



## Analysis of Structure and Techniques of Pancula Ndeme By Justinus Hokey on Classic Guitar Composition

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### Abstract

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*This study aims to describe the structure and techniques of playing Pancula Ndeme by Justinus Hokey on classical guitar composition. This study uses a qualitative approach. The data analyzed is the sheet music of Pancula Ndeme. The results of this study indicate that the structure of this composition consists of several parts, namely Introduction – A – B – C – A – B – Coda. There are four motifs in section A (m1, m2, m3, m4), two sentences (sentences a and a'), and two themes in each sentence. Section B consists of three motifs (n1, n2, n3), two phrases (phrase b and b'), and two themes in each sentence. Section C consists of 2 motifs (o1 and o2). The guitar playing techniques contained in this composition are the right-hand technique and the left-hand technique. The right-hand techniques found in this composition include; apoyando, tirando, and strumming techniques. The left-hand techniques contained in this composition include; slur, barre, and harmonic.*

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## INTRODUCTION

Music can be defined as a branch of art that is conveyed through sound which consists of several elements such as tone, rhythm, and harmonization arranged in such a way that the human ear can enjoy its beauty. Music is also inseparable from tools or instruments that can produce tones. Musical instruments are significant cultural artefacts invested with a wide range of meanings and powers. Through their presence and through the sounds they produce, they have a special ability to transform consciousness (Veronica Doubleday, 2008). One instrument that is certainly familiar to us is the guitar. While stringed instruments have been in use for over 3000 years, the classical guitar is a relatively young instrument. Its proportions and even its technology matured at the end of the 19th century, after a complex evolution of more than three centuries which strongly affected the instrument's architecture and sound quality (Giuseppe Cuzzucoli and Vincenzo Lombardo, 1999).

In the world of music, several types of music are generally known, including classical music, jazz, rock, pop, and reggae. *Pancula Ndeme* is included in regional pop music works because every poem uses the regional language of Pamona Poso. *Pancula Ndeme* is one of the works created by the Maestro of Culture in Tentena, Poso Regency, Central Sulawesi, The late Justinus Hokey. This song tells about a mother who is putting her child to sleep. This composition is a pop song from the Poso area which the author then arranged into a piece for a guitar solo.

The lovers of Tana Poso culture are already familiar with the name Justinus Hokey. Justinus Hokey was born on August 10, 1945, in Dulumai, on the shores of Lake Poso, Central

Sulawesi, and died on August 13, 2018. He was born from a family background that laid the foundations of civilization throughout the world of *Topo Wurake* which is related to the belief in the Creator of Life or in the regional language of Pamona Poso that is called *Pue Mpalaburu* (Tandapai, 2021). Justinus Hokey is a humanist. He gave his life to caring for the dance tradition of Poso which is almost extinct. His love for traditional literature encouraged him to produce folk stories that were performed through theatrical arts. He composed poems in the Pamona language into folk songs, even pop songs. In his works, Justinus Hokey tends to reveal his life struggles.

The humanist who graduated from the Manado Teaching and Education Institute, now known as Manado State University, has been active in maintaining the Pamona traditional arts since the 1970s. Encouraged to perform at a traditional dance festival in Jakarta, in 1978 Justinus mixed three traditional dances, Motaro, Torompio, and Moende in one performance he called Petomo. The show won third place from the Ministry of Education and Culture. In 1980, Justinus was also asked by TVRI Manado to prepare material for Poso songs and dances for them to broadcast. The cultural stimulus also moved him to explore the traditions of *Mokayori*, the poems that are sung. Justinus Hokey was appointed Maestro of Indonesian Culture by the Indonesian Ministry of Education and Culture in 2015 (Kemendikbud, 2015).

*"Lintu sa lintu ngkayore ana naka ronga banke, ne'e ja maria gele, sawimo pancula ndeme"*. This sentence is the lyrics of the last stanza in the *Pancula Ndeme* which means sleep well children so that you grow up quickly, don't laugh too much the morning star is at its peak.

Most of the works created use the Poso regional language or the Pamona language. *Pancula Ndeme* means "morning star". The song telling a mother who is putting her child to sleep, took the symbol of the morning star as a sign that the sun is starting to rise. This work also has the meaning of how a mother's love for her child. *Pancula Ndeme* was created as a form of the creator's longing to share how a mother figure is the greatest strength and energy in life because the creator was raised by his single mother. *Pancula Ndeme* seems interesting to the writer because it is a song that has a deep meaning and is one of the works that will be performed during the recital exam. *Pancula Ndeme* This relates to part of the author's life journey, which always reminisces with his mother.

Besides that, the author will analyze the structure and technique as well as arrange regional pop forms into works for classical guitar solos as the writer's hope for the interest of current and future generations to be able to better understand the complex techniques in classical guitar playing and get to know the structure of the *Pancula Ndeme* and also *Pancula Ndeme* as a work of traditional music so that culture can still develop in balance with the development of increasingly modern music.

Bara Lintang Swastika's research, Music Arts Education, Faculty of Languages and Arts, Yogyakarta State University in 2017 entitled "Structural Analysis and Techniques of Usher Waltz by Nikita Koshkin on Classical Guitar" is a reference in this study because it has similarities to the focus of research namely discusses the structure and techniques of classical guitar playing on classical guitar solo compositions. The differences between the researcher's

research and Bara Lintang Swastika's research are in the data being analyzed. Bara Lintang Swastika's research discusses the structure and techniques of classical guitar playing Usher Waltz by Nikita Koshkin while the researcher will discuss the structure and technique of guitar playing in composition *Pancula Ndeme* by Justinus Hokey.

## METHOD

### *Types of research*

This study uses a qualitative approach, which means that the research is conveyed by describing, explaining, and describing the structure and techniques of classical guitar playing. This was emphasized by Murdiyanto (2020) that qualitative research is a type of research that produces discoveries that cannot be achieved using other statistical procedures. According to Moleong (2001), the data to be collected with qualitative research methods is data in the form of pictures, the words, and not in the form of numbers. Based on the explanation above, the sequence of research conducted by researchers included observation, interviews, exercises and discussions, data analysis, and report writing. The data analyzed is the guitar scores of *Pancula Ndeme* by Justinus Hokey.

### *Time and place of research*

The time and place of the research was carried out on the Satya Wacana Christian University campus and at the researcher's residence, because the objects in this study were in the form of song scores and audio-visual recordings so that researchers could find a comfortable place and flexible time according to the time prepared by the informants. This research was conducted in September-December 2022.

### **Research data**

The source of research data is obtained from scores of *Pancula Ndeme*. Besides that, the researcher also used the track record of YouTube media related to this song. The researcher also held discussions with friends from the SWCU Music Arts study program and supervisors, as well as lecturers for the guitar major course. Other data sources are book references, journal articles.

### **Method of collection data**

Data collection methods are the steps used by researchers to discuss this research through observation, interviews, and exercises. The following is a description of the data collection method that will be carried out in this study.

#### **1. Observation**

Observations were made by playing and directly analyzing the scores of *Pancula Ndeme*. Thus the type of observation made is active participation observation because the researcher is directly involved with the object in this study, song scores of *Pancula Ndeme*. Sujarweni stated (2014) that participatory observation is an observation that is carried out by going directly or by observing and sensing.

#### **2. Interview**

In this study, researchers conducted interviews with parties that researchers considered to be able to provide actual information related to the object of research. The interview was addressed to Mr. Indra Dharma Inta and discussions with friends in the arts of music at the Faculty of Languages and Arts, Satya Wacana Christian University. Interviews were conducted via telephone informally so as to create a comfortable atmosphere to be able to dig up information related

to the object of research and the data obtained was really actual.

#### **3. Exercise**

After conducting the interviews, the researcher carried out independent exercises and also continued to hold discussions with Mr. Paulus Dwi Hananto as a guitar major lectures and the Forms of Analysis course, regarding guitar structures and techniques related to this research.

## **RESULT AND DISCUSSION**

### ***Structure Analysis of Pancula Ndeme***

*Pancula Ndeme* is a regional pop song from Poso, Central Sulawesi composed by Justinus Hokey and then arranged into a classical guitar solo composition by researchers. *Pancula Ndeme* taken from the language of the Pamona tribe in Poso, Central Sulawesi, which means Morning Star. This song tells about a mother who puts her child to sleep. This composition has a normal guitar tuning system E-B-G-D-A-E, and has 2 time signatures 4/4 and 3/8. This composition has three tempos, namely *Allegro* (fast), *Adagio* (sluggish and expressive), and *Allegretto* (rather quickly). *Pancula Ndeme* also has 2 tonalities E minor and E major.

Based on the results of the analysis, composition of *Pancula Ndeme* consists of Introductions, A, B, C, A, B, and coda. Overall, this composition has 148 bars. Each part of this composition also has a different interpretation. The Introduction section is on the bars 1-3 with a time signature 4/4 in E minor tonality. This introductory part is also played with *Allegro* tempo (fast).



Picture 1. Introduction *Pancula Ndeme*  
(Source: Fery, 01 December 2022)

Part A in this *Pancula Ndeme* composition is in the bars 4-24 played with tempo *Adagio* tempo (sluggish and expressive) with time signature 4/4 consisting of sentences a and sentences a' where each of these sentences has 2 themes, namely theme 1 and theme 2.

Theme 1 in sentence a is a phrase antecedent or the question phrase found in bars 4-8 and uses the tonality of E minor. On the phrase antecedent, it consists of 2 motifs, namely m1 and m2. Theme 2 in bars 9-13 is marked by modulation to E major. Theme 2 in this section is a phrase consequence or answer phrase. Phrase consequence in this section also consists of 2 motifs, namely m3 and m4. Sentence a is played repeatedly, but in theme 1, in motif section m1, a trill ornament is added on the third beat in bars 15. So sentence a in this repetition section needs to be coded a' or sentence a'. The interpretation of the atmosphere in part A has a calm atmosphere depicting the atmosphere of a mother who is about to put her child to sleep.

Part B of this composition is marked by a change in the scale from 4/4 to 3/8 and modulation back to E minor. Part B is in bar 24 (3rd beat) to bar 53. Part B consists of sentence b and sentence b' where each of these sentences has 2 phrases (antecedents and consequences) with motif n1, n2, dan n3. Phrase antecedent in sentence b is in bar 24 (beat 3) to bar 31. Phrase consequence found in bars 32-39.

Sentence b is also repeated with almost the same melody and motif, so it needs to be coded b'. The difference between sentence b and sentence b' lies in the different beginnings and endings of sentences. Section B has a Waltz rhythm to describe the atmosphere of a mother swinging her child on a swing hoping that her child will fall asleep soon.

The transition from Part B to Part C is on the bars 53-60. Part C on the *Pancula Ndeme* composition is found in bars 61-85. Part C contains 2 forms of phrases namely repetition of the antecedents and consequences (2 interrogative sentences and 2 answer sentences) in bars 61 to 68 and phrases antecedents and consequences (a symmetrical phrase) in bars 62 to 85. In section C, this composition has 2 motifs (o1 and o2). In bars 86-87, there is a transition that repeats the theme of the introduction section to return to part A. This interpretation of part C describes a chaotic and anxious atmosphere because the child has not yet fallen asleep.

The Coda or the final part of this composition is found in bars 137-148. This was emphasized by Leon Stein (1979) that a Coda (from Italian, meaning "tail") is a section at the end of a composition which comes immediately after the last theme or part. This section begins with the tonality of E minor and ends with an E major chord which interprets the mood of a child finally falling asleep.

### ***Analysis of Pancula Ndeme technique***

*Pancula Ndeme* has various types of playing techniques, so to perform this work well, a player must know what techniques are used in this composition. The movements of the left and the right hands serve different functions in guitar performance.

Whereas the performer uses the left-hand fingers to shorten the strings by pushing the strings on the metal frets and the right-hand fingers to pluck the strings (Hank Heijink & Ruud G. J. Meulenbroek, 2010). Based on the analysis carried out, the researcher found several guitar playing techniques contained in the composition of *Pancula Ndeme* which cover the right-hand technique and left-hand technique.

#### 1. Right hand technique

The right-hand techniques found in *Pancula Ndeme's* composition include; apoyando, tirando, and strumming techniques.

##### a.) Apoyando

From the results of an analysis of the guitar playing technique used in the *Pancula Ndeme* composition, one of the strumming techniques used is the apoyando strumming technique. The apoyando picking technique or what is often called the leaning picking technique is a picking technique that is done by leaning the picking finger against the string next to the string that has just been plucked (Solapung, 1981). This technique has the impression of a firm sound and is often used to play successive single notes, such as in melodies.

##### b.) Tirando

The next picking technique is the tirando picking technique or what is also called the dodge picking technique. Tirando is a plucking technique using the fingers of the right hand. This strum is done in the direction away from the strings or swinging towards the palm of the hand (Kristanto, 2005). This technique is often used to play chords, and arpeggios or broken chords.

##### c.) Strumming

Strumming or commonly known as the jangling technique is a

technique of sounding several guitar strings simultaneously by swinging your fingers on some of the guitar strings to be sounded. After analyzing *Pancula Ndeme's* work, the Strumming technique is found in part C of this composition. Strumming has a strong accent and lends itself well to the interpretation of the passage.

#### 2. Left hand technique

The left-hand techniques found in *Pancula Ndeme's* composition include; slurs, barres, and harmonics.

##### a.) Slur

From the analysis of guitar playing techniques for the left hand in *Pancula Ndeme's* composition, there is a slur technique. The slur technique is found when there is a curved line between two notes indicating that the notes are sounded continuously (Kristanto, 2005). There are two types of slurs in this composition, namely Ascending slurs and Descending slurs. The mechanism of the rising slur is by pressing one note with the finger of the left hand and the next note is sounded by hitting the next finger on the same string. As for the slur, it is played by removing the finger by slightly pulling the strings with the finger of the left hand.

##### b.) Barre

In *Pancula Ndeme's* composition, Barre's technique is used a lot. The mechanism of this technique is by crossing the left index finger on two or more strings at once which are then sounded. (Solapung, 1987).

##### c.) Harmonic

Part A of *Pancula Ndeme's* composition uses a lot of harmonic techniques. The harmonic technique found in this composition from the results of the analysis is natural harmonic. The mechanism of this natural harmonic is played by gently touching the surface of the strings at

certain frets such as the 3rd, 5th, 7th, 9th, 12th, 16th, and 19th frets.

### *Discussion*

Based on the presentation of the results of research on the structure and techniques of classical guitar playing in the Pancula Ndeme composition, this work has a total of 148 bars consisting of several parts, namely introduction, A, B, C, A, B, and coda each part of this composition has a different interpretation. This piece is played with 2 tonalities E minor and E major. The composition of Pancula Ndeme has 2 different time signatures 4/4 (in the Introduction section and section A) and 3/4 (in sections B, C, and coda). This composition has a slightly modified structure from the original song. There are 4 motifs (m1, m2, m3, m4) and 2 sentences (sentences a and a') and each sentence has 2 themes in part A. Part B consists of 3 motifs (n1, n2, n3), 2 sentences (sentences b and b') and 2 themes in each sentence. In section C, there are 2 motifs (o1 and o2). In this composition, there are two types of phrases or sentences symmetrical phrases/sentences, and asymmetrical phrases/sentences.

Symmetrical phrases in this composition can be found in parts A and part B where the phrase preceding and the result run symmetrically. But in part C in the Pancula Ndeme composition, some phrases/sentences are not symmetrical. The intended asymmetrical phrases/sentences are the repetition of the antecedent and consequent (2 questions and 2 answers) in measure 61 to measure 68.

The guitar playing technique used in the Pancula Ndeme composition is the right-hand technique which covers the passages apoyando, tirando, and strumming.

Apoyando or what is commonly called the string-picking technique has a firm sound impression and is used in this composition to play single melodies to make them stand out more. However, this passage is little used as Pancula Ndeme composition plays more chords and arpeggios which cannot be played with techniques apoyando. Therefore playing chords and arpeggios in this composition required the technique of tirando excerpt or commonly called the evasion technique. Another right-hand technique that we can find in this composition is the technique of strumming. The left-hand technique in Pancula Ndeme composition covers techniques slur, barre, and harmonic.

Even though this composition is easy to play, this composition still has the supporting factors to be able to play this composition well. Several supporting factors to play this work well are speed, power, tone colour, economic movement, physical endurance, and "good" fingerings. "Good" fingerings will have to satisfy a number of musical constraints in addition to the physical ones (S.I. Sayegh, 1989).

### **CONCLUSIONS**

From the results of the analysis of the structure and technique of Pancula Ndeme by Justinus Hokey's work on classical guitar composition, it can be concluded that this composition has a total of 148 bars consisting of several parts namely Introduction, A, B, C, A, B, and coda. This composition has three tempos, Allegro (fast), Adagio (sluggish and expressive), and Allegretto (rather fast). This piece is played with 2 tonalities (E minor and E major). This work also has 2 time signatures (4/4

and 3/4). There are 4 motifs (m1, m2, m3, m4) and 2 sentences (sentences a and a') and each sentence has 2 themes in part A. Part B consists of 3 motifs (n1, n2, n3), 2 sentences (sentences b and b') and 2 themes in each sentence. In section C, there are 2 motifs (o1 and o2). Some guitar playing techniques contained in the *Pancula Ndeme* composition cover the right-hand technique and left-hand technique. The right-hand technique found in the *Pancula Ndeme* composition covers apoyando, tirando, and strumming techniques. The left-hand technique found in the composition of *Pancula Ndeme* includes; slur, barre, and harmonic. The supporting factors are to be able to play this composition well. Several supporting factors to play this work well are speed, power, tone color, economic movement, and physical endurance. The left-hand techniques found in *Pancula Ndeme's* composition include; slurs, barres, and harmonics.

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