of dangdut music idioms that are manifested in musical compositions. Adaptation will produce new musical compositions to be appreciated by the wider community. Dangdut music is one of the music genres that seems to adapt frequently, and currently dangdut music is one of the most popular music, both among children, adults and the elderly. Music is the appreciation of the human heart which is expressed in the form of regular sounds in melody or rhythm and has beautiful elements or harmony. (Sunarko in Sila Widhyatama 1985:5).

Various forms of styles or works, adaptations to dangdut music that have developed have become one of the factors in the development of dangdut music until today. The development of dominant dangdut music has experienced a shift and development of musicians' creativity in making or creating based on adaptation



patterns even with other music genres. Generally, shifts or changes in dangdut music that originate from creative patterns of adaptation occur in elements of arrangement, slang, and also songs. These three things often experience developments from time to time not only in the category of popular artists but also occur in local dangdut musicians who try to adapt changes in the dimensions of their work, arrangements and songs that they perform or even they invent. Some creative successes from music adaptations made by musicians or dangdut groups sometimes become a trend in the style of dangdut music in a certain period. Then, dangdut musicians will always imitate the trend that was developing at that time, finally the development spread so that it can be seen by other musicians and can provoke musicians to imitate it. That's how the popularity pattern of a successful musical adaptation in the dangdut music genre in Indonesia is.

The dangdut music group "New Pallapa" is a dangdut music group from East Java that has created or worked on the arrangements and patterns of dangdut music games from the adaptation process that they did. The creation process can be based on the musician's sense of enthusiasm and new ideas to create something new. (Imam Kristianto's Thesis, 2017: 39). The success of the creation of arrangements and game patterns for Pallapanan-style dangdut music has become very popular and is widely imitated by other dangdut music groups, even for music groups outside the East Java region. The creative result of the adaptation in the form of arrangement styles and game patterns created by the "New Pallapa" group was then dubbed as the Pallapanan style. This style of pallapanan has differences in some instruments and playing patterns from the forms of arrangement and playing patterns in other dangdut music styles.

New Pallapa has many fans, due to the strong rhythm of dangdut music (Jarmani 2020: 43). This pattern of pallapanan games appeared around 2013, reported from observation data through a youtube channel called "Mizan Gbs Smart" precisely during the OM dangdut group. Pallapa performing at "Manding Pucakwangi Pati"<sup>1</sup>. In the video recording which lasts 14:13, presents a song titled TKW. In the video recording, it can be clearly seen that the difference in playing style, especially in the *fill in* part of the drum instrument which provides a hint for a change of style, which is then followed by *rhythm* keyboard instruments and bass instruments.

In Boyolali Regency, precisely in the Selo District area, there are several dangdut music groups that participate in working on or adapting this Pallapanan style. It is possible that these groups in the Selo area of Boyolali Regency, Central Java are followers of the popularity of the "New Pallapa" group from East Java. Several dangdut music groups from Selo, Boyolali that are recorded to play the Pallapanan style include Dhehan and Gaswera. The two bands often apply the Pallapanan style of play when performing a song during performances or rehearsals.

1

<https://youtu.be/D-hQCQN1Rec?si=e2LuQXHR8Hp1NOol>

The problems raised in this study will focus on explaining the phenomenon of musical adoption related to the process of imitating, processing, and developing musical styles from dangdut music groups in Selo Boyolali to the Pallapanan style which is actually also the result of musical adaptation. The purpose of writing this article is to examine

the problem of style distribution, the form of style adoption, including the impacts that occur on the adaptation behavior of musicians and the dangdut music community in Selo Boyolali.

## 2. METHOD

This type of research is included in the type of qualitative research. Qualitative research is a type of research that aims to understand a form of social problem or symptom by providing a comprehensive overview of the process that occurs in the symptom of interest. In addition, qualitative research is also called a description (Soerjono Soekanto in Mulat Wigati Abdullah 2008: 63).

Qualitative techniques or methods according to Soerjono Soekanto are historical, comparative, and case study methods. The historical method is a step that uses analysis or events in the past to formulate various general principles. The comparative method is a method that attaches importance to comparisons between various societies and fields. This is useful for obtaining differences, similarities, and causes of a problem case. The case study in the research is a stage to study as deeply as possible one of the real symptoms that occurs in society. Case studies can be used to obtain a situation of local community groups, institutions, and individuals (Soerjono Soekanto in Mulat Wigati Abdullah 2008: 63).

In this case, the qualitative method approach of the case study was carried out with an interpretive descriptive approach which was directed to examine the symptoms of interactive behavior between a number of music actors, communities or music groups and dangdut audiences in the Selo Region, Boyolali who adapted the pattern of style music playing.

This qualitative research will utilize data based on field data. The types of field data used are library data, direct observations, interviews, and virtual document studies, especially from Youtube media. Observations were made to gain direct sensory experience of the performances and exercises carried out by Selo Boyolali dangdut music groups when playing the Pallapanan style. Interviews were developed to obtain in-depth information regarding the adaptation process, the form of adaptation, and the impacts of adaptation of the Pallapanan music style in

Selo Boyolali Region. Meanwhile, virtual data mining was carried out to see the musical facts of the New Pallapa group's performances which were widely publicized through social media in the interest of detecting and comparing the Pallapanan style with the musical practices carried out by the dangdut group from Selo Boyolali.

This research was developed with a philosophical or theoretical approach to adaptation taken from books on psychological theories. In a psychological perspective, adaptation is the quality of individual or group adjustment that occurs dynamically. Every individual or group has the potential to change. Adjustments can occur at any time when an individual or group faces new environmental conditions that require a response. Adaptation can also be understood as a self-adjustment behavior that begins with a situation where the environment threatens or endangers existence and well-being, which then forces the individual to obtain new self-comfort. This pattern of self-adjustment is understood as the interaction between the individual and himself,

others and the world or his environment as a human effort to achieve or find new harmony in his environment (Ghufron and Rini, 2010: 50).

Based on the theoretical description above, it can be summarized that adaptation is a process of self-adjustment to something in the form of changing environmental conditions. Adaptation, one of which is caused by environmental conditions that are considered threatening, then self-adjustment is carried out to find new comfort and is sure to produce harmonization of new environmental conditions.

If this understanding is applied to the case of this study, then it can be understood that the dangdut music group in Selo Boyolali has carried out an adaptation process that is carried out due to certain "threat" conditions. It could be that the trend of Pallapanan music style is a new "threat" to the dangdut music environment in Selo Boyolali, which when not followed, the Selo Boyolali dangdut group will be threatened by its welfare from community entertainment stages. Furthermore, adaptation was carried out to produce a new harmonization in the environment of the dangdut music group in Selo Boyolali. The new harmonization can be in the form of the emergence of a new style of interpretation of the Pallapanan style, the emergence of new habits in playing music and enjoying music, and perhaps other forms of harmonization. Therefore, this study will try to see or examine more clearly and deeply about 1) the process of adaptation, 2) how the results of adaptation affect the musicality of the Selo Boyolali dangdut music group, and 3) the impacts of these adaptations on skills and various new habits on the dangdut music stage in the Selo Boyolali area.

### 3. RESULTS AND DISCUSSION

#### 3.1 The Phenomenon of Adoption of Pallapanan Music Style by the Selo Boyolali Dangdut Music Group

The phenomenon of the adoption of the Pallapanan music style by dangdut music groups in the Selo Boyolali Region occurred because dangdut musicians often listened, then the style was considered interesting enough to be imitated until the process of a performance in the mapping-performance. According to the resource person, Heri Setiawan, this adoption behavior occurred because the Pallapanan music style was one of the styles that was very popular at that time, and finally dangdut musicians in Selo began to perform the pallapanan style in 2017 which finally had an impact on the tastes of musicians in the Selo Region until now. (Interview with Heri Setiawan, November 2, 2022).



Figure 1. The Gaswera dangdut group performed in 2020.

Source: youtube owned by "Msc Audio" at 5:15 shows the use of pallapanan-style arrangements.

Considering that the Pallapanan style of music is so popular and has become a taste of the dangdut community in the Selo area, currently the Pallapanan style has even become like a tradition because it is commonly used to perform a song in dangdut group performances in Selo. Some information mentions how dangdut musicians in Selo know the Pallapanan style due to several factors, namely from 1) the use of gadgets as a way for them to get to know the Pallapanan style of play, 2) the use of interaction between musicians during practice, and 3) flying hours when performing with other musicians.

The use of gadgets as a way for musicians to get to know the Pallapanan style of music is indeed the main factor in the process of a musician getting to know a song or new work in the development of music, especially dangdut. This was said by a resource person who had been interviewed, arguing about how to learn to work on songs, game styles, and senggakan. The results of the interview with Heri's resource person about the Pallapanan style are as follows:

*"I think it's mas, I tell my experience from the learning process until now, so I know the pallapanan style also because of the results of listening and watching musicians when performing the style and also because of the results of observing through YouTube. If how it can become very popular here, maybe from my opinion that the pallapa style is yes from so many people who hear it after that, imitate it, and finally develop in other musicians as well. My experience from 2013 started learning to play music, at that time I personally didn't know and the pallapanan style was not very widespread in this cello area, but as time went by, my gig job also improved both on my own grub and with other grubs, finally I began to get to know the pallapanan style . Maybe at that time the musicians here heard the arrangement more often and the musicians thought it was something new, finally the musicians imitated. (Interview with Heri Setiawan, November 2, 2022).*

Social media works to convey information, so that the audience can shape, maintain or define what he has received from social media (Pratiwi Thesis 2018: 1). This means that in the phenomenon stated by the source above, it is also possible that other musicians are also experienced. The results of learning individually through this gadget will then be appreciated, tried to imitate and then combined with other musicians in a group where we often encounter this during joint practice.

The interaction between players and players in the world of music is certainly inseparable from a discussion that is being discussed by one person to the next. The process of social interaction in an intersubjective world that is institutionalized or undergoes an institutionalization process, and internalization which is the process of individuals identifying themselves with the institutions of which they are members (Sukidin in Setiaji 2019: 20).

The way to imitate a musical style with the process of learning individually through gadgets, the interaction relationship during practice to a Dangdut music performance makes an impact that occurs between players and players and audiences. The impact of this Pallapanan style game pattern can be seen in the players who play their musical instruments. In this style of pallapanan, a new dance appears that makes the movement or dance different from the previous style. This dance can be seen from some musicians who play their instruments in the Standing like a string keyboard player, rhythm keyboard, bass, flute, melodic guitar, rhythm guitar, tambourine and a singer who will sometimes also adjust to the dance of the style.

In the world of music, humans are required to be able to give a new color to the touch of their performances, this can be found in terms of trending songs, new works, dances and so on. The demand to give a new color to a performance can be taken from the path of adaptation. Adaptation in the world of music development is actually one of the actions carried out on the basis of creativity.

A person's creativity in working on or creating new ideas has an impact on popularity both for the community itself and for an individual. Creativity comes from the word creative in English which has the root word create and has the meaning of creating or creating. according to Semiawan (2009:268 in Dhimas Randy Aldean) creativity is a modification of something that already exists, then adopted into a new concept. Meanwhile, according to Munandar (2009: 12 in Dhimas Randy Aldean) creativity is a result of the interaction between the individual and his environment, the ability to make new combinations, based on data and information or pre-existing elements, namely all the experiences that a person has gained during his life. From some of the descriptions that the author has explained above, creativity can be concluded as a process of a person making or creating something that already exists or that already exists based on data and information for someone to then develop into a new concept. In this case, creativity is focused on a person or musician in adopting, imitating the style they have known to imitate, develop and appreciate to the general public.

Music is now something universal that can be enjoyed by various levels of society, both from children, youth and even the elderly with a performance that they can watch both in person and virtually. The term performance focuses on everything that is shown, exhibited and demonstrated to others (Poerwadarminta KBBI, 2003: 1086 in Ida Ayu Kusumaningrum).

### **3.2 The Form of Adaptation of the Selo Boyolali Dangdut Music Group to the Pallapanan Style**

The researcher's observation data regarding the pallapanan style is estimated to have begun to be performed by the Dangdut New Pallapa group around

In 2013. With the help of the digital platform of the Youtube application, researchers tried to conduct a virtual data study to observe and find out the approximate style of the program began to appear in the Youtube application. Youtube is an application that presents various videos that we can see and listen to. Through an application, we can find out and interpret something that is popular or

appreciated by the public. In the context of music life, Youtube is one of the other applications to create a virtual or live performance which can then be shared with the general public. The popularity of dangdut was more or less helped by the development of the cassette industry, the role of private radios, newspapers, and popular entertainment magazines, advertisements, which eventually reached the world. (Lohanda, 1991:140 in Michael H.B. Raditya).

In this period, a song will utilize technology as a means of disclosure and dissemination of the work to the general public. Lala Nur Pratiwi's thesis entitled "Audience Interpretation of Dangdut Music on Television" provides information that mass media is a tool used by a person to provide information or to receive information so that the audience can form, maintain or define what he has received from the mass media (Lala Nur Pratiwi, 2018: 1).

The popularity of the Pallapanan musical style in the Selo Boyolali Region has become a forum for musicians and dangdut music community groups to be able to follow the extent to which the trend has developed. Several musicians and dangdut music groups in the Selo Boyolali Region argue that the development of Pallapanan style arrangements in the Selo area occurs due to several causal factors that may be triggering musicians to know, adapt, and imitate until it has an impact on the popularity of the style. An idea, idea, practice or object that is realized and accepted as something new by a person or group to be adopted. (Everett M. Rogers (1983) in Doni Kusuma Negara and I Nengah Muliana).

The dangdut music community and musicians in Selo Boyolali who are recorded to adapt the Pallapanan style until 2024 include Groups or communities 1) Dhehan, 2) Gaswera, while musicians who consistently adapt the Pallapanan style of play are 1) Heri Setiawan, 2) Joko Markum, 3) Idayanto, 4) Deny Setiawan, 5) Ari, 6) Adhi Nur Cahyo, 7) Eko Setiawan and, 8) Biyanto.



Figure 2. The Gaswera dangdut music group performed in Sragen, Central Java 2020.

There are approximately two dangdut music groups and eight musicians in Selo District who participated in adapting the Pallapanan style. Virtual facts that can be seen to ensure that the community and dangdut musicians from Selo above use the Pallapanan style can be listened to through:

1. Gaswera during the performance of a collaboration between Central Java and East Java musicians at the Dhehan Audio Headquarters, Madiun, in 2021 the song "Be patient". In the recording, the results of the observations obtained by the author are, at a duration of 03:54 seconds there is a shift in the

- arrangement to the pallapanan style.<sup>2</sup>
2. Dhehan during a performance in Sepandan Lor Village, Selo, Boyolali in 2023 with the song "Sewu Siji". At 01:09:22 seconds there was a shift in the arrangement to the pallapanan style.<sup>3</sup>

The facts from the video recording of the two performances of the Selo dangdut music community above show the use of the Pallapanan style in the event of changing the arrangement of a song. This arrangement shift is supported by drum instruments that will provide cue patterns and then rhythm keyboard support instruments and bass instruments that will use different game patterns and voices or voices. The two Selo dangdut music groups that adapted the Pallapanan style, used the Pallapanan style for variations in the arrangement style in certain parts of a song. Some information from dangdut music connoisseurs and dangdut music performers states that the Pallapanan style is considered a style that is inherently delicate, clean or clean and does not have many ornaments or decorations.

The performance of each dangdut music group such as in the Selo area which is recorded and published virtually as well as the performers who are witnessed live, become a medium that stimulates other groups to use the Pallapanan style. In particular, it happens in Dangdut music groups in the Selo Boyolali Area, music performances are a vehicle for appreciation and getting to know new arrangement trends for the development of Dangdut music in their area.

Pallapanan style arrangement is a form of game style that has differences from 1) the pattern of playing musical instruments, and 2) the choice of voices or voices used on the instrument. The pattern of this Pallapanan-style dangdut game is identical to the use of Bonang's voice which is replaced by rhythm keyboard instrument playing. Meanwhile, the bass instrument uses a pattern that is shaped like the Gong and Kempul game pattern in the art of the Reog Dance or what is called the Reog-an pattern. In addition, the fill in pattern played by the kendang instrument has unusual characteristics such as the fill in pattern of Dangdut habits.

---

<sup>2</sup> <https://youtu.be/VYZGSZrgalU?si=dTZa0DmHtpZBge6c>

<sup>3</sup> [https://www.youtube.com/live/Jvz9oN09a0A?si=4cSXtsF35QH6f\\_A2](https://www.youtube.com/live/Jvz9oN09a0A?si=4cSXtsF35QH6f_A2)

Efforts to deepen the form of Pallapanan-style arrangements were carried out by *participant observation*, and a transcription of notation was made to find out how the Pallapanan-style arrangement game pattern was practiced. The observation study activity carried out by this researcher will see and collect various repertoire of the New Pallapa dangdut group when performing the pallapanan arrangement style, to observe how the game pattern, sound and playing technique are. Furthermore, the researcher conducted *participant observation* activities to a number of musicians, to obtain and explore information about the style of pallapanan. The researcher will also add data on the experience that has been obtained while still



joining dangdut musicians, namely about the experience of learning the Pallapanan style.

The results of this observation show that in the Pallapanan style, the *rhythm keyboard* instrument will use *the keyboard* instrument program settings that a musician already has. *The program setting* is called *split*. The *split* key in a *keyboard* instrument serves to divide the number of keys from the lowest octave to the highest octave. In the Pallapanan style, the first to second octaves will use the rhythm piano voice and the next three to five octaves will use *the Bonang* voice.

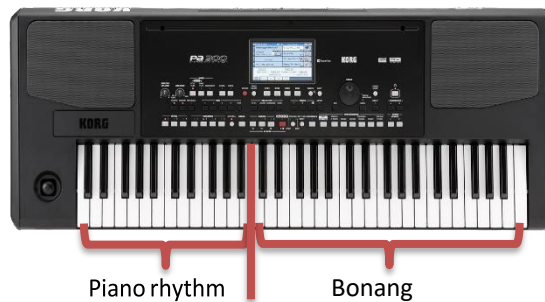


Figure 3. The division of octaves in rhythm keyboard instruments in the Pallapanan style.

Source: Google Search

The Pallapaan-style keyboard game system basically divides the keyboard into two parts that have different roles. The 1 to 2 octaves are played as a rythm piano that plays the chords, while the 3 to 5 octaves play the melody of the song with a choice of Bonang imitation voices. The left hand part (the piano rhythm part) is often called the Selo musician as the ajeg pattern part, because it plays the chord progression of the song with a fixed rythm. While the right part (the Bonang part), the musicians call it part of the game because the fingers of the right hand that are always moving dynamically play the melody of the song.

The formation of fingering between the left and right hands in playing the Pallapaan style of music actually has its own pattern. For example, when playing Chord C: with the order C-E-G, on the left (piano rhythm) the ring finger is in the C position, the index finger is in E and the thumb is in the G chord while the right part (bonang) the thumb is in the third octave G chord, the index finger is in the fourth octave C chord and the ring finger is in the fourth octave G chord.

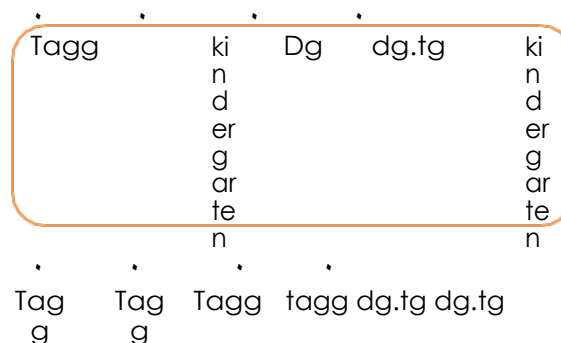


Figure 4. Chord placement used in the Pallapanan style

Source: Google Search

In the 4/4 C chord beat, the left part is played together, namely taking the *up* beat, while the right part will use *the mlaku* pattern. On the right in 4/4 of the rhythm, there are nine beats or games that are played, starting from the first tap of the ring finger, index finger, thumb, index finger and back to the beginning of the ring finger is repeated.

The fill in pattern of the drum instrument in the pallapanan style will provide a cue for the transfer of force. The form of notation made by this author transforms notation such as the notation of the drums in Javanese gamelan. The author divides the eight sound colors of the kendang instrument into two cross-sections, namely large and small cross-sections. The small cross-section symbol is "t(tak), tk(tuk), tg(tang), tagg(tung) while in the large cross-section "dt(det), dg(deng) and kt(ket)". The fill in pattern of the drum instrument for the transfer to the pallapanan force.



The fill in pattern above is the dominant pattern used by musicians to give a hint of a shift in style to pallapanan.

The pattern of the bass instrument in this pallapanan style is similar to the pattern of the gong kempul in the habit of playing Gamelan Reog music. Musically, it can be explained that, in one rhythm of the bass game of the Pallapaan music style, two types of games that can be analogized in Gamelan games as two lumps and one gongan. In terms of notation, it can be seen as follows.



The first and third dots or beats drawn in the form of dots in a box, are a game of pulleys. While the dot drawn in the circle is a gong game. This game of puffs and gongs is played with bass instruments that are part of the characterization or character of the Pallapanan style bass game.

The formula for the pattern of playing bass instruments in this style of pallapanan is that the pallapanan string is located on the string below the gong string, and the placement of the kempul chord is the position of the chord of the gong that advances two frets, but is in the position of the string below the gong. If you look at the position of the strings, the position of the ball game is on the number 3 string, and the position of the gong is on the number 4 string. Example of the position of the kempul strings and gongs in a bass instrument.



Figure 5. Examples of chords used in the pallapanan style  
Source: Google Search

### 3.3 The Impact of Pallapanan Adaptation in the Selo Boyolali Region

#### 1. Musician

##### a.1 Musician's Skills in Working on Arrangements

Behavior in a field of skill by humans has the right in practices to innovate, develop or provide new colors. Artistic behavior provides space for humans to release impulses and ideas that are possible to provide new ideas in creating an existing art. In the case raised by this author, the practice in question is an activity of musicians in harmonizing something that already exists, namely the alignment of musicians in working on Pallapanan-style arrangements.

The skills of musicians in working on a style in dangdut music make individual musicians to add insight and skills to be able to master and develop later.

##### a.2 Flying Hours or Jobs

The development of dangdut music makes musicians in Selo to follow something that is being discussed or trending. The dominant developments in Dangdut music include arrangements, senggakan, and songs. In this case, the author took a development in terms of arrangements that were very popular, had a great impact on the Dangdut community, and became one of the most dominant arrangements and adapted by Dangdut music groups in East Java and in Central Java, especially in the Selo Boyolali area. The success of musicians in harmonizing and following the trend of the pallapanan style has an impact on the performance jobs that musicians experience.

The author has a phenomenon between musicians who follow the development and musicians who are less up-to-date with Dangdut music, especially style trends. Musicians who always follow style trends will be more skilled in honing something new, jobs or gig calls that are much more and increasing the network of relationships with musicians that are increasing or increasing. While musicians who do not follow the style trend will tend to receive fewer job calls, but it also cannot be concluded that musicians who follow the trend are much better than those who do not follow the trend, because musicians also have the right to be creative in the development of Dangdut music.

Various community groups may have art forms that are familiar with it, and there are even mutual relationships between various community groups and certain arts. People can choose their own criteria and can choose their favorite art form. One of the many diversity of art is music (Sedyawati in Ida Ayu Kusumaningrum 1981: 14).

## 2. Audience

The success of musicians in following the style that was trending at that time provided new colors to be appreciated by the general public. The impact obtained by musicians has been stated by the researcher above, which includes, skills in working on arrangements, job calls that are likely to increase and establishing an increasing relationship with other musicians. In addition to the benefits obtained by musicians, the impact of the Pallapanan style arrangement that has been developed by musicians in Selo also provides opportunities for both the audience and fellow musicians to be able to enjoy and assess the trends of the Pallapanan style. In the author's perspective, a repertoire of Dangdut music performances is divided into two parts, namely, musicians, and connoisseurs.

- a. Musicians who perform a song by giving a Pallapanan style on the sidelines of the song will tend to have a variety of styles from the previous arrangement and intuitively the musician will also consider that the development of dangdut music starts from the individual to be appreciated to the general audience.
- b. An audience is a collection of people who come to watch a repertoire of performances. The audience in a dangdut music performance has various categories and interests. In general, in Dangdut music, the audience can be categorized into several types, namely, children, teenagers, parents, and the elderly. From these several categories, interaction will be established between the musician and the audience, on the sidelines of the ongoing song the audience will give their dance response to enjoy the performance they are watching. Dangdut music for them is used to release tension and boredom from the conditions and /or daily work that they do. (Wadiyo 2004: 7).

## 4. CONCLUSION

Adoption is one of the behavioral symptoms motivated by the importance of adaptation. The researcher explained that the adaptation in question is the process of Dangdut musicians surviving and following developments in the development of Dangdut music. In the case of the adaptation of the Pallapanan style carried out by musicians and the Dangdut music community in Selo Boyolali, the musical style is adapted in terms of game patterns, game techniques, and voice choices.

The dangdut music group "New Pallapa" is a dangdut music group from East Java that has created or worked on a game pattern that we know as the Pallapanan style. This Pallapanan-style Dangdut music has become very popular and is widely imitated by music groups and Dangdut musicians in Selo Boyolali. Pallapanan style arrangement is a form of game style that has differences from 1) the pattern of playing musical instruments, and 2) the choice of voice or voice used in the instrument, and these two elements are then adapted.

The form of adaptation of the Selo Boyolali Dangdut Music Group to the Pallapanan Style can be summarized as follows: 1) the

Pallapanan style which began to appear on Youtube around 2013 by the Dangdut music group OM Pallapa, 2) how musicians in Selo Boyolali know the Pallapanan style from a Dangdut music repertoire on Youtube, then to the stage of adapting the style to be imitated by musicians and Dangdut music groups in Selo Boyolali, 3) there are approximately two Dangdut music groups and eight Dangdut musicians who are recorded imitating the Pallapanan style arrangement in Selo Boyolali, 4) the Pallapanan style arrangement has differences in the elements of the game pattern and the type of sound or The voice used, namely the use of voice or voice bonang on rhythm keyboard instruments, bass instruments that use game patterns such as Gong Kempul in the Reog dance, as well as the fill in kendang pattern for the transition to the typical Pallapanan style, 5) rhythm keyboard in the Pallapanan style it is divided into two parts, namely the octave one to two parts of the left part and the octave of three to five parts of the right part. Of the two parts, the rhytem keyboard instrument has a difference in playing technique and sound between the left and right parts. The left part uses the sound of piano rhythm with an ajeg pattern (playing chords with scales together), while the right part uses the sound of bonang with a mlaku pattern (walking), that is, playing chords alternately, 6) a typical drum instrument fill in pattern for a shift to the Pallapanan style, 7) a bass instrument that uses a pattern like the Javanese gamelan instrument Gong Kempul.

Meanwhile, the adaptation of the Pallapanan style imitated by Dangdut musicians and music groups in Selo Boyolali has an impact on musicians and audiences as well as Dangdut music connoisseurs. The impact experienced by musicians is the skill in following trends, flying hours or jobs that will increase slightly due to their skills and the impact experienced by the audience itself. The impact of the audience is the assumption that musicians who always follow trends are musicians who have many variations in playing music with the aim of not being monotonous.

## ACKNOWLEDGMENTS

My father Slamet Waluyo, my mother Miyanah, my grandmother Muah, all my extended family, Joko Sulisty, Suyanti, Safa, Azka, Hanan, Rizka, Vina, Mr. Bondan Aji Manggala, M. Brian Sasongko,

M. Rizky Nur Aliansyah, Mr. Risdi, Mr. Bondet Wrahatnala, Mr. Aton Rustandi Mulyana, Big Family, Reverse, Dhehan and Gaswera Music Group, Heri Setiawan, Adhi Nur Cahyo, P2MW Program, ISI Surakarta Lecturers who have given me knowledge, my beloved alma mater of the Indonesia Institute of the Arts Surakarta

## REFERENCE

- Abdullah. Mulat Wigati. 2008. *Sosiologi*. Jakarta: PT. Grasindo. <https://shorturl.at/qINPR>
- A. Salim. 2010. "Adaptation of Dangdut Rhythm Patterns in Percussion Ensembles". *Journal of Recital*. Vol 11 No 2 December 2010. <https://shorturl.at/qDHS3>
- D.Setiaji, 2019. "Internalization of the Intercultural Dimension of Drum Games in the Dangdut Koplo Community: A Study Social Construction". *Journal of Art Review and Creation*. Vol. 14 No. 1, July 2019. <https://shorturl.at/qCI39>

- Dhimas Randy A. 2017. "Creativity of Gracia Accoustic Music Group Performance at Ambarawa Culinary Market, Semarang Regency". *S-1 Thesis, Department of Sendratasik Education, Faculty of Languages and Arts, Semarang State University*. <https://shorturl.at/drWX3>
- Doni Kusuma Negara and I Nengah Muliana. 2022. "Diffusion of Drumblek Art Innovation (Case Study of the B'cad Drumblek Group in Bener Village, Tengaran District, Semarang Regency)". *Journal of the Study and Creation of Sorai Music*. Vol. 15 No. 1 July 2022.
- F. Iqbal. 2014. "Communication in Cultural Adaptation: A Descriptive Study on Students of the Faculty of Social Sciences and Humanities UIN Sunan Kalijaga Yogyakarta". *Journal of Prophetic Communication*. Vol. 7, No. October 2,2014. <https://shorturl.at/jzIR6>
- Ghufron and Rini, *Theories of Psychology*, (Jogjakarta: Ar-Ruz Media, 2010), p. 50.
- Ida Beautiful K. 2019. "The form of Pertunjukan Group Music Dangdut Maharani in Semarang Regency". *S-1 Thesis. Jurusan Education Drama, Dance and Music Arts, Faculty of Languages and Arts Universitas Negeri Semarang*. <http://lib.unnes.ac.id/41586/1/2501415083.pdf>
- Imam Kristianto. "The Process of Ek o Supriyanto's Creativity in the Creation of TRjectory Dance Works". *S-1 Thesis. Department of Dance Arts, Indonesia Institute of the Arts, Surakarta*.
- Jarmani, 2020. "The Style of Punching Kendhangan Groub Dangdut Music Pallapa". *Journal of Drama, Dance and Music Arts*. Vol 3 No.1, 2020. (03 January2023). <https://journal.unesa.ac.id/index.php/goats/article/view/7846/3671>
- L. N. Pratiwi. 2018. "Audience Interpretation of Dangdut Music on Television". *S-1 Thesis, Department of Communication Sciences, Faculty of Da'wah and Communication, UIN Alauddin Makassar*. <https://repository.uin-alauddin.ac.id/15671/>
- Michael H.B. Raditya. 2017. "Dangdut Koplo: Understanding Development to Prohibition". *Journal of Nusantara Cultural Studies*. Vol. 1 No.1 2017.
- N. Harahap, 2020. "Community-Based Cultural and Social Adaptation: A Case Study of Ethnic Chinese in Palembang City". *JUPIIS: Journal of Social Sciences Education*. Vol 12(1) (2020): 220-229. <https://shorturl.at/grFIP>
- Please Widhyatama. 2012. "Balinese Gamelan Return Pattern in Cooperland Percussion Music Group in Semarang City". *Journal of Music Arts, Semarang State University*. Vol. 1 (1) (2012).
- Wadiyo. 2004. "Dangdut Music among Adolescents Dangdut music of adolesent society in semarang". *Harmonia Journal of Arts Research and Education Universitas Negeri Semarang*. Vol. 5, No. 3.

## LIST OF SOURCES

Adhi Nur Cahyo. 21th. Dangdut musician

Heri Setiawan. 27th. Dangdut Musician

## Webtography

1. Om. Palappa Pentas's "Mending Pukawangi Pati [HTTPS:Yutu."B/D-hakkan1rac?c=a2lakshar8hp1nui](https://youtu.be/B-D-hakkan1rac?c=a2lakshar8hp1nui)
2. Gaswera during the performance of a collaboration between Central Java and East Java musicians at the Dhehan Audio Headquarters, Madiun, in 2021 the song "Be patient". At 03:54 seconds there was a shift in the arrangement to the pallapanan style <https://youtu.be/VYZGSZrqalU?si=D2HGhflyXdPC1bW0>
3. Grup Musik Dhehan Pentas di Sepandan Lor, Selo, Boyolali. Tahun 2023: [https://www.youtube.com/live/Jvz9oN09a0A?si=4cSXtsF35QH6f\\_A2](https://www.youtube.com/live/Jvz9oN09a0A?si=4cSXtsF35QH6f_A2)
4. Dhehan Music Group Performs in 2020. Use of the Pallapanan Style At Duration 5:15: [https://www.youtube.with/live/xiRzK6ylAc8?si=WPPL1sNnA\\_lbRsoo](https://www.youtube.with/live/xiRzK6ylAc8?si=WPPL1sNnA_lbRsoo)
5. Pola Permainan Instrumen bas Yang Mirip Pola Tabuhan Gong Kempul: [https://youtu.be/r0k3NCIQ\\_ec?si=fUZhVTJHRYsvbCfc](https://youtu.be/r0k3NCIQ_ec?si=fUZhVTJHRYsvbCfc)