



## The Identity Construction Through Music Notation of The Indigenous Style of *Gitar Tunggal Lampung Pesisir*

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### Abstract

This study aims to reveal the meaning of music notation writing of *gitar tunggal Lampung Pesisir* written by Imam Rozali. Imam is a *gitar tunggal* player who wrote his technique and playing style in notation symbols. This article uses a case study research design with pattern matching techniques (Yin, 2018). Data were collected through observation, interviews, document analysis, and audio recordings. A series of tests were carried out on the notation and other supporting information to improve the validity of the data. Laboratory analysis was carried out to describe signs, interpret symbols, and compare Western musical notation. As a result, (1) the music notation written by Imam Rozali is a musical expression used as a medium for remembering; (2) the writing of Imam Rozali's musical notation constructs his musical identity as a *Gitar tunggal Lampung Pesisir* player; (3) Imam Rozali's music notation symbolizes an indigenous style which has its concept of *gitar tunggal* music; (4) Imam Rozali tries to add value to his musical identity among *gitar tunggal* players because the notation is a symbol of intellectuality.

**Keywords:** Music notation, *Gitar tunggal Lampung Pesisir*, indigenous style, Lampung culture

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### INTRODUCTION

Indonesia is an archipelagic country that has lots of traditional musical instruments. String instruments that are quite popular such as *Sasando* (NTT), *Sapek* (Kalimantan), *Rebab* and *Kacapi* (West Java), and so on. Each of these string instruments has its own distinctive character of sound and local shape (organ). Meanwhile, some traditional music uses conventional musical instruments, such as guitars from Europe and *gambus* from the Middle East..

As a Malay land where almost all of its territory is influenced by Arab-Islamic

culture, Sumatra has people who are familiar with string musical instruments like *gambus* and guitar. Even though both musical instruments are not from local indigenous culture, the society has included many local traditional music idiom elements through their string music. *Gambus* can be found in Palembang, Riau, Jambi, and Lampung. Meanwhile, guitars are used in *rejong* art (Bengkulu), *biduk sayak* (Jambi), '*sahilinan*' (South Sumatra), and *gitar tunggal* (Lampung) (Barnawi & Irawan, 2020; Firmansyah, 2020; Harahap, 2005; Mithohizzaman, 2006; Roveneldo & Barnawi, 2021; Rukmana et al., 2018; Yam-

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polsky, 1999).

In Lampung, playing guitar accompanied by singing is known as a *gitar tunggal*; it is also mentioned as *Lampung classical guitar*. As the expression of 'sai bumi ruwa jurai' which symbolizes the two groups of indigenous Lampung people (Hadikusuma, 1990), the Lampung *gitar tunggal* art is divided into two styles, Coastal and *Pepadun* styles. The coastal-style guitar is identical with *Peminggir* or *Saibatin* people, which the music tends to be minor, consistent plucking patterns, and melodic vocals. At the same time, the *Pepadun*-style *gitar tunggal* has more variations on the tuning and plucking system. In addition, *Pepadun's gitar tunggal* is more inspired by Portuguese, Dutch, and Malay-Islamic music (Barnawi, 2017; Barnawi, Hasyimkan, & Hernanda, 2020; Misthohizzaman, 2006).

### Coastal Lampung Society

The indigenous people of Lampung are divided into two groups, namely the *Saibatin* and *Pepadun* (Hadikusuma, 1984, 1990; Hadikusuma, Barusman, & Arifin, 1977). *Pesisir* people are known as *Peminggir* because they generally occupy coastal areas (Syahrial, 2019), while the *Pepadun* people come from several clan descendants: *Abung*, *Pubian*, *Mego Pak*, *Bunga Mayang Sungkai*, and *Way Kanan* (Funke, 2018). The indigenous people of Lampung are called *ulun Lappung* (Irianto & Margaretha, 2011).

The Lampung people's philosophy of life is known as *pi'il pesenggiri*, which means self-respect or shame (Hadikusuma, 1990). This philosophy is broken down into five points, including: *pesenggiri* (self-respect), *nemui nyimah* (hospitality), *juluk adok* (maintaining a big name), *nengah nyappur* (mingling), and *sakai sambayan* (mutual cooperation) (Amaliah, Sariyatun, & Musaddad, 2018; Ariyani, 2015; Fachrudin & Haryadi, 1996; Hadikusuma et al., 1977; Irianto & Margaretha, 2011).

The indigenous people of Lampung are mostly Muslim and proud of their ancestral heritage. Islamic values are shown

very strong, especially in the Coastal Lampung culture. For example, *dibingi* dance is symbolized through costumes and *bedana* which highlights the concept of Malay-Islamic music. The definition of Malay here refers to Martiara (2014, p. 12) concept that Malay no longer describes a social hierarchy but as a horizontal identity. It means that Malay music at least refers to a new identity that emphasizes ethnicity, religion, language, geographical location, and customs (see: Weintraub, 2010; Yampolsky, 1996).

Furthermore, the representation of Islamic-themed music can be found in Coastal Lampung string music. *Gambus tunggal* music contains praises to Allah SWT and *sholawat* to the Prophet Muhammad SAW. This is due to the acculturation of Middle Eastern culture (Tejapermana & Hidayatullah, 2020).

The Coastal Lampung society is different from the coastal society in Java. Coastal Javanese people tend to be straightforward, spontaneous, rude, and egalitarian (Thohir, 2017; Triyanto, 2020). Meanwhile, the Coastal Lampung people are more polite, fine, gentle, open, and symbolize an acculturative-adaptive art form (Daryanti, 2020). This condition is further strengthened by Vickers's (2009, p. 16,88) statement about the inherent and pluralistic nature of Coastal civilization. Therefore, the term 'Coastal' is no longer used to define a uniform type of society and culture. That is, cultural accommodation and conflict may occur because it consists of the interaction of various groups with high mobility.

### Gitar Tunggal Lampung Pesisir

Guitar is a string instruments family which is often found in traditional music in Indonesian archipelago. The existence of this musical instrument is almost spread throughout Sumatra, Kalimantan, Sulawesi, Java, Sumba, Nusa Tenggara, Maluku, and other areas (Harahap, 2005; Hastanto, 2005; Irawan, 2013; Kartomi, 1980; Nettle, 1997; Parto, 1995; Yampolsky, 1996, 1999). Therefore, these sources prove that the

guitar is quite popular in the musical tradition in the archipelago. Even though it is well-known and spread throughout the archipelago, it does not mean that the way to play it is musically uniform. Each region has a different way of playing, terminology, and even organology. In Lampung region, for example, the guitar has become part of the cultural expression of the Coastal society. The Coastal Lampung people recognize the *Gitar tunggal Lampung Pesisir* as an element of their cultural identity. In addition to the lyrics in Lampung (dialect 'A'), the tuning system, the plucking patterns also characterize the music.

Historically, gambus music first appeared and was popular among the people of Coastal Lampung. It refers to the Islamic music style, which is equipped with verses of praise to Allah SWT. There are two types of gambus used by Lampung people, namely *gambus balak* (large) and *gambus lunak* (small) (Barnawi & Irawan, 2020). After that, the Coastal-style *gitar tunggal* became recognized after a senior *gitar tunggal* player named Hila Hambala popularized it (Hila Hambala, interview, 23 June, 2021). *Gitar tunggal*s are becoming popular among the Coastal-Saibatin society and the *Pepadun* people (Suttan Purnama, interview, June 22, 2021). Although it is quite influenced by *gambus* music with Malay-Islamic theme, *Gitar tunggal Lampung Pesisir* actually carries a light communication message which is relevant to people's lives, rather than highlighting elements of Islamic music in the lyrics or musical elements.

### ***Gitar tunggal Lampung Pesisir* in the Context of Mass Culture**

Mass culture is associated with popular culture (Burton, 2012, p. 38). In the field of musical performances, mass culture cannot be separated from public entertainment context because generally this type of music is deliberately made to be heard. Siregar (1997, p. 137) defines the characteristics of mass culture, as a culture which is mass produced and consumed, has a standard format, and is widely

spread. Kadir (1988, p. 4) adds that mass culture is symbolic and popular to all levels of society. If drawn in its context, music which has support from many people (the masses), can be categorized as popular music (Wadiyo, Haryono, Soedarsono, & Ganap, 2012). *Gitar tunggal* in mass culture perspective is also related to the music industry (Wadiyo et al., 2012, p. 11) because there are products that are sold or traded (Raden, 1994, p. 170). Commercialization in the music industry is usually supported by three things: (1) the author, (2) the marketer, and (3) society needs (Gans, 1999, p. 29; Siregar, 1997, p. 137).

In Lampung music industry, the *Gitar tunggal Lampung Pesisir* is used as entertainment, a medium of expression, social media, and imitation. Therefore, the music is needed by the local people. *The Gitar tunggal Lampung Pesisir* is included in the treasure of traditional culture because it contains elements of local (Lampung) idioms, then develops into a popular one since it belongs to the area of mass culture. *The Gitar tunggal Lampung Pesisir* was first developed and popularized by Hila Hambala. Once it became popular, the music belonged to the Saibatin-Coastal community and the wide community entirely.

### **The Influence of *Gambus* and 'Batanghari Sembilan' Style**

The technique of *gitar tunggal Lampung Pesisir* playing is inspired by *gambus* and '*sahilinan*' *Batanghari Sembilan* styles. This is because (1) Hila Hambala, the one who carries the *gitar tunggal* from Lampung using Coastal style, is also a *gambus* player; and (2) *Batanghari Sembilan* guitar songs were first popular in Lampung. The musical structure of the *Batanghari Sembilan* guitar contains rhymes and poetry which previously functioned as communication media (Andari & Suharto, 2020). Then, the music developed for the needs of entertainment, traditional ceremonies, rituals, and artistic expression of the society. The lyrics in *Batanghari Sembilan* guitar are presented with spontaneous, humorous, and slightly pornographic rhymes, which

makes the music attractive (Firmansyah, 2020).

The song lyrics in the *Gitar tunggal Lampung Pesisir* are different from the *Batanghari Sembilan* guitars. The *Lampung gitar tunggal* tends to express daily life stories with relaxed language, while *Batanghari Sembilan* music is more dominant with rhymes. *Gambus* and *Lampung gitar tunggal* performances are both performed solo by one person. A *gambus tunggal* or *guitar* player sings the rhymes accompanied by dynamic pluck ornamentation. However, *gambus* can be combined with other musical instruments in certain situations, such as violin, tambourine, accordion, and gong (Hidayatulloh, 2020). Just like the *Lampung gambus*, the guitar in *Batanghari Sembilan* is also often presented in an ensemble format with violin and *gambus* (Firmansyah, 2015). At the same time, *Lampung gitar tunggal* is generally presented entirely by one person only. Although it is also often modified on the vocal elements for reasons of the need for voice color or because of the singer's limitations in playing the guitar, more than one player is needed.

*Gitar tunggal* performances nowadays are more common than *gambus tunggal*. Besides being served at wedding receptions, circumcisions, and similar traditional events, the popularity of *Gitar tunggal Lampung Pesisir* music is increasingly supported by the role of the media, such as RRI (Radio Republik Indonesia) which always presents *Lampung gitar tunggal* music every week. In addition, the existence of video sharing platforms such as YouTube is also very influential on the transmission of *gitar tunggal* music nowadays. Senior *gitar tunggal* artists, such as Hila Hambala and Edi Pulampas also transfer their works through the YouTube channels 'Hila Hambala' and the 'Edi Pulampas Official Channel.' YouTube is also used as an online-based *gitar tunggal* learning medium (Hidayatullah, 2019).

### Music Transmission and Writing Traditions

Before entering the digital era, *Gitar*

*tunggal Lampung Pesisir* music transmission occurred orally through an enculturation process. The learning process is carried out by imitating directly from existing examples. As electronic media such as smartphones are becoming more widespread, everyone can see and listen to the *gambus* and *gitar tunggal* playing through their personal smart devices. Learning guitar can be done by recording via handphone and playing back many times

The transmission of country's local music tends to occur orally, while written traditions are rare. This condition is different from the history of European music in the Middle Ages where the tradition of writing (notation) was part of the development of music (Berger, 2005). Regional music does not yet have a definite reference pattern in terms of writing. For example, the notation system that was attempted to be developed for *gamelan* music on the basis of Western notation thought around the 19th century. As a result, the concept adapted from the 'outside' actually undermined the order of *gamelan* music itself (Becker, 1980; Rice, 2014). Traditional regional music (especially in this case, *gamelan*) is like Thai music, which is rich in improvisational nature, and ideas are constantly evolving, making it difficult to standardize (Myers-Moro, 1990, p. 101).

### Indigenous Music Notation

Cardew (1961, p. 22) states that music production involves the phenomenon of sound that has to be written. That is, the process of composing any music requires a notation system. Cardew adds that if music is like a language, anyone can create a language for the purpose of saying something, or develop it so that he can say anything. Music notation is a language that defines what can be said. The Western system of musical notation, also known as sheet music notation, has long been the standard mode in expressing musical sounds in written form. This system has long been the standard format for musical notation. 'The grand staff' is the most recognized musical notation in the world

today. Based on consensus, the system is very convenient when used in classical-Western music traditions. However, many types of music have different values that these notations cannot express. For example, in traditional Korean music, continuous bending lines are used to represent pitch changes rather than the conventional Western notation symbols created earlier (Killick, 2013). This shows that the Western notation system cannot always be used in the context of world music. In certain contexts, the use of notation actually limits the way of thinking and creating music (Sloboda, 1985). Notation continues to evolve into very different forms of improvisation (Cage and Xenakis), and complex graphic forms (Ligeti and Stockhausen) (Stein, 1979). In other areas, literature and music are written according to their respective traditions to meet their own musical writing needs.

Myers-Moro (1990) and Becker (1980) argue that Western musical notation as a derivative of foreign thought dramatically influences the natural appearance of music in Java. Becker discusses how Thai and Javanese music have similar formulations, especially in terms of improvisational elements. On the other hand, Becker rejects the notion that Western notation is placed on indigenous *gamelan* music. This intervention undermines the authenticity of local popular music as well as changes the mentality of musicians. A Myers-Moro review of Becker's book concluded that the original Thai notation system was more dedicated to the memory and accelerated music teaching, whereas the Western notation was used for preservation.

Musical notation is also used as a social tool as long as it serves the purpose of communication and it is understandable. This is because notation also functions to transmit one's musical ideas (Schütz, 1951). Seeger (1989) even considers that written culture (notation) and musical literacy are still used as pleasure and instructional needs, for example learning, teaching, and media for remembering. In fact, notation is not as widely used as we read and write

everyday words. The same thing was also proven by Ishida (2008) on local *gamelan* musicians in Solo. The melodic structure in a song is much limited by the writing, thus reducing the 'improvisational' nature of the music itself. Only a few rural and socially close musicians still use such a method. Sudirana (2019) shares the same perspective on Western notation in traditional Balinese music. This idea came from several musical works by Colin McPhee, who used Western notation to compose and analyze local Balinese music (Bakan, 1999; Gold, 2004; Herbst, 1997; Tenzer, 2000; Vitale, 1989). Sudirana criticized the lack of understanding of indigenous Balinese music theory, which resulted in several attempts to generalize the notation system of local music. The beauty of the local (Balinese) notation system, which cannot be written down but is taught directly from generation to generation, is its non-musical element. As a result, this becomes a weakness in the description of local written traditions related to their cultural context. The original style of creating a musical notation system should be a significant consideration in developing local music theory for music transmission.

Yung (2019) sees the other side of musical notation, which is part of local musicians' creativity. Notation is part of the traditional music transmission medium. Even that does not rule out the possibility that the transmission of traditional music will change. Various methods do the desire to write music always exists and the way of writing. Some traditional musicians still use the concept of Western notation, while the rest try to develop their own system.

### **'Indigenous Style' on a Coastal Lampung Solo Guitar**

Rose (1995) says all that is included in the term 'indigenous music' is identical to traditional music, folk music, and ethnic music. Therefore, local music idioms as a representation of local culture are very likely to be highlighted, including attitude aspects in music. For this article, the term "indigenous style" refers to people's attitu-

des towards the transmission of music (especially among guitarists). There is a kind of collective tendency to be self-showing and ethnocentric so that they (local musicians) look superior. This mindset becomes slightly more excellent in terms of showing talent which is better to other musicians. Almost all *Coastal Lampung gitar tunggal* player claim that they are self-taught. In fact, they keep asking their peers, siblings, or close family members. They seem to hide their musical journey, especially from the researchers.

The technique of playing *Coastal Lampung gitar tunggal* is indeed inspired by the *Batanghari Sembilan* guitar, then by several players combined with plucking the strings of *gambus*. The goal is to create the 'indigenous' impression, as the lyrics are adapted to the local language, namely the Lampung language. The musical guitar instrument in a *gitar tunggal* is certainly not an original item developed by guitar players and the ornamentation of the plucking style that has existed before. 'Indigenous style' emphasizes the musical attitude which is attached to its musical identity. So far, *gitar tunggal* music is only transferred in spoken and practice. There is no written tradition system which is similar to Western musical notation. Based on preliminary research, it was found that *gitar tunggal* notation system in 'indigenous' style was created by Imam Rozali, a *gitar tunggal* player from South Lampung. This is an interesting fact for a local musician who is able to create his own music writing system. Because, in general, Lampung *gitar tunggal* players only rely on memory and intuition in music. In addition, there are only few people use the written tradition to preserve their musical works.

## METHOD

This case study was held in Gayam village, South Lampung. Interview and observation were conducted with one of the local musicians, Imam Rozali, a *Gitar tunggal Lampung Pesisir* player, to collect primary data. The primary data were in

the form of notation books, audio files, and videos of interview with key informants. According to information, the notation document was inherited from the grandfather of Imam Rozali. Researchers tested the Imam's musical notation documents to philologists. As a result, the notation is not included in ancient manuscripts "... because it has already used paper media, pen-like writing instruments, and typewriters" (Rahmad, Lisa, interview, October 5, 2020). Lampung writers and cultural observers further tested the notation document; the result was that the writing used in the notation was not included in the Lampung script or ancient Lampung writing category. The ancient Lampung script does not contain the syllable 'kh' or 'gh', because the ancient Lampung script contains only 19 letters (see: Marsden, 1811; Van der Tuuk, 1868) and was added based on the agreement of traditional leaders in 1985 (Udo Karzi, interview, October 5, 2020). The next stage was to do laboratory analysis (Merriam, 1964) by describing each symbol, term, doing a comparison using Western music notation, and explaining how Imam used his musical notation. Hermeneutic perspective was used in interpreting symbols in Imam Rozali's musical notation. The interpretation of symbols is carried out by observing the views or interpretations of the symbol maker (Turner, 1974), who is Imam Rozali himself. Furthermore, the meaning of the notation symbols was analyzed using an ethnomusicological point of view. In this case, Imam Rozali's musical notation is seen as a 'text' (Ahimsa-Putra, 2000, p. 404). Other supporting data was obtained from digital sources on the internet in the form of photos, images, videos, and website articles. Supporting informants came from *gitar tunggal* players, artists, academics, and Lampung cultural practitioners. After fieldwork collection, empirical and theoretical fact pattern matching is carried out (Yin, 2018). The next step is to make and conclude the proposition. Every information about a *gitar tunggal* and its notation system was reviewed from the

point of view of key informants and supporting informants to ensure that all data were accurate. One of the tools to confirm field results is the triangulation technique (Miles, Huberman, & Saldaña, 2014). After the laboratory analysis was completed, the ethnographic data were then analyzed to find the factors behind the writing of musical notation by Imam Rozali. Referring to the thinking paradigm of Ahimsa-Putra (2015), this article does not merely analyze Imam Rozali's musical notation system as an artistic phenomenon, but also tries to view notation as a symbol of socio-cultural phenomena.

## RESULT AND DISCUSSION

### Imam Rozali's Works as a Text

Imam rozali is a *Gitar tunggal Lampung Pesisir* player who lives in Sidomulyo Village, Sidorejo, north of Kalianda. His daily activities are gardening, teaching *Al-Qur'an*, and trading. His musical activities are usually carried out on weekends or according to the needs of events in society (figure 1). Besides being known as a *gitar tunggal* player, Imam is also skillful in singing *kias*. *Kias* is one of Lampung's spoken traditions which is sung in the form of lyrics and narratives containing heart expression, joys and sorrows, legends, and folklore (Syahrial, 2019). Nowadays, *kias* can be found among the Coastal society living in Kalianda. Imam Rozali is one of the artists who started to accompany the *kias* with a *gitar tunggal*. Imam Rozali's *gitar tunggal* playing style is also influenced by the *gambus* technique using plucking techniques called *ngalalawai* and *segata* (Keen, 2017). In *gitar tunggal*, Imam plays a wide range of melodies. During singing, Imam also plays guitar melodies following his vocal melody.

### Symbols and Terms in Imam Rozali Music Notation

Imam Rozali personally has a musical note in the form of a notation printed in the a book (Figure 1). The writing consists of two types of elements: (1) symbols

are written manually using a pen; and (2) a description of the symbols typed using a type machine (shown in the font used). Both elements undermine the claim that the notation is passed down from generation to generation. The artist is considered creative, especially in creating symbols and arranging them into a system. As Seeger (1989) states about one of the functions of notation as a medium for storing memory, Imam Rozali's musical notation is closer to that concept. Based on the way to read, Imam's notation is divided into two functions; the first is a symbol that functions as an explanation or description (Figure 1).



Figure 1. Imam Rozali is playing a *gitar tunggal* at the circumcision ceremony (Source: researcher's document, 2019)

All terms used to describe the numbers in the musical notation are written in Lampung language, for example the words *sai* = 1, *khua* = 2, *telu* = 3, *pak* = 4, *lima* = 5, *num* = 6, *pitu* = 7, *sai* = 1 (higher octave). The symbols used in *bennang* (string) and *suakha* (tone) are both used to indicate the strings and the level in the scale used (figure 3), just like the seven notes in the diatonic scale arrangement (do-re-mi-fa-sol-la-si). *Jong jengan* is a symbol used by Imam to explain the position of the fingers on certain scales and frets. Slightly different from *bennang* and *suakha*, the pitch of *jong jengan* is distinguished by the circle

above the symbol. *Patting suakha* is part of the stage of developing themes and plucking techniques in Imam’s notation. Because it is a combination of the three elements which are *suakha* (tone), *bennang* (string position), and *jong jengan* (finger or fret position) (Figure 2).

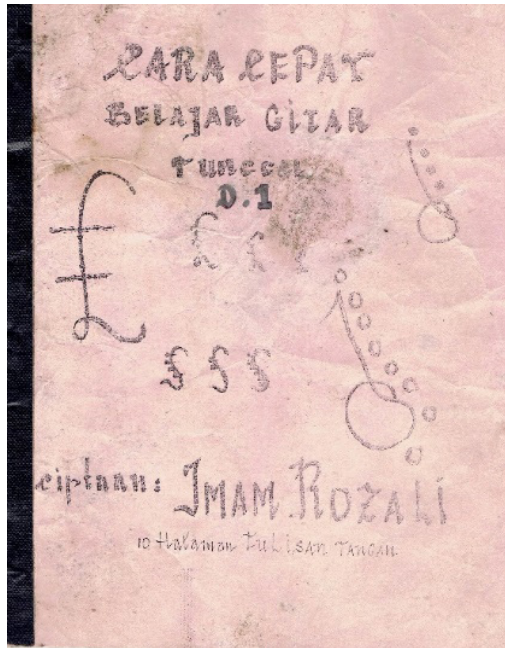


Figure 2. Cover of Imam Rozali’s notation book (Source: researcher’s document, 2018)

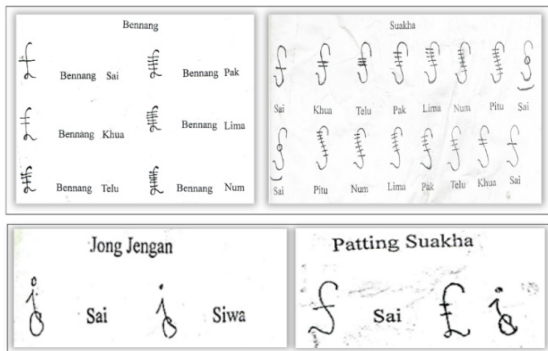


Figure 3. *Bennang*, *suakha*, *jong jengan*, dan *patting suakha* (Source: researcher’s document, 2018)

Table 1. Comparison of Imam’s notation symbols with scales in Western notation

Notation	1	2	3	4	5	6	7
Western’s Note	Do	Re	mi	fa	Sol	la	si
Imam’s Note	Sai	khua	telu	pak	Lima	num	pitu

The next symbol is *pekhmainan suakha* which serves as melodic pattern generally used by Imam Rozali in improvising. Based on Figure 4, it can be seen that the scale pattern resembles the diatonic pattern used (B-C#-D#-E-F#-G#-A#-B)

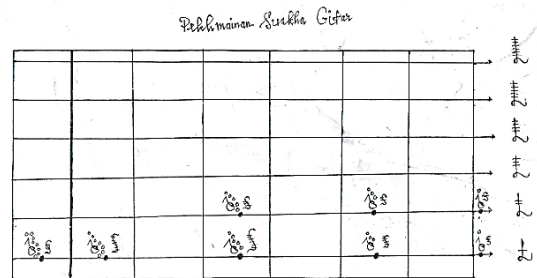


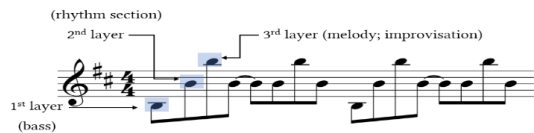
Figure 4. *Pekhmmainan suakha* (Source: researcher’s document, 2018)

Imam Rozali’s *gitar tunggal* tuning system is generally same as the standard tuning (E-A-D-G-B-E), the difference is that the B note (5th string) is changed to A. The B note on the 5th string functions as bass and is played together with the B note on the 2nd string, which plays rhythm. Second, the B note becomes the basic chord that supports the movement of the melody on the first string (figure 5). The melody is generally played on a high-pitched fret starting from the 7th, 8th, 10th, and 12th frets. The basic B minor and E minor chords are commonly used in Imam Rozali’s songs, especially in classical *segata* theme songs. The B minor chords serve as the tonic for the songs. Because the B note on the 5th and 2nd strings are often used as bass and rhythm parts, this tuning system also gives the *Gitar tunggal Lampung Pesisir* playing characteristic or character, which is more dominant in the running melody. Therefore, the tone that functions as the bass is always converted into an open string state (*los strings*). The goal is to facilitate the movement of the left finger in playing the melody.

Imam Rozali’s musical notation offers a very strong ‘indigenous’ concept. This can be seen from the dialect, the use of local terms (Lampung), understanding of the concept of harmony, symbols of expression and articulation, the tuning sys-



tem, and the ornamentation of the running melody combined with the bass in each guitar plucking. The concept of harmony on the *Gitar tunggal Lampung Pesisir* lies in the tone equation that forms an octave, for example the B tone which functions as the central tone (Figure 5).



**Figure 5.** The structure of Imam's *gitar tunggal* playing is divided into form, bass, rhythm, and melody-improvisation

### Imam Rozali's Work as Contexts

The symbolic analysis of the Imam Rozali's notation system shows that innovation is the main capital. Adhering to Yung's opinion (2019), creativity is common in the development of traditional music. Musical elements such as notation are part of the creativity of local musicians. A notation system is a form of innovation. Schramm (1986, p. 99) asserts that tradition and innovation are not only alive but occur simultaneously and complement each other. Musical awareness and knowledge have encouraged guitar players like Imam Rozali to innovate. The notation system, in addition, is created from a previously acquired musical experience. The way Imam listens to and plays more music also supports his musical understanding of notation. The musical experience of sound is more important than the visual notation (Campbell, 1991; Tan, Wakefield, & Jeffries, 2009). So far, the Imam's notation system cannot be applied as a communication tool. Because the function of the symbol only reaches by Imam himself. The communication function of the notation supposes to deliver musical ideas (Schütz, 1951). Meanwhile, Imam here has not socialized his musical notation. However, Imam Rozali's musical notation has added interrelation in the *gitar tunggal Lampung Pesisir* musical communication system since Lampung Pesisir *gitar tunggal* consists of various elements that bind its existence

(Hidayatullah, 2021, p. 124).

In the end, the Imam's notation system shapes dichotomies: (1) notation is only a means of remembering, or (2) notation is used as a preservation tool (Myers-Moro, 1990). The difference is, notation as a means of remembering has no social consequences because it is only interpreted personally. Meanwhile, a notation that functions as a preservation tool covers a wide musical area, starting from recording, preserving, to defining the elements in it to be taught to others. The concept of Western musical notation aims to preserve existing musical works, create new musical compositions, and transmit them to other musicians. Musical notation in the classical music tradition in the west has mathematical proportions related to each other, notes on a staff that are connected to the position of the fingers on a musical instrument, such as a piano. Killick stated that the principle cannot be applied to all types of music, especially traditional music or certain regional pop songs. For example in traditional Korean music, the melody seems to use a microtonal arrangement that is difficult to write using Western notation. Another example is percussive music that has no steady beat duration for each bar. (Sheffield Arts Humanities, 2018).

As *ulun Lappung* (Lampung society), Imam Rozali also has a tendency to legitimize his existence as a musician. Attempts to highlight ethnic group identity and superiority often occur in conversation. This is a form of resistance to social and cultural dynamics. One of the resistances that arise is the creativity of writing notation. This phenomenon is known as "taking the immigrants' knowledge" (Irianto & Margaretha, 2011, p. 146), because it is driven by the desire to be appreciated and recognized while supporting and immigrant communities. On the other hand, Imam Rozali interacted quite a lot with many groups, including local and foreign researchers, students, and the local tourism office. This interaction process allows the emergence of interest so that it gives rise to cultural acculturation and hybridization (Ahimsa-

Putra, 2015, pp. 19–20).

The *gitar tunggal Lampung Pesisir* is a form of mass culture. At the same time, the musical notation system of Imam Rozali is a symbolic form of the phenomenon of a written tradition in local music. Notation is a symbol of intellectuality, as in Western traditions. By aligning himself with the tradition of European society, Imam has constructed his identity as a *gitar tunggal* player who has intellectual awareness in writing. In addition, among the *gitar tunggal* players of coastal Lampung, Imam builds an identity value that is different from the others. If the traditional music of Nusantara (or more broadly in the context of world music) has been difficult to separate the hegemony of the Western music theory system, creativity in Imam Rozali's notation system actually offers a strong local concept. Awareness to find the concept of notation is one indicator of one's musical understanding (Gromko, 1994); understanding means creating (Piaget, 1973). By creating musical notation, Imam shows his level of musical understanding.

The character of local music that seems dynamic and improvised is also found in Imam Rozali's musical notation system. The use of the symbols of *bennang*, *jong jengan*, *petting suakha*, and *pekhmain suakha* depend on Imam's interpretation as a guitar player. This case is the same as the concept of *jianzipu* (qin) notation in China which also does not directly represent the tones accurately as in the West (Yung, 2019). On the one hand, notation needs to be developed as a medium of social and instructional communication. On the other hand, it is an 'indigenous style' writing tradition that local musicians are trying to develop. Yung added that the creativity of local artists or musicians keeps local music alive and evolving. Notation is part of the dynamics of local musical performances, but not everything.

Musical notation was not created for the benefit of the audience or music audience, but for composers, performers, and historians (Lippman, 1953, p. 555). Based on that point of view, music notation needs

to be developed for indigenous-based music education. Writing musical notation, especially for *gitar tunggal*, can contribute to critical pedagogy in the context of local musical inheritance in Lampung. As has been explained in previous research on various problems faced by local musicians with Western notation systems (Ayangil, 2008; Becker, 1980; Breathnach, 1986; Cardew, 1961; Myers-Moro, 1990), the musical notation system needs to highlight stronger communication aspects. Music notation is a musician's intellectual product whose purpose is to document his works. The writing of the notation needs to pay attention to several simple steps. The symbols are arranged through an abstraction process, then phonetized to the formation of words. The idea is to put a sound value on each symbol (Treitler, 1982). When thinking about notation, many researchers consider the various elements of culture that can influence attitudes, perceptions, philosophies, thoughts, and behaviors. Therefore, 'native' or indigenous musical notation requires aesthetic knowledge and education. Preservation can use the musical knowledge of local musicians. Cardew (1961) added that notation can expand the space of thinking and being more creative in music. Collaboration between academics and indigenous musicians should be encouraged to form a dialectic that leads to good musical literacy. Imam is not the only local musician who is capable of creating musical notation; more importantly, his musical notation inspired local musicians to produce an indigenous writing tradition. In addition, literacy and the discovery of notation are very important to produce a broad musical structure (Blacking, 2000).

As well-known stated by White (1949) and Cassirer (1944), humans always depend on symbolic activities. Imam Rozali's musical notation system is a symbolic phenomenon that is interpreted and given meaning because it has a form. In addition, the Imam's musical notation system has symbolic devices. The symbolic devices include: (1) material; (2) behavior and actions; (3) language or conversation;

as well as (4) ideas, thoughts, and knowledge (Ahimsa-Putra, 2015, p. 22).

### Material Aspect

Imam Rozali's notation system is written in an 11-page-book (included 1 page of the book cover). Imam himself compiles the notations written in the book and the book is not widely published. The writing in the notation book consists of techniques, namely typing techniques (using machines) and handwriting. Seeing from the condition of the book that is not well maintained, it seems that there has been no special effort to update or mass-produce the manuscript.

### Behavioral Aspect

The sound produced by Imam Rozali's *gitar tunggal* is a symbol since it is interpreted by Imam himself and by his music lovers. Through music, Imam conveys certain messages in the form of an expression of feelings. In his music notation book, Imam also writes expressions that function to play and interpret songs. Terms that show these expressions include: *ropel*, *ais*, *khebbah*, *debbah*, *khanggal*, and *hias*.

### Language Aspect

The book or manuscript of Imam Rozali's notation is written in the Lampung language. The dialect used is 'A' (*api*), according to the Imam's background as a member of the Saibatin community. Therefore, the language aspect is one of the strongest elements forming the identity of Imam's musical notation. Some terms such as *suakha*, *bennang*, *jong jengan*, and patting *suakha* are terms taken from everyday language and do not belong to certain valuable literary languages. Because the notation is only used by Imam himself, this set of symbols used as notation does not become a collective knowledge, but it is only interpreted and used by Imam himself. In addition, the lyrics in Lampung Pesisir's *gitar tunggal* songs also use the Lampung dialect or language.

### Knowledge Aspect

Knowledge used in Imam Rozali's musical notation can be identified from the use of language. The terms used in Imam's musical notation are not derived from the collective meaning of the local community, but it comes from the everyday language adopted into the musical language. The behavioral aspect comes before the notation, so the notation system is formed based on Imam's knowledge and experience as a *gitar tunggal* player. Meanwhile, other abstract knowledge, such as views of life and belief systems, do not appear in Imam Rozali's musical notation system.

### CONCLUSION

Myers-Moro and Becker had recorded notation as a means of memory, teaching, and preservation. Here, Imam Rozali's musical notation shows a 'indigenous' notation writing style, at least in terms of visual ideas. Signs that symbolize string level, pitch, finger position, and fret are a form of Imam's creativity. Although the concept of the *gitar tunggal Lampung Pesisir* itself is influenced by similar music in other areas, the 'indigenous' notation writing style shows him how to play, sing, and write down the notation symbols. Imam Rozali's musical knowledge is used as capital to create a 'indigenous' style notation system. In terms of the concept and use of notation as a reminder medium, this contains a high element of creativity. Imam Rozali's musical notation is an intellectual form of a *gitar tunggal* player in constructing his identity. All symbolic devices in the form of material, behavior, language, and knowledge are contained in the notation. Although the notation writing style has not been legitimized as a communication medium, Imam Rozali's musical notation leads to a form of literacy and writing tradition. In other words, Imam Rozali's style in writing the music notation is one among other efforts in maintaining the *gitar tunggal* music of Lampung Pesisir.

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