



Gitar Tunggal Lampung: Enculturation and Ethnopedagogy in Advancing Formal Music Education

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Abstract

Formal music education often uses systematic teaching methods, a planned curriculum, leveling, organization, and standardized learning stages. From a pedagogical perspective, learning music provides a more imaginative, improvisatory learning structure besides all these standard rules. By capturing the social practice of music in the community, music scholars can enrich their academic experience and ideas about designing informal music learning in the classroom. The gitar tunggal players from Lampung may serve as ideas for those learning music formally. While they lack musical and academic literacy, they also provide useful self-learning concepts. Over the past four years, data for this study were gathered using ethnomusicological methods. Online databases were used in addition to the primary data collected through fieldwork. When designing curricula, music scholars might include the ideas of enculturation and Ethno pedagogy. A useful suggestion for enhancing formal music education is to base instruction on local culture and learn it from vernacular musicians in Lampung.

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INTRODUCTION

The guitar has a long history and comes from many different cultures. Since ancient times, the guitar's basic form has been modified in nations like Spain, Egypt, and Persia. The ancestors of these stringed instruments are separated into five groups by Sachs-Horbostel, including *Bow*, *Lyra*, *Harp*, *Lute*, and *Either* (Alves, 2015; Harahap, 2005). The guitar keeps evolving and changing, becoming different types and styles. In Eastern Indonesia (Maluku), guitar music instruments first came to Indonesia through the Portuguese. One of the earliest musical subgenres to use the guitar's distinctive pluck is *Keroncong* music. In another land, the South Sumatra region's *Batanghari Sembilan* music combines guitar playing and rhymes. The guitar being played is a typical guitar found in Western music. Although it goes by different names, such as *Semende* or *Rejung* Music, this genre of music can be found almost entirely in the South Sumatra region, traversed by nine rivers (Firmansyah, 2015).

The guitar is also known and acculturated in Lampung in two forms, *pepadun*, and *pepesisir* (Barnawi, 2017; Hidayatullah et al., 2021; Misthohizzaman, 2006). *Gitar tunggal* Lampung research is ongoing by several Lampung music scholars. They have researched the tuning system (Barnawi et al., 2021), *pepesisir* (coastal) and *pepadun* performance styles (Barnawi, 2017; Misthohizzaman, 2006), semantic and musicological studies (Irawan, 2013; Roveneldo & Barnawi, 2021), notation aspects (Hidayatullah et al., 2021), and the deep structure of the music composition (Irawan R, 2016). The discourse of string music continues to lead to the preservation and

transmission process, especially the enculturation process.

Unlike traditional music or indigenous music in Indonesia, discussion of *gitar tunggal Lampung* is included in popular music. Some scholars suggest that popular music is mass-produced and a commodity (Frith, 1998; Lockard, 1998). Early on, a *gitar tunggal* Lampung was recorded, broadcast electronically, heard by cassette, and played on the local radio. The *gitar tunggal* lacks the established rules, and its playing style is improvised like popular music. Although the local societies thought that *gitar tunggal* was one of their local-traditional music, they also believed that the stringed music could exist in other tribes. *Gitar tunggal Lampung* has-not only-a musical instruments, but they (the societies) create the cultural process of transmission and preservation. The transmission process tends to move forward to the enculturation process. The process of enculturation might have a uniqueness in transmission and education. For example, the idiom of "*tilu-tilu badak*" or "*halu-halu badak*" that well-known in local society (Hidayatullah, 2022; Irawan, 2022). This idea highlights the pattern of learning behaviours. Lampung people have when taking in information, including learning music. While learning music, they immediately put the information into practice without seeking confirmation. This concept is identical to "stealing" knowledge and skills from others without their consent.

Some scholars define enculturation as a long-life process. Enculturation, in its most basic form, begins as soon as a person is born. Therefore, it is a drawn-out process closely related to one's overall

experience. To distinguish cultural learning from more specialized social learning, the term "enculturation" is specifically used to describe the process (Merriam, 1964). Enculturation is a continuous learning process that begins when a person is born and lasts until they have acquired certain cultural competencies (Herskovits, 1948). Enculturation is closely associated with local communities, which includes the people of Lampung, because it is a distinct and particular cultural process. In music transmission, enculturation also deals with performance activities. As Lenama (2022) reports that the cultural enculturation of Sasando takes place through the performances. Cultural values are also transmitted through performances in or outside the classroom. Enculturation can occur in informal and non-formal environments. Informal enculturation occurs through familiarising children with the family and community atmosphere. Meanwhile, routine training carries out non-formal enculturation at *sanggar* programmatically (Harlandea, 2016).

Local societies assume that music is a part of their life. Music is primarily used in every single aspect of their ceremonial rituals of any everyday activity. Traditional music reinforces the distinctiveness of Lampung's traditions during significant events or matters pertaining to local community activities. Lampung's diverse tribes and ethnic groups give the region's traditional music more distinctive characteristics. The melodies presented have a distinctly regional feel for music that is singing in nature. Traditional Lampung music doesn't always serve ceremonial purposes. Traditional Lampung music styles are played in conventional ceremonies or celebrations, such as the *Begawi Cakak*

Pepadun. Music is also played at folk festivals like the *Sekura* festival in West Lampung solely for entertainment or filler purposes (Hidayatullah, 2022).

Page (2018) explores how the guitar served as a social symbol, reflecting its player's tastes, status, and aspirations. He investigates the instrument's association with masculinity and courtship, shedding light on its role in courtly love and the romantic ideals of the time. Moreover, the guitar is a social instrument that should be able to strengthen social ties in a variety of communities. In Lampung, the *gitar tunggal* is used for social interaction and communication. Many *gitar tunggal*'s performers are promoted and enjoy contented lives, careers, and other social activities. The guitar instrument can encourage social collaboration, the development of cultural identity, bolster a sense of diversity, and music education, according to Bennett & Dawe (2001). Everyone can find and own a guitar, so knowledge is expected. However, few people are aware that *gitar tunggal* encourages the landscape of informal music learning, particularly in the Lampung community. *Gitar tunggal* players and learners need to practice self-learning, self-correction, and self-regulation because they are self-taught.

As a process of acculturation and initial musical learning for individuals, enculturation has cognitive impacts, including memory, the construction of musical structures, and the ability to adapt to musical complexity (Morrison et al., 2008). Learning music through formal music experiences can enhance high-level production and perception skills and the enculturation process that trains auditory capacity through listening to culture-specific music

(Hannon & Trainor, 2007). Thus, this research aligns with Otchere's (2015) and Elliott's (1995) views on local culture, multiculturalism, and promoting music education in informal settings. The landscape of music education among *gitar tunggal* Lampung performers is an important discourse to research as a reflection of social and musical practices. It is critical to emphasize the concept of social practice and music education in informal communities.

METHOD

Music is a part of the culture, as Nettl (1983) stated; therefore, data were obtained using ethnomusicology methods, primarily fieldwork (Blacking, 2000; Merriam, 1960, 1964; Nettl, 1964, 1983). Over the past four years, this research has been carried out. The primary data comprised audio-visual recordings, documents, *gitar tunggal* Lampung's music performance practices, some files, interviews, and video observations in various settings. Recording files are useful because they can fill in the gaps with field notes and the researcher's recollections of the location. The researcher gathered all the information and made it available to others through writing and educational instruction (Fargion, 2009). Additionally, this study incorporates data from websites, blogs, YouTube, social media, manuscripts, and printed materials found in nearby libraries. In this virtual realm, data was explicitly collected, absorbed on archival data, elicited, and produced data or reflexive field notes (Kozinets, 2015).

Variations of digitally collected data and original writings were compiled as digital files stored on local

disks. The data was converted through a transcription process. Musical contexts related to culture, traditions, rituals, and social practices became the primary data. Furthermore, analyzing musical form and structure is the foremost step in explaining the structure of musical compositions and song lyrics. The transcription process was divided into text, reflective statements, and visualization of Western music notation. Organizing and classifying the data comes next. Information about musical musicians, social interactions, ritual contexts, transmission patterns, picking techniques, song lyrics, melodic contours, compositions, and improvisational styles has evolved into more specialized and labeled categories. Concluding after conducting a context analysis and data interpretation is the next step.

RESULT AND DISCUSSION

Enculturation

Gitar tunggal Lampung performers' transmission is formed through community traditions, including natural social practices. As a cultured society, Lampung people have their traditions in teaching music. The process of music preservation occurs in the family environment or in everyday socialization. All of these musical inheritance practices are carried out through enculturation. Lampungese people learn music through self-teaching, verbal communication, observing, hearing, imitating, and improvising with their available (skills). Informal-enculturating *gitar tunggal* learning occurs naturally, without instructional activities (as in the classroom), and is not systematic.

This notion corresponds to Merriam's (1964) belief that learning music is a cultural event that can occur anywhere without the need for 'bricks' (learning space).

Gitar tunggal Lampung spreads in various ways, all of which are informal diffusion processes. The family and daily interactions provide the most dominant environment. The guitar is a musical instrument that is easily accessible and almost universally owned, facilitating the spread of this regional music. The guitar can play other popular songs in addition to *gitar tunggal* Lampung songs. Teaching can occur in the family environment from father to son, uncle to nephew, or grandfather to grandson. Meanwhile, *ulun Lappung* (Indigenous Lampung people) usually use the guitar to complement interacting or gathering with their friends in everyday friendships. The importance of socialization in acculturating *gitar tunggal* music cannot be overstated.

The environment significantly affects the landscape and transmission of *gitar tunggal* Lampung music. The performers interact with other musicians on stage, forming social interactions such as collaboration, communication, competition, and questions and answers. Musical activities in groups will strengthen the social bonds of the players (Kurniawan & Djohan, 2017). *Gitar tunggal* learning mostly occurs in informal settings such as family and friendships. This feature of social music instrument learning is due to the guitar's ability to be played in various music genres and its portability. The solo guitar's enculturation process continues to adapt to the digital age

and social media. Musicians use social media to broadcast their performances. One of them makes use of smartphones' "live" (figure 1) feature and social media (Figure 2). Learning communities emerge online as a result of comments, likes, and shares. The performers maintain contact with the general public and the music community.



Figure 1. *Gitar tunggal* performer uses "live" feature on social media (Source: Hidayatullah, 2022)



Figure 2. Social media as musical transmission in the digital age (Source: Nurhada, 2020)

The local government, on the other hand, organizes festivals

specifically for *gitar tunggal* Lampung performances. The mayor of Bandar Lampung started the festival, which is held every year. All *gitar tunggal* players in Lampung, from beginners to elders, participate in the festival, showcasing their regional guitar playing style. Throughout the event, the performers interact with one another, interact, discuss, and engage in other social activities. They identified themselves as string musicians in Lampung. This event promotes the possession of Lampung's string music community while determining the social landscape between local musicians. The various interactions between performers during and after the event are part of the musical interaction and informal music learning process.

The enculturation process of *gitar tunggal* music allows performers to learn quickly, naturally, and spontaneously manage the learning materials they want to study. As in formal learning, the social interactions between *gitar tunggal* performers also contain communication principles, multicultural understanding, cultural identity and inheritance, local music transmission, socialization, connectedness, and personal development. Some of these points are needed in music classes in formal education, especially in the Indonesian context.

Pedagogy

As musically trained players, solo guitar performers practice a series of improvisatory learning stages: tuning, understanding basic chords, developing picking techniques, ornamentation, style development, and assessment (Figure 3). The

performers tune their guitars in several styles, commonly known as the *pesisir* (coastal) and *pepadun* styles. The coastal tuning style generally lowers the 3rd string to F# and the 5th string equalized with the 2nd string (B). The *pepadun* tuning system consists of (1) *stem pal*; (2) *stem kembang kacang*; (3) *stem be*; (4) *stem hawayang*; (5) *stem sanak mewang di ejan*; and (6) standardised tuning (Misthohizzaman, 2006).

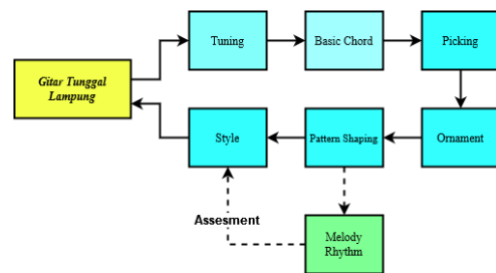


Figure 3. *Gitar tunggal* Lampung learning stages (Source: Hidayatullah, 2022)

At the very least, they (the performers) have basic chord skills before developing picking patterns with only two fingers, thumb, and forefinger. They improvise strings that they cannot repeat and record in music notation. "Kembangan" are ornaments or variations on picking techniques that identify each performer's playing style. The two fingers (thumb and forefinger) cooperate quickly and expertly. They serve as bass and treble notes, respectively (Figure 4).

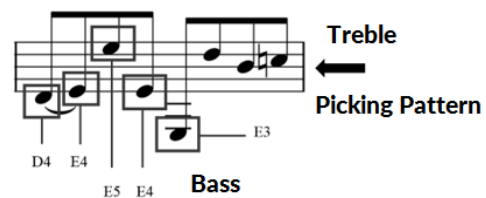


Figure 4. One of *gitar tunggal* Lampung Picking pattern (Source: Hidayatullah, 2023)

As part of the assessment process, *gitar tunggal* performers convey legitimacy through comments or recommendations for their apprentices to perform their work on stage. They also validate their pupils' abilities using special terms such as "*helau*" or "*bangik*" which means good.

Gitar tunggal performers use the oral tradition system. This learning can happen directly or indirectly. A performer learns from his teacher's face-to-face through interaction, question and answer, demonstration, and evaluation. All learning activities involve discussion and conversation. The learner can directly ask questions and imitate the delivered and modelled playing patterns. Meanwhile, indirect learning occurs when the guitarist observes or listens to the performers on stage. Because this pattern is one-way, there is very slight communication or dialogue.

The informal learning of *gitar tunggal* Lampung is substantial because most performers learn on stage. Learning on stage means "learning by doing music." The informal learning process in the indigenous environment shapes and matures their learning experience. In terms of ease and structure of the learning material stages, they learning "feels like home" in the community, something that is seldom to find in the formal classroom. Green (2002, 2008, 2017) has offered the concept of acquiring peer-to-peer skills, especially in informal music learning. The social practices of *gitar tunggal* performers

supply a learning model that fits into formal spaces. Music education scholars agree, to this extent, supported by many educational studies, to provide an alternative curriculum to enhance musical knowledge. Traditional learning methods based on academic curricula studies are not always useful for students, let alone students of different ethnicities.

Musicians playing the *gitar tunggal* are conscious enough to manage their learning. They observe, mimic, and practice without teacher guidance, asking questions as necessary. They unwittingly use an improvisatory learning strategy, which entails learning with a self-determined system and stages, self-evaluation, and goal-setting for musical learning. In developing informal music curriculum models, pedagogically speaking, vernacular musicians like *gitar tunggal* Lampung players should be considered.

Reflection on formal music learning

In general, informal music education has gaps in formal and non-formal institutions. The music education curriculum in formal institutions is considered more established because it undergoes a series of systematic and scientific stages. Meanwhile, informal music learning in the community is seen as a cultural event that is hard to adopt and apply in formal education. The concept is slowly being abandoned, especially after the emergence of a school of thought initiated by Green (2002, 2008, 2017) that an informal music curriculum can also be adopted

into formal education. Other music education scholars also support this view by constructing world music pedagogy (Bartolome, 2019; Campbell, 2016; Coppola et al., 2021; Howard & Kelley, 2018; Montemayor et al., 2018; Roberts & Beegle, 2018), and the decolonization of Western music theory (Walker, 2020).

The community's view of music education, particularly for *gitar tunggal* Lampung music, offers a glimpse into the common knowledge that guides community education. One of a tool for interaction and communication is *gitar tunggal* music. Music is transmitted on stage and off stage without (people) realizing it. Cognitive and psychomotor mental processes occur while performing on stage. Performers are conscious of developing their skills through observation, technique practice, the performance of different songs, creation, and the development of improvisational patterns. This concept is a crucial component of music pedagogy; this notion is not always addressed in the formal school system's music education curriculum.

Local wisdom-based education can be applied in a formal school environment to develop students to get the right music learning stimulus. Incorporating the local knowledge of Lampung people in music teaching can motivate students and their interest in their ancestral cultural heritage. Lampung's traditional cultural values regarding education and training functions should be assessed from a broader societal perspective. Local or regional education should significantly contribute to cultural transmission in education. Slobodová Nováková et al.

(2021) indicate the need to implement Ethno pedagogy into the current educational process at all levels of education (music) and scientifically. This viewpoint aligns with Otchere's (2015) ideas concerning social practices incorporated into local culture-based music education.

Ethno pedagogy

Alwasilah et al. (2020) view Ethno pedagogy as knowledge derived from local wisdom where there is a set of facts, beliefs, concepts, and perceptions of the community about their lifestyle. According to Gül (2021), the components of Ethno pedagogy include nature, way of life, folklore, and local language. Lampung people have a special cultural order and character in producing musical knowledge. As explained earlier, the learning method of *gitar tunggal* Lampung players uses oral communication, stage science, apprenticeship patterns, imitation, *ilmu nyambang* (stealing knowledge), and uses the concept of *tilu-tilu badak* (Hidayatullah, 2022; Irawan, 2022).

The Ethnopedagogy of Lampung Local Music

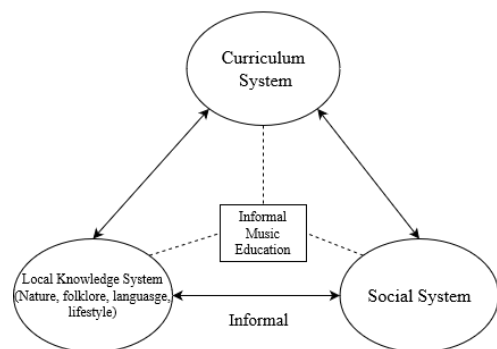


Figure 5. The Ethnopedagogy of Lampung Local Music (Source: Hidayatullah, 2023)

In formulating the localization-based informal music education concept, it is necessary to involve local knowledge sourced from the Lampung community. Lampung people have a set of knowledge systems that are connected to their social system. In various activities, Lampung people always internalize cultural values, customs, and elements of tradition that characterize them. Therefore, the formulation of music education for formal institutions needs to be studied further. All components or elements of Lampung culture must at least be included in the formulation. Curriculum, social, and local knowledge systems should be the foundation for advancing music education in formal music institutions (Figure 5).

CONCLUSIONS

The concept of informal music education represented through Lampung solo gitar in this study provides an alternative view and innovation in the music learning curriculum. Music teachers in the Lampung region should adopt the concept. The concept of community-based informal music education provides a new color for traditional learning structures and programs. Informal music education based on local knowledge can strengthen the relationship between formal and non-formal music education. The formal music education curriculum generally still needs diversification in its teaching and learning. A pedagogical approach can be offered as a novelty in music teaching through informal music education. Music teachers in formal and non-formal institutions

must enrich their pedagogical knowledge by adopting the equally important concept of localization. Further research into other local musical genres and larger communities—not just the pepadun and saibatin communities, but also transmigrant communities living in Lampung—is necessary for scholars of Lampung music.

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