
Creation of D.R.T.B Works for Guitar Major Students Who Participate in the Jakarta Six String Extracurricular in the FBS UNJ Music Education Study Program

Ryan Gredy Aprianno^{1*}, Timothy Revival April Torondek²

Universitas Negeri Jakarta, Indonesia

Email: ryangredya@unj.ac.id¹, senimanakademisi@gmail.com²

Correspondence: ryangredya@unj.ac.id*

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ABSTRACT

The increasing challenge faced by guitar major students in mastering classical guitar techniques highlights the need for innovative approaches in music education. Many students transitioning from acoustic or electric guitars struggle with fundamental classical guitar techniques such as posture, hand positioning, and specific playing techniques like *tirando* and *pizzicato*. This research aims to address these challenges by developing a structured approach to creating classical guitar ensemble works tailored for the Jakarta Enam Senar extracurricular group. The importance of this research lies in its potential to enhance the compositional and performance skills of students, fostering their ability to contribute to ensemble repertoires and strengthening their understanding of classical guitar techniques. The study employs a qualitative research method with a case study approach, complemented by Practice Led Research to bridge theoretical and practical knowledge. Techniques such as composition workshops, expert-led discussions, and iterative practice sessions were utilized to refine the students' skills. The findings demonstrate significant improvements in the students' ability to create and perform classical guitar ensemble works. The research concludes that structured creative practices and theoretical grounding are essential for overcoming technical challenges and inspiring innovation in music education. These results contribute to the development of effective pedagogical strategies for classical guitar education and provide a model for integrating creative practices into music curriculums.

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Introduction

The Music Education Study Program is one of the study programs at the Faculty of Languages and Arts at Jakarta State University. The music education study program has various instrument and theory courses. One of the instrument courses in the music education study program is the guitar course. Guitar courses consist of Carcassi guitar, Carulli guitar, baroque guitar,

classical guitar, romantic guitar, modern and recital guitar. If students want to major in guitar, then they are required to take this course. Before being able to play classical guitar, students must first understand what classical guitar is.

Classical guitar is a type of guitar that purely uses wood as the main material without the help of electricity or loudspeakers. A classical guitar consists of a head, neck and body. The classical guitar that is known today is designed by Antonio de Torres. This guitar was popularized by Francisco Tarrega who is a guitarist and composer from Spain. Usually, classical guitars use strings made of nylon so they are easy to play and comfortable in the hand.

Classical guitar has its own playing techniques for playing it, such as apoyando, tirando, tremolo, pizzicato, bartok, harmonic, slur, barre, tambora and others. These techniques help classical guitarists in playing a piece of music, where classical guitar playing techniques really require efficiency, accuracy and neatness of the fingers on both hands of a guitarist. Some of the world's classical guitarists include Francisco Tarrega, Andres Segovia, Julian Bream, John Williams, David Russell and others.

Many students in the UNJ Music Education study program major in classical guitar. However, not many of them understand or even know classical guitar. Because usually they previously played electric guitar or acoustic guitar. Usually, students will find it difficult to sit when playing classical guitar, right hand position, left hand position and also other techniques that are very characteristic of classical guitar. This of course really influences them in absorbing the knowledge provided by the lecturer through guitar works in the form of exercises or exercises or etudes.

In the music education study program, faculty of language and arts, Jakarta State University, there is an extracurricular activity for students that focuses on the guitar instrument, namely the Jakarta Enam Senar (JES).

Jakarta Enam Senar is an ensemble group that focuses on guitar instruments, especially classical guitar. Jakarta Enam Senar was formed in 2003 on the initiative of guitar major students who at that time needed a place to play music together/ensemble. Jakarta Enam Senar (JES) already has a lot of experience in classical guitar concerts, both on a national and international scale. Jakarta Enam Senar often performs guitar works in ensemble format from foreign composers, but very few perform works by Indonesian composers. Moreover, there were no student works performed by Jakarta Enam Senar. In fact, the students who understand the ensemble the best are the students.

This is due to the lack of student interest in creating a guitar work for an ensemble, especially for Jakarta Enam Senar. There are many factors that influence this, including a lack of literacy in creating works for guitar ensembles, a lack of personal courage to initiate new works and students' lack of knowledge about guitar ensemble works. For this reason, this research will overcome this problem through the work of this research. It is hoped that students will be inspired and encouraged to create guitar works for the Jakarta Enam Senar ensemble.

This study aims to bridge the gap by exploring the creation of classical guitar works tailored for the Jakarta Enam Senar ensemble. The research introduces innovative compositional methods, such as intervallic expansion, tonal transposition, and the use of modes like Lydian and Phrygian,

to inspire and empower students. The novelty lies in combining traditional classical guitar techniques with contemporary compositional approaches, creating a repertoire that reflects Indonesian musical identity while addressing the technical and artistic needs of students.

This research is critical for advancing the pedagogical goals of the Music Education Study Program. By developing a systematic approach to creating classical guitar ensemble works, it not only enhances students' compositional and performance skills but also enriches the ensemble's repertoire with original Indonesian compositions. Furthermore, it provides a model for other institutions to integrate creative practices into music education.

Research Methods

In the academic realm, there is an understanding that art is something that can be explained by science, not just by intuition whose origins are unclear. Therefore, this research requires a research method to explain the creation process in research.

The method used in this research is a qualitative research method with a case study approach. Case study is a research approach that focuses on case specifications in an event, whether it includes individuals, cultural groups or a portrait of life (Creswell & Creswell, 2018). The case in this research is a student who has not yet mastered composition techniques in creating classical guitar ensemble works. Apart from that, this research will also use lecture methods, sheet music discussions, discussions, practice and demonstrations with experts.

Apart from using this method, this research also uses the Practice Led Research method in the process of creating its work. Practice Led Research is used in the process of creating a work. This method explains how ideas are transformed into works of art, including dance performances, films, sound installations, sculptures and paintings (Carter, 2005). Practice Led Research allows researchers to place their creative practices in research and carry out various kinds of experiments on the work they will create (Hamilton & Jaaniste, 2010).

Based on these explanations, the idea referred to in this research is about how one of the conceptual efforts is to bridge students in creating classical guitar ensemble works. Apart from that, the author places creative practice in research and carries out experiments on the work he creates.

Results and Discussion

Work Steps

In researching the creation of this work, the researcher found several steps that had been carried out with students from the Music Education Study Program, especially those who majored in guitar and took part in the Jakarta Six Strings, so that the following steps were obtained.

1. Determining Ensemble Formation

- a) Number of Guitarists: Researchers determine the number of guitarists in the ensemble. Guitar ensembles can range from trios to quartets or more. The most common formation is a quartet (4 guitarists), but researchers feel that a quartet formation (4 guitarists) is the most suitable for the compositional needs.

- b) **The Role of Each Guitarist:** The researcher determined the role or character of each guitarist. For example, one guitar may focus more on melody, while another is responsible for harmonies, arpeggios, or rhythm.

2. Structure of the Work

- a) **Composition Form:** The researcher determines the general form of the work to be created, such as:
 - the Sonata Form (introduction of main theme, development, recapitulation)
 - the Theme and Variations (a theme played with different variations in each repetition)
 - the Rondo (main theme returning after a contrasting episode, e.g. ABACA)
 - the Ternary Form (A-B-A, with contrasting middle)
- b) **Use of Contrast:** To maintain interest and dynamics, researchers create variations in tempo, dynamics, and texture. A fast part can be followed by a slow part or full of harmony with a more rhythmic part.

3. Melody

- a) **Main Melody:** The researcher begins by creating a prominent main melody. This melody can be played by 1 guitar or shared among several guitarists.
- b) **Melody Development:** After the main melody is presented, the researcher develops the melody using techniques such as sequencing (repeating the melody with different pitches), augmentation (lengthening the note values), diminution (shortening the note values), or modulation (changing the tonality).
- c) **Motifs and Repetition:** Use small motifs from the main melody as material for variations, providing a sense of cohesion and consistency in the composition.

4. Harmony

- b) **Basic Harmonies:** Harmonies in guitar ensembles usually consist of open chords, barre, or a combination of the two. Researchers consider harmonies that support the main melody without overloading the texture.
- b) **Layered Sounds:** For guitar ensembles, layered sounds are often used, for example:
 - the Guitar 1 plays the main melody.
 - the Guitars 2-3 play harmony or countermelody (reply melody).
 - the 4 (or more) guitars play the bass line and rhythm.
- c) **Exploration of Polyphony:** Researchers also use polyphonic textures, in which several guitarists play different melodies or motifs simultaneously, creating more complex musical effects.

5. Texture and Orchestration

- a) **Arpeggios and Rhythm:** The guitar is great for arpeggios (players plucking notes of a chord one at a time) and rhythmic patterns. Explore arpeggio patterns that can be played by one or more guitarists to create rich harmonic textures.
- b) **Division by Part:** Researchers confirmed that every guitarist does not always play the same thing. You can provide variations where one guitarist plays the melody, another the arpeggios, while the other just plays simple chords.

c) Dynamic Textures: Use varied textures to provide dynamics. For example, in a climactic piece, a composer may use the entire ensemble to play full chords or a strong rhythm, while in a softer piece, only one or two guitarists play a light melody.

6. Technical Guitar

- a) Left Hand Position and Technique: The researcher ensured that the written guitar parts could be played effectively by the students. Consider fret position, barre technique, and stretching (finger reach) so that it is not too difficult, unless it is intended to challenge the player's abilities.
- b) Right Hand: Use a variety of right hand techniques such as rasgueado (rapid strumming), pizzicato (finger strumming), or tremolo (rapid strumming of one note repeatedly).
- c) Sound Effects: Researchers also experimented with sound effects produced by guitars, such as golpe (hitting the guitar body), or percussive strumming.

7. Harmony and Modulation

- a) Chord Progression: Researchers create chord progressions that support the melody well. Researchers can use non-diatonic chord progressions (outside the main scale), substitution chords, or inversion chords to provide a richer harmonic color.
- b) Modulation: Moving from one tonality to another (modulation) can provide fresh dynamics. Researchers use direct modulation or via a dominant-to-tonic bridge (dominant to new tonality).

8. Rhythm and Metronome

- a) Tempo: The researcher determined different tempos in each section to provide variety. For example, the first part can have a fast tempo to build energy, while the middle part can be slower and so on.

9. Dynamics and Articulation Instruction

- a) Researchers used clear dynamic markings such as forte (f), piano (p), crescendo, and diminuendo to give the player direction regarding the intensity of the sound.
- b) Also include articulations such as staccato (short notes), legato (flowing notes), and accent (emphasis on certain notes) to clarify the character of the music you want to convey.

10. Finalization and Testing of Work

- a) Practice with Ensemble: Researchers conducted trials with a guitar ensemble. This will give the researcher a chance to hear how the piece actually sounds and whether there are any parts that need to be adjusted.

Background and Description of the Work

DRTB is a composition that tells the story of the 2013 class of UNJ music arts. DRTB is also an abbreviation which means Two Thousand Thirteen. Yes, 2013 was the year the composer entered the UNJ Music Education Study Program. In this work, the composer wants to tell the story of the class of 2013 from when they first entered the Music Education Study Program until finally graduating from college and finding their own path in life.

In this work, the composer chose to use a 4 guitar or guitar quartet format, because in 2013 itself, the most major instrument was the guitar, and the composer was also part of the 4.13 guitar

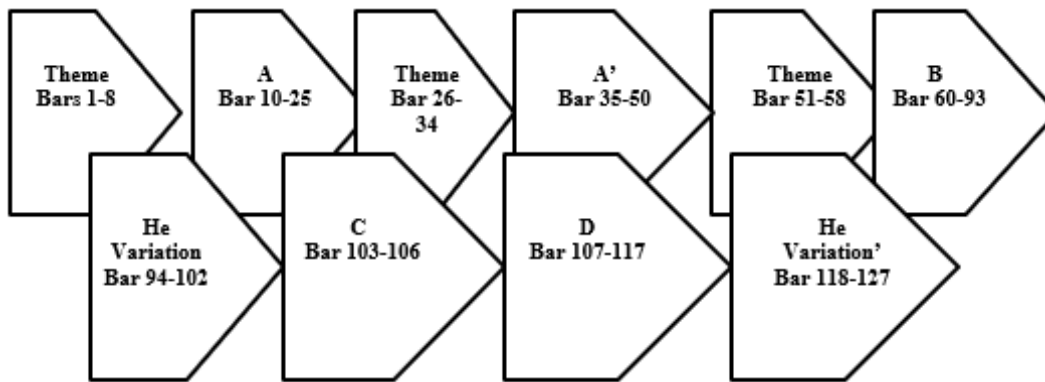
quartet group, which is a group formed from all of the 2013 class, and because The guitar can represent every story that the composer will put into tune, as Bethooven said "the guitar is a miniature orchestra".

In this work, the composer used the 2013 class registration number to create melodies starting from 281513..., using composition techniques such as repetition, intervallic contraction, intervallic expansion, real transpost, tonal transpost, ostinato, canon, sequence and interlocking. Apart from that, the composer also used a 12 tone series and also used modes such as Lydian, Dorian, Phrygian and Locrian.

With this work, it is hoped that students majoring in guitar at the UNJ Music Education Study Program who take part in the Jakarta Enam Senar extracurricular activities can gain motivation and new knowledge about how to create a classical guitar work for an ensemble, as well as new knowledge in music composition techniques, especially for instruments. classical guitar.

Musical Material Used

Song Form



Structure	Time	Musical material
He	1-9	a. Time line 4/4 b. A major scale c. Texture: Thin-thick d. Dynamic: f dan crescendo e. Technique: Slur, pizzicato and glissando
A	10-25	a. Melody: A major scale, lots of 1st and 2nd guitar unisons b. Harmony: Bass Ostinato, A major chord c. Texture: Thick d. Dynamics: f dan mf e. Technique : Pizzicato
He	26-34	a. Beat 4/4 b. A major scale c. Texture: Thin-thick d. Dynamics: f and crescendo e. Technique: Slur, pizzicato and glissando

A'	35-50	<ul style="list-style-type: none"> a. Melody : A major scale, many unisons b. Harmony : Bass using trinado Rhythm : Different from part A c. Texture : Thick d. Dynamics : dolce
D	107-117	<ul style="list-style-type: none"> a. Beat 4/4 b. Melody : 12 Tone series c. Texture : Thick d. Dinamika : f, ritardando, a tempo dan crescendo e. Teknik: pizzicato f. Tempo : Grave dan vermatta
He Variation'	118-127	<ul style="list-style-type: none"> a. Beat 4/4 b. Melody : A major, chromatic, whole tone ,lydian, dorian and frigian modes c. Texture : Thin - thick d. Dynamics: p, mp, mf, f, fff e. Technique: slur f. Tempo : moderato

The following is an analysis of DRTB's work Repetition and Ostinato.

Real Transpose



Tonal Transpose



Intervallic expansion

A musical score in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The top staff contains a melodic line with quarter and eighth notes. The middle staff contains a similar melodic line, and the bottom staff contains a bass line with chords. A red oval highlights a specific interval in the middle staff, showing an expansion from a smaller interval to a larger one.

Intervallic Contraction

A single musical staff in treble clef with a key signature of two sharps. It starts with a measure number '13'. The melody consists of quarter and eighth notes, showing a contraction of intervals.

Sekuens

A musical score in treble clef with a key signature of two sharps. It starts with a measure number '91'. The top staff has a complex, fast-moving melodic line with many accidentals. The bottom staff has a simpler melodic line. A red oval highlights a section in the bottom staff.

Repetisi

A musical score in treble clef with a key signature of two sharps. It starts with a measure number '126'. It consists of four staves, each with a different melodic line. All staves are marked with a dynamic of *fff* (fortississimo). The music is highly repetitive, with many notes beamed together.

Canon imitasi

Musical score for Canon imitasi, measures 5-8. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of four staves. The first staff begins with a measure number '5'. The music features a rhythmic pattern of eighth notes with slurs, characteristic of a canon. The second and third staves enter later, and the fourth staff has a more complex rhythmic pattern with some rests.

Canon Retrogade

Musical score for Canon Retrogade, measures 79-87. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of four staves. Measures 79-80 show the first staff with a red oval highlighting a specific rhythmic pattern. Measures 81-87 show the second and third staves with red ovals highlighting their respective rhythmic patterns. The fourth staff has dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Canon Retrograde Inversi

Musical score for Canon Retrograde Inversi, measures 79-80. The score is in G major (one sharp) and 4/4 time. It features four staves. The second and third staves are circled in red, highlighting the retrograde inversion of the melody. The first and fourth staves provide harmonic accompaniment.

Musical score for Canon Retrograde Inversi, measures 81-82. The score is in G major (one sharp) and 4/4 time. It features four staves. The second and third staves are circled in red, highlighting the retrograde inversion of the melody. The first and fourth staves provide harmonic accompaniment. Dynamics markings include *f* (forte) for the first staff, *mf* (mezzo-forte) for the second and third staves, and *mp* (mezzo-piano) for the fourth staff.

Dorian Modes

Musical score for Dorian Modes, measures 126-127. The score is in G major (one sharp) and 4/4 time. It features four staves, numbered 1 to 4. The third staff is circled in red, highlighting the Dorian mode. The first and second staves are marked *fff* (fortissimo), and the fourth staff is marked *mf* (mezzo-forte).

Dorian Modes

Musical score for Dorian Modes, measures 126-127. The score consists of four staves (1-4) in G major (one sharp). Each staff begins with a *fff* dynamic marking and a *vvv* hairpin. The music is a continuous eighth-note pattern. A red oval highlights the notes in the third staff (treble clef) across both measures.

Frigian modes

Musical score for Frigian modes, measures 126-127. The score consists of four staves (1-4) in G major (one sharp). Each staff begins with a *fff* dynamic marking and a *vvv* hairpin. The music is a continuous eighth-note pattern. A red oval highlights the notes in the fourth staff (bass clef) across both measures.

Lydiaan modes

Musical score for Lydiaan modes, measures 50-51. The score consists of a single staff (1) in G major (one sharp). The music is a continuous eighth-note pattern. A red oval highlights the notes in the second measure (measure 51).

Locrian modes

Musical score for Locrian modes, measures 103-104. The score consists of two staves (1-2) in G major (one sharp). The music is a continuous eighth-note pattern. A *f* dynamic marking is present at the beginning of the first staff. The second measure (measure 104) is empty.

Diminished Scale

Musical score for Diminished Scale, measures 91-92. The score is written for two staves in G major. Measure 91 shows a melodic line in the upper staff and a bass line in the lower staff. Measure 92 shows a melodic line in the upper staff and a bass line in the lower staff. The bass line in measure 92 is circled in red.

12 Tone Series

Whole Tone

Musical score for Whole Tone, measures 107-111. The score is written for four staves in G major. The tempo is marked "Grave". The score includes dynamics such as *f*, *cresc.*, and *rit.*. The score shows a melodic line in the upper staff and three bass lines in the lower staves. The score ends with a *rit.* marking.

Conclusion

In creating a musical work, it would be good for a student who becomes a composer to have knowledge of composition and knowledge of music and the instrumentation that will be used. In this case, students create classical guitar works for ensemble format, especially for Jakarta Enam Senar. In this study, the researcher concluded that students were not yet capable enough/didn't have the ability to create a classical guitar work for an ensemble.

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