



Study on the Performance Style and Improvisational Methods of the Dangdut Flute in the Original Genre Section Band

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ABSTRACT

This research explores the performance style and improvisational methods of the dangdut flute in the Original Genre Section Band, focusing on their live interpretation of Cinta Rahasia. The flute, played by Bambang Kusmanto, serves not only as an accompaniment but also as a central expressive medium that enhances the lyrical and emotional character of the performance. Its role highlights the significance of the flute in shaping dangdut's musical identity through both stylistic techniques and spontaneous improvisation. The study applies a qualitative descriptive method, with data collected through observation, semi-structured interviews, and performance documentation. Analytical procedures include performance analysis of musical techniques such as articulation, dynamics, and ornamentation, as well as thematic coding of improvisational practices and ensemble interactions. Results show that the flute's performance style is marked by staccato, legato, vibrato, glissando, tremolo, and altissimo techniques, supported by posture, embouchure, and controlled breathing. Improvisation combines chordal and modal approaches, licks, rhythmic flexibility, and ornamental devices. The findings affirm that the flute embodies technical mastery, cultural symbolism, and dialogical interaction, making it a defining element of dangdut performance.

Keywords: Dangdut flute; improvisational methods; musical expression; performance style.

INTRODUCTION

The flute in dangdut music represents a unique instrumental identity that blends traditional ornamentation with modern rhythmic patterns. Its presence not only functions as a melodic line but also as a marker of emotional nuance within performance. In contemporary dangdut bands, the flute has become more than a complementary instrument; it often carries improvisational elements that distinguish one group from another. The Original Genre Section Band is a relevant example where the flute is central to musical expression. This research highlights the role of the flute as both a stylistic and improvisational tool in dangdut performance. Dangdut music itself has developed

dynamically, combining Malay, Indian, and Arabic influences with Indonesian sensibilities. Over time, instrumental accompaniment has grown more diverse, including guitars, keyboards, and flutes that provide both harmonic and melodic layers.

The flute, in particular, brings a softer yet distinctive timbre that enriches the dangdut soundscape. Within performance contexts, the flute often engages in call-and-response with vocals, adding dramatic interaction. This interactive function reflects the genre's adaptive and improvisational nature. Previous studies on dangdut instruments have often focused on rhythmic aspects, such as the *kendang* or drum patterns, while melodic improvisation has received less attention (Rahmawati, 2018). Research concerning flute techniques in Indonesian popular music generally emphasizes classical or folk traditions rather than dangdut settings (Santoso, 2019). This gap indicates a lack of specific studies exploring dangdut flute improvisation within modern bands. Addressing this gap, the present study provides an in-depth look at performance style and improvisation. Thus, the originality lies in positioning the dangdut flute as a subject of contemporary performance analysis.

Improvisation in music has long been a topic in ethnomusicology and performance studies, yet its application in dangdut remains underexplored (Imanuel, 2020). Scholars have noted how improvisation reflects both individual creativity and cultural tradition. For dangdut, improvisation is not only technical but also contextual, shaped by audience interaction and performance settings. In this sense, the flute serves as a vehicle for spontaneous creativity while maintaining cultural identity. The novelty of this study lies in bridging technical improvisation and socio-cultural dynamics. Instruments such as the flute require mastery of both breath control and ornamentation, which are crucial in dangdut improvisation (Putri, 2021). Improvisation involves bending notes, inserting glissando, and producing tonal variations that match the vocal line. These techniques differentiate dangdut flute performance from classical or jazz improvisation. Moreover, dangdut audiences often expect improvisational elements as part of the entertainment experience. Such expectations position the flute as both a technical and performative element. Scholars studying Indonesian popular music argue that performance style reflects broader cultural narratives (Wibisono, 2022).

In dangdut, the flute's ornamentations often evoke nostalgia, linking audiences to folk traditions. Simultaneously, its improvisational patterns adapt to urban audiences who prefer modern sound variations. This dual function highlights the flexibility of dangdut flute performance across contexts. The study thus emphasizes the significance of improvisational methods as a cultural negotiation. Performance analysis in popular music research usually employs frameworks of musical semiotics and ethnography (Hidayat, 2020). Applying such frameworks to dangdut flute improvisation allows researchers to uncover both technical detail and symbolic meaning. For instance, certain flute phrases may symbolize longing or joy depending on their melodic contour. The analysis, therefore, moves beyond sound to cultural representation.

This interdisciplinary approach contributes to both musicology and cultural studies. Recent studies highlight the importance of localized genres in shaping identity within global music networks (Suryani, 2021). Dangdut, as a localized yet evolving genre, demonstrates how instruments like the flute adapt within changing cultural environments. By analyzing the flute in the Original Genre Section Band, this study underscores how local performance practices interact with broader musical trends. It also positions dangdut improvisation as part of global discourse on music hybridity. Thus, the

research offers both regional and international relevance. A study by Prasetyo (2020) notes that musical improvisation often reflects socio-economic realities of performers and audiences. In dangdut, improvisation responds to both musical demands and commercial performance settings. Bands adjust their styles depending on audience preference, venue, and cultural occasion. This adaptability makes improvisational methods crucial for sustaining performance value. Accordingly, this study situates flute improvisation within the socio-economic frame of dangdut performance.

The Original Genre Section Band provides an appropriate case study because of its distinct use of flute in live shows. Unlike many dangdut bands that rely heavily on rhythm, this group foregrounds melodic improvisation as its trademark. The flute player often performs extended improvisations that reshape the mood of a performance. Such practices deserve scholarly attention as unique contributions to dangdut's musical evolution. Therefore, this study takes the band as a focused site for analysis. From a theoretical perspective, this study engages with improvisation theory, performance analysis, and Indonesian popular music scholarship (Handayani, 2022).

It synthesizes these perspectives to provide a comprehensive understanding of flute techniques in dangdut. The combination of technical and cultural analysis ensures a multi-dimensional exploration. Moreover, it strengthens the academic relevance of dangdut as a legitimate subject of musicological inquiry. By doing so, the study affirms dangdut's place within global improvisational studies. While improvisation has been extensively researched in jazz and classical traditions, its exploration in dangdut remains minimal (Rohman, 2023). This creates an opportunity to demonstrate how Indonesian popular music contributes to broader improvisational discourse. The flute, with its adaptability, becomes an ideal instrument to study in this context.

It shows how improvisation operates within both structured and spontaneous performance frameworks. Thus, the study introduces fresh insights into improvisational scholarship. Another significant dimension of this research is its contribution to pedagogy. Understanding dangdut flute techniques can inspire music education, particularly in integrating local genres into curriculum (Setiawan, 2021). By documenting performance practices, this study offers resources for students, musicians, and educators. It ensures that improvisational methods are preserved and transmitted across generations. This educational significance further supports the study's novelty. The novelty statement of this study lies in its focus on flute improvisation within a specific dangdut band context. Unlike prior research that emphasizes rhythm, vocals, or socio-cultural functions, this study foregrounds melodic improvisation as its central theme.

It connects technical performance details with broader cultural and audience-related factors. By doing so, the research establishes originality in both subject matter and analytical framework. This originality positions the study within a growing body of Indonesian popular music scholarship. In summary, this research aims to fill the scholarly gap concerning the dangdut flute, particularly in the context of the Original Genre Section Band. By combining performance analysis, improvisation theory, and cultural perspectives, it offers a holistic understanding of flute techniques. The study highlights both technical mastery and cultural significance of improvisational methods. Its novelty lies in focusing on an underexplored dimension of dangdut music. Ultimately, the research contributes to musicology, ethnomusicology, and cultural studies through its interdisciplinary lens.

METHODS

This study applies a qualitative descriptive research design to examine the performance style and improvisational methods of the dangdut flute in the Original Genre Section Band. Data collection was conducted through direct observation of live performances, semi-structured interviews with the flute player and other band members, as well as documentation in the form of audio and video recordings. These methods allow the researcher to capture both the technical aspects of flute improvisation, such as breath control, ornamentation, and phrasing, as well as the socio-cultural dimensions of performance and audience interaction. The collected data were analyzed using performance analysis and thematic coding. Performance analysis focused on transcribing and examining flute improvisations to identify stylistic patterns, while thematic coding was applied to interviews and observation notes to explore recurring themes related to creativity and cultural meaning. Triangulation of data sources was used to ensure validity, and ethical considerations were maintained by obtaining informed consent from participants and safeguarding the data for academic purposes only. This methodological approach provides a reliable foundation for understanding the artistic and cultural significance of the dangdut flute within the band's performances.

RESULT AND DISCUSSION

Performance Style of the Dangdut Flute in *Cinta Rahasia* by Original Genre Section Band

The performance style of the dangdut flute is an essential element in shaping the sonic identity of the Original Genre Section Band. In their rendition of *Cinta Rahasia*, originally popularized by Elvy Sukaesih, the flute provides not only ornamental textures but also serves as a central vehicle for expressive interpretation. The band's performance is arranged with multiple instruments, including keyboards, percussion, guitars, mandolin, saxophones, and vocals, yet the bamboo flute played by Bambang Kusmanto retains a distinctive role. Unlike other instruments that primarily support harmonic and rhythmic structures, the flute contributes a lyrical and improvisatory voice that interacts dynamically with the vocal line. This makes the flute not merely an accompaniment, but a feature that enhances the emotional depth of the performance. From a musical perspective, the flute performance style in *Cinta Rahasia* can be analyzed through its articulation, phrasing, dynamics, and tone color.



Figure 1. Musical notation for the 9 measure

The data shows that Bambang frequently employed staccato techniques, particularly in bars 9 through 13, where short detached notes were combined with glissando slides across pitches C–D–E–F. This combination produces both rhythmic clarity and melodic fluidity, which align with the allegro tempo of 128 bpm. The staccato articulations establish a percussive effect, while glissando passages enhance lyrical expression by smoothly connecting notes. Such stylistic features exemplify the adaptability of dangdut flute performance, which must simultaneously sustain rhythmic energy and melodic continuity. The presence of altissimo notes-produced by strong

breath pressure to reach higher registers-adds brightness and intensity, making the flute stand out against the full ensemble. The use of dynamics is another crucial marker of performance style. For instance, in bar 13, the flute part features a decrescendo that transitions from loud to soft, adding dramatic contour to the musical phrase.



Figure 2. Musical notation for the 22 bar

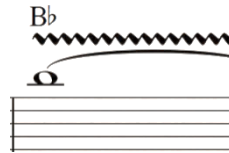


Figure 3. Musical notation for the 24 bar



Figure 4. Musical notation for the 26 bar

Dynamic variation is not merely technical but carries expressive meaning, reflecting the song's thematic narrative of hidden love. Subtle decrescendo passages mirror the emotional restraint described in the lyrics, while sudden bursts of forte in altissimo passages symbolize the tension between desire and secrecy. This correlation between technical execution and lyrical message demonstrates how performance style operates as an interpretive tool in dangdut music. The flute becomes a mediator of text and emotion, articulating nuances that the vocal part alone may not fully convey. In addition to musical techniques, vibrato and legato lines are integral features of the performance style. Vibrato, observed in bars 22, 24, and 26, creates a trembling or oscillating pitch that adds warmth and expressivity. For example, a sustained B \flat note with vibrato enhances the emotional resonance of the phrase, contrasting with the sharp staccato motifs earlier in the piece.

Legato phrasing, by contrast, provides smooth continuity, especially in passages such as bar 23, where connected tones A \flat -C-E \flat -B \flat flow seamlessly. The alternation of staccato and legato articulations reflects a duality in dangdut flute style: the former emphasizes rhythm and drive, while the latter highlights melody and lyricism. Together, they form a balanced stylistic framework that is both danceable and emotionally engaging. The flute also plays a functional role in filler and interlude sections. According to the performance data, the flute intervenes with improvisatory fillers in bars 82-83 and 149-150, using tremolo techniques on notes D-C and B \flat -A. Tremolo provides a shimmering effect by rapidly repeating a note or alternating between pitches, producing sonic variety and sustaining audience attention. These fillers break the monotony of repeated sections, ensuring that each iteration of the refrain remains fresh and unpredictable. This stylistic device underscores the role of the flute as an improviser that injects spontaneity into structured arrangements.

Such practices are typical in dangdut orchestras, where musicians are expected to embellish performances rather than rigidly reproduce studio recordings. Non-musical aspects also contribute significantly to the performance style of the flute. Body posture, for instance, directly influences breath control and tone quality. The data highlights two

common positions: standing with an upright body and slightly spread legs, and sitting with a relaxed but firm posture. Standing is generally preferred, as it allows greater lung capacity and facilitates diaphragm-based breathing, which is essential for sustaining long legato phrases or powerful altissimo passages. Meanwhile, hand and finger positions determine accuracy in pitch production. The recommended technique involves slightly opened elbows forming a 45-degree angle, thumbs supporting the instrument, and fingers covering tone holes precisely. Such posture ensures both technical stability and ergonomic efficiency during live performance.

Embouchure, the shaping of lips on the mouthpiece, further defines the stylistic identity of dangdut flute playing. In contrast to Western woodwinds such as clarinet or saxophone, the bamboo flute requires a small “O”-shaped lip opening with carefully controlled air pressure. Too much air results in a harsh tone, while too little weakens projection. The embouchure thus mediates between power and subtlety, enabling the performer to shift seamlessly from delicate vibrato passages to piercing altissimo notes. This unique embouchure practice is part of what differentiates dangdut flute performance from other flute traditions and contributes to its distinct timbral identity. Breathing techniques underpin the entire performance style, as tone production and phrasing depend on efficient air management.

The diaphragm is emphasized as the primary mechanism for breath support, allowing steady airflow and long phrases without interruption. For example, the sustained legato B \flat in bar 24 would be impossible without controlled diaphragmatic breathing. Similarly, tremolo and staccato passages require rapid yet precise bursts of air, which again rely on strong respiratory control. This physiological aspect underscores the interconnection between body discipline and musical output, where the performer’s physical preparation directly shapes stylistic expression. Fingerings, while seemingly mechanical, also embody stylistic elements in dangdut flute performance. Unlike Western flutes, the bamboo flute uses simple open-hole fingerings, where each position (do, re, mi, etc.) corresponds to progressively opening holes. However, stylistic nuance emerges in how fingerings interact with breath pressure and embouchure. For example, repeating staccato E notes across bars 9–12 involves both rapid fingering action and careful coordination with articulation. This creates a percussive rhythmic texture that resonates with dangdut’s dance-oriented character. Fingerings thus contribute not only to pitch accuracy but also to the stylistic articulation of phrases.

Another dimension of performance style is the interaction between the flute and other instruments. In *Cinta Rahasia*, the flute often mirrors or dialogues with the keyboard, guitar, or vocals. For instance, during filler passages, the flute echoes keyboard motifs, establishing intertextual relationships within the ensemble. Such interplay enriches the performance by creating layers of call-and-response, a hallmark of dangdut orchestration. This dialogical function reflects broader cultural values of interaction and community, positioning the flute as an active participant in musical conversation rather than a passive accompanist. The performance style of the flute also reflects cultural expectations of dangdut audiences. Listeners often anticipate expressive flourishes, ornamentations, and improvisations as signs of virtuosity and entertainment. The stylistic use of glissando slides, altissimo notes, and vibrato thus serves not only artistic but also social functions, signaling the musician’s skill and enhancing audience engagement. In live settings, such stylistic gestures may provoke applause, cheers, or dance, further reinforcing the interactive nature of dangdut performance.

Therefore, the flute's performance style must be understood not only technically but also as a performative act embedded within cultural practice. Taken together, the performance style of the dangdut flute in *Cinta Rahasia* encompasses a synergy of musical and non-musical elements. Musical techniques such as staccato, legato, vibrato, glissando, tremolo, and altissimo create a diverse palette of sounds, while non-musical aspects like posture, embouchure, breathing, and fingering provide the physical foundation for executing these techniques. The result is a performance style that is both technically sophisticated and culturally resonant. By mastering this style, the flute player situates himself not only as a skilled musician but also as a cultural interpreter who bridges tradition and innovation within the dangdut genre.

The performance style of the dangdut flute in the Original Genre Section Band highlights the inseparability of technique, interpretation, and cultural meaning. Through a balance of staccato precision and legato lyricism, dynamic variation and tonal color, physical discipline and creative spontaneity, the flute establishes its identity as a leading voice in dangdut performance. The analysis of *Cinta Rahasia* demonstrates that flute performance style is not a secondary embellishment but a central expressive force that shapes the aesthetic and emotional impact of the music. This positions the flute as a defining instrument in dangdut's ongoing evolution and underscores the importance of detailed stylistic analysis in understanding Indonesian popular music.

Improvisational Methods of the Dangdut Flute in *Cinta Rahasia* by Original Genre Section Band

Improvisation is a defining feature of dangdut flute performance, allowing musicians to transcend fixed notations and engage dynamically with both ensemble and audience. In the Original Genre Section Band's rendition of *Cinta Rahasia*, Bambang Kusmanto employs various improvisational methods that combine theoretical approaches with practical creativity. Improvisation here is not a random act but an informed artistic practice that requires technical skill, musical intuition, and cultural sensitivity. Drawing upon chordal structures, modal scales, and idiomatic licks, the flute player develops spontaneous variations that enrich the overall performance. This sub-discussion examines those methods in detail, highlighting their musical and cultural implications.



Figure 5. Musical notation for the 27th bar

The first improvisational strategy evident in the performance is the chordal approach, which builds upon arpeggios and harmonic outlines. As noted in bar 27, Bambang articulates the notes Ab–C–Eb sequentially, corresponding to the harmonic structure of Ab major. This arpeggio-like improvisation creates vertical alignment with the chord while simultaneously expanding it into a horizontal melodic gesture. The use of chord tones ensures that the improvisation remains harmonically coherent, avoiding dissonances that might disrupt the song's tonal center. In this way, the chordal approach functions as a stabilizing method, grounding the improvisation within the framework of the harmonic progression while allowing rhythmic and melodic creativity. The modal approach constitutes another significant improvisational method employed in the performance. Modal improvisation draws from specific scale patterns, enabling the flute

player to explore different tonal colors within the harmonic structure. For example, in bars 9 through 13, Bambang uses the F Ionian mode, producing sequences like C–D–E–F that align with the underlying F major harmony. Similarly, in bar 23, the A^b Lydian scale (A^b–B^b–C–D–E^b–F–G–A^b) informs the improvisation, providing a brighter sound due to its raised fourth degree. At bar 28, the C Mixolydian mode shapes the improvisation on notes G and E, creating a slightly bluesy flavor within the dangdut context.

These modal applications expand the palette of improvisation, lending variety and expressive nuance that go beyond simple chord tones. Another technique identified in the performance is the use of licks, or pre-learned motifs adapted and reinterpreted in real-time. In bars 22–29, Bambang integrates motifs originally introduced by the keyboardist Yono, particularly on notes B^b–A^b–C–E^b–G. While the basic structure mirrors Yono's improvisation, Bambang modifies the phrase by adding embellishments and rhythmic variations. This demonstrates how licks function not as acts of imitation but as adaptive strategies that create continuity within the ensemble. By transforming another musician's motif into a flute idiom, Bambang showcases dialogical improvisation, reinforcing dangdut's collective spirit of musical interplay. The lick-based approach thus reflects both inter-musician communication and individual creativity. Improvisational methods in dangdut flute performance also rely heavily on ornamentation techniques. Vibrato, tremolo, glissando, and staccato passages are employed not only for stylistic color but also for improvisatory expression. For instance, in bars 22 and 24, vibrato on sustained B^b notes adds emotional intensity, while tremolo passages in bars 82 and 149 create suspenseful textures during interludes. Glissando slides in the introductory passages, such as bars 9–11, provide smooth transitions between notes, offering a sense of fluidity and spontaneity.

These ornaments act as improvisational devices, transforming otherwise static notes into expressive gestures. By combining ornamentation with harmonic or modal frameworks, the flute player constructs improvisations that are both structurally coherent and emotionally engaging. Improvisation is not limited to melodic invention but also involves rhythmic flexibility. Dangdut as a genre is characterized by its syncopated rhythms and energetic beat patterns. Bambang adapts his improvisations rhythmically by employing syncopation, off-beat accents, and varied note durations. For example, in staccato passages across bars 9–12, rhythmic displacement creates tension and release, engaging the audience with unexpected accents. Similarly, tremolo in bars 82–83 and 149–150 punctuates the rhythmic texture, adding variety without disrupting the ensemble's pulse. These rhythmic manipulations reveal how improvisation in dangdut is a multidimensional practice, integrating melody, harmony, and rhythm into a cohesive performance. The role of improvisation in dangdut flute performance extends beyond musical technique to embody cultural and emotional expression. The lyrics of *Cinta Rahasia*, which narrate the theme of hidden love, are mirrored by the improvisational gestures of the flute. Soft legato passages symbolize secrecy and tenderness, while sudden *altissimo* outbursts reflect suppressed passion. By interpreting lyrical meaning through improvisation, the flute becomes a parallel voice that deepens the song's narrative. This alignment of improvisational methods with textual emotion highlights the interpretive power of the flute in dangdut performance. Unlike purely instrumental genres, dangdut improvisation is deeply tied to storytelling and audience identification. Improvisational methods are also shaped by non-musical aspects such as posture, breathing, and embouchure.

Effective improvisation requires stable breath control, achieved through diaphragmatic breathing that sustains long phrases or supports intense vibrato. Embouchure flexibility enables the player to shift seamlessly between soft legato and piercing altissimo passages, crucial for improvising within varying dynamic contexts. Finger positioning, though seemingly mechanical, facilitates rapid articulation in passages like repeated staccato E notes. These physical techniques underpin the improvisatory process, ensuring that musical ideas can be executed fluently and convincingly. Thus, improvisation is not only a mental or creative act but also a bodily discipline embedded in performance practice. One important dimension of dangdut improvisation is its collective orientation. Unlike Western jazz improvisation, which often emphasizes individual virtuosity, dangdut flute improvisation frequently dialogues with other instruments. In the Original Genre Section Band, the flute responds to the keyboard, guitar, or vocal lines, producing call-and-response textures. For instance, Bambang adapts keyboard motifs into his improvisation during bars 22–29, demonstrating ensemble-based creativity. This interdependent style reflects the communal nature of dangdut, where improvisation is not a solitary act but a collaborative conversation.

Such collective improvisation strengthens ensemble cohesion and enhances the interactive quality of live performance. Improvisation in dangdut also carries a performative and social dimension, as audiences expect novelty and spontaneity in live shows. Listeners familiar with Cinta Rahasia anticipate recognizable motifs but are equally excited by unexpected variations introduced by the flute. Bambang's improvisations fulfill this expectation by balancing familiarity with innovation, ensuring that each performance feels both authentic and unique. This audience-oriented improvisation reveals the dialogical nature of dangdut performance, where musicians adjust their improvisational methods in real-time based on crowd response. In this way, improvisation becomes a medium of social communication, reinforcing the reciprocal bond between performers and audiences. The significance of these improvisational methods lies in their ability to position the flute as a central expressive force in dangdut performance.

By integrating chordal, modal, and lick-based approaches with ornamentation, rhythmic flexibility, and cultural interpretation, Bambang constructs improvisations that are both technically sophisticated and emotionally compelling. Moreover, the reliance on collective improvisation underscores dangdut's identity as a participatory genre that values collaboration and audience engagement. Improvisation thus emerges not merely as a technical exercise but as a cultural practice that sustains the vitality of dangdut music.

The improvisational methods of the dangdut flute in Cinta Rahasia reflect a synthesis of theoretical knowledge, technical mastery, and cultural sensitivity. Through chordal and modal frameworks, pre-learned licks, ornamental devices, and rhythmic flexibility, Bambang Kusmanto shapes improvisations that enrich the song's texture and emotional depth. Non-musical aspects such as posture, breathing, and embouchure further enable the execution of these methods with clarity and expressiveness. Most importantly, improvisation functions as a dialogical practice-between musician and ensemble, between performance and audience, and between musical structure and lyrical meaning. This establishes flute improvisation not only as an artistic contribution but also as a cultural expression central to dangdut's identity and endurance as a popular Indonesian genre.

CONCLUSION

*The analysis of the Original Genre Section Band's rendition of Cinta Rahasia
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demonstrates that the performance style of the dangdut flute is shaped by a synergy of musical and non-musical elements. Musical features such as staccato, legato, glissando, vibrato, tremolo, and altissimo create a stylistic palette that balances rhythmic energy with melodic lyricism. At the same time, non-musical aspects including posture, embouchure, breathing, and fingering provide the technical foundation necessary for expressive execution. Together, these elements highlight the flute not as a secondary instrument, but as a central expressive force in shaping the identity of dangdut performance. The stylistic analysis affirms that the flute is capable of embodying both the rhythmic vitality and emotional nuance of the genre.

Equally significant are the improvisational methods employed by the flute player, which include chordal, modal, and lick-based approaches enriched by ornamental devices and rhythmic flexibility. Improvisation in dangdut extends beyond technical display; it reflects cultural meaning, audience interaction, and ensemble dialogue. By interpreting the lyrical theme of hidden love through musical gestures, the flute serves as both a melodic voice and a narrative interpreter. These improvisational practices underscore the collaborative and communicative essence of dangdut, situating the flute at the intersection of technical mastery and cultural expression. In sum, the performance style and improvisational methods of the dangdut flute establish its importance not only as a musical instrument but also as a cultural symbol of creativity and identity within Indonesian popular music.

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