

**JINGLE TRANSFORMASI PEGADAIAN
(STUDI TENTANG PERAN MUSIK DALAM
PEMBENTUKAN BUDAYA PERUSAHAAN
PT. PEGADAIAN)**

TESIS

guna memenuhi salah satu syarat
memperoleh gelar Magister dari
Institut Seni Indonesia Surakarta



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PASCASARJANA
INSTITUT SENI INDONESIA SURAKARTA
2021

PERNYATAAN

Dengan ini saya menyatakan bahwa tesis dengan judul “Jingle Transformasi Pegadaian (Studi Tentang Peran Musik Dalam Pembentukan Budaya Perusahaan PT. Pegadaian)” ini, beserta seluruh isinya, adalah benar-benar karya saya sendiri. Saya tidak melakukan plagiasi atau pengutipan dengan cara-cara yang tidak sesuai dengan kaidah dan etika keilmuan yang berlaku. Apabila di kemudian hari ditemukan dan terbukti ada plagiasi dan pelanggaran terhadap etika keilmuan dalam tesis ini, atau ada klaim dari pihak lain terhadap keaslian karya saya ini, maka saya siap menanggung resiko/sanksi yang dijatuhkan kepada saya.

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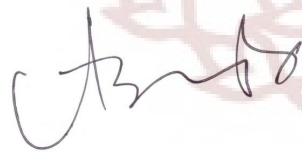
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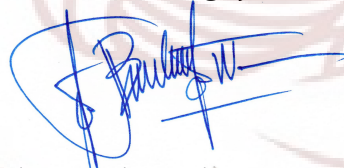
TESIS

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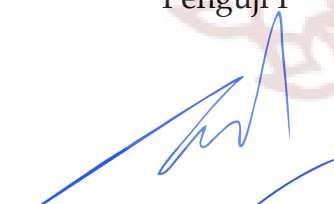
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INTISARI

JINGLE TRANSFORMASI PEGADAIAN (STUDI TENTANG PERAN MUSIK DALAM PEMBENTUKAN BUDAYA PERUSAHAAN PT.PEGADAIAN)

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Jingle Transformasi Pegadaian merupakan judul jingle yang digunakan sebagai salah satu *tools* transformasi pada PT. Pegadaian (Persero). Penelitian ini bertujuan untuk mengetahui adanya daya pada jingle guna mendukung proses transformasi pegadaian. Metode campuran atau *mixed method* yang melibatkan metode etnografi dan metode kuantitatif digunakan untuk mengkaji fenomena ini. Wawancara mendalam serta pengolahan data *random sampling* kepada 390 karyawan di seluruh unit kerja dilakukan sebagai sumber data penelitian. Proses pembuatan jingle, dan unsur-unsur yang ada pada jingle, antara lain : 1) aransemen, 2) genre, 3) lirik, 4) timbre dan vokal diulas dan dipahami sebagai bentuk interpretasi dari proses transformasi yang dilakukan pegadaian. Pesan-pesan terkait transformasi yang termuat di dalam lirik jingle, disepakati, dikonstruksikan, dan digunakan sebagai penegas proses transformasi oleh seluruh karyawan. Proses internalisasi jingle dilakukan dengan cara memutarakan jingle secara terus menerus di seluruh unit kerja pada kegiatan korporasi, baik yang bersifat rutin maupun insidental. Hasil penelitian yang telah dilakukan ini menunjukkan bahwa jingle yang diputar secara terus-menerus memiliki daya yang berpengaruh pada respon emosional karyawan, antara lain : rasa bersemangat, kesadaran terhadap proses transformasi, perasaan bangga, dan rasa memiliki atau *sense of belonging*.

Kata Kunci: Transformasi, Jingle, Daya, *Sense of Belonging*

ABSTRACT

JINGLE TRANSFORMASI PEGADAIAN (STUDI TENTANG PERAN MUSIK DALAM PEMBENTUKAN BUDAYA PERUSAHAAN PT.PEGADAIAN)

By

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“Jingle Transformasi Pegadaian” is the title of a song that was employed as one of many transformation tools in PT Pegadaian (Persero). This study aims to determine the existence of “power” that helped the transformation process in PT Pegadaian (persero). To study the phenomenon this research applies mixed methods research design, which consists of ethnographic and quantitative methods. The research data were derived from in-depth interviews and random sampling questionnaire which was distributed to 390 employees in all work units. The process of jingle composing and the elements in the jingle, such as arrangement, genre, lyrics, and vocals were reviewed and perceived as an interpretation of the transformation process that happened in PT Pegadaian (Persero). Messages related to transformation that is contained in the jingle’s lyrics were accepted, and used as an affirmation of the transformation process by all employees. The jingle internalization process is carried out by playing it continuously in all work units’ corporate activities, both routinely and incidentally. The result of this research shows that by playing the jingle continuously forms a “power” that affects the emotional response of employees, and evoke positive reactions, such as: a sense of enthusiasm, awareness of the transformation process, sense of pride, and sense of belonging.

Keywords: *Transformation, Jingle, Power, Sense of Belonging*

KATA PENGANTAR

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DAFTAR NARASUMBER

Daftar narasumber berupa data diri para penutur atau informan yang telah memberikan keterangan lisan dan telah dikutip secara langsung atau tidak langsung di dalam tesis.

1. Rully Yusuf (50 th), Kepala divisi budaya kerja.
2. Mirza Zunan Rifai (54 th), Kepala divisi PMO & MP.
3. Heri Susianto (49 th), Kepala departement change champion.
4. Angga Waskita (35 th), Kantor Wilayah Bandung, bagian Keuangan.
5. Popi Armiadi (37 th), Kantor Area Tasikmalaya.
6. Sukma Pebriana (34 th), Divisi budaya kerja.

LAMPIRAN

Pertanyaan Kuesioner Jingle Transformasi Pegadaian

No	Pertanyaan
1	Nama
2	Unit Kerja
3	Apakah anda mengetahui Jingle Transformasi Pegadaian ?
4	Apakah Jingle Transformasi Pegadaian sering diperdengarkan pada Unit Kerja anda ?
5	Seberapa sering anda mendengarkan Jingle Transformasi Pegadaian ?
6	Melalui aktifitas apa anda mendengarkan Jingle Transformasi Pegadaian ? Boleh memilih lebih dari satu
7	Apakah anda mengerti makna atau maksud dari Jingle Transformasi Pegadaian ?
8	Menurut anda apakah Jingle Transformasi Pegadaian dapat menggambarkan semangat Transformasi PT. Pegadaian ?
9	Apakah menurut anda Jingle Transformasi Pegadaian memberikan pengaruh terhadap semangat kerja, produktifitas, peningkatan kinerja di PT. Pegadaian (Persero) ?
10	Dengan adanya perubahan Corporate Culture G-VALUES menjadi AKHLAK apakah Jingle Transformasi Pegadaian ini masih menggambarkan semangat Transformasi Pegadaian ?

LAMPIRAN

JINGLE TRANSFORMASI PEGADAIAN 2020

Versi Sebelum Aransemen

A

Piano

Electric Guitar

Electric Bass

A

Violin 1

Violoncello

A

Drum Set

The musical score is presented in a multi-staff format. At the top, a box labeled 'A' indicates the start of section A. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains three measures of whole rests. The second staff is a grand staff for piano, with a treble clef in the upper part and a bass clef in the lower part. The upper part contains a melodic line of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The lower part contains a bass line of eighth notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. The third and fourth staves are for Electric Guitar and Electric Bass, both in treble and bass clefs respectively, with three measures of whole rests. Below these are staves for Violin 1 and Violoncello, also with three measures of whole rests. At the bottom, a staff for Drum Set is shown with a double bar line and three measures of whole rests. A second box labeled 'A' is placed above the Violin 1 staff, and a third box labeled 'A' is placed above the Drum Set staff.

4

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

7

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

10

A D

Ber - sa - ma. ber-pe - gang ta-ngan wu-jud

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

13 F#m E A

kan mim-pi dan ha - ra - pan mem-bu - kan pi - ki-ran de-mi

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

23 D F#m E

ta te - tap ber - sa - - tu la - ku - kan pe - ru - ba - han mem - bu

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

19 E A

ber - sa - ma Pe - ga - dai - an

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

Detailed description of the musical score: The score is for measures 19 and 20. The key signature has three sharps (F#, C#, G#). Measure 19 starts with a 7/8 time signature. The vocal line has a melodic line with lyrics 'ber - sa - ma Pe - ga - dai - an'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The electric guitar part has a whole rest in both measures. The electric bass part has a steady eighth-note rhythm. The violin 1 part has a rhythmic pattern of eighth notes starting in measure 20. The viola part has a whole note in measure 20. The drums part has a single bass drum hit in measure 19 and a whole rest in measure 20. A large watermark of the Indonesian national emblem is overlaid on the score.

21 A

de-ngan s'ma - ngat ba - ru ki -

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

29 E A D

an Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju

Pno.

E. Gtr.

E. Bass

Vln. 1 *Df*

Vc.

Dr.

The musical score for page 11, measures 29-31, is presented in a multi-staff format. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line (top staff) features the lyrics: "an Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju". Above the vocal line, the chords E, A, and D are indicated. The piano accompaniment (Pno.) consists of a right-hand part with rests and a left-hand part with a rhythmic pattern of eighth notes. The electric guitar (E. Gtr.) part has rests. The electric bass (E. Bass) part has a rhythmic pattern of eighth notes. The violin 1 (Vln. 1) part has a melodic line with a dynamic marking of *Df*. The viola (Vc.) part has whole notes. The drums (Dr.) part has a rhythmic pattern of eighth notes with 'x' marks above the notes.

32 F#m E A

Woo Wo o o de-ngan s'ma-ngat ba - ru Woo Woo o ber

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

38

rap: ra-pat-kan ba-ri san me-lang-kah sa-tu tu-ju-an mem
ber-sa-ma Pe - ga - dai - an

Pno.

E. Gtr. *solo gitar variasi*

E. Bass

Vln. 1

Vc.

Dr.

40

D
bu - ka pi - ki - ran me - na - tap ma - sa de - pan pe -

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

F#m
ga - dai - an tum - buh de - ngan sua - sa - na ba ru ki -

41

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

42 E
ta me-lang-kah ma - ju da - lam sga - la hal yang ba - ru
bu - ka -

The musical score consists of seven staves. The vocal line (top) is in treble clef with a key signature of three sharps (F#, C#, G#) and contains the lyrics 'E ta me-lang-kah ma - ju da - lam sga - la hal yang ba - ru' followed by 'bu - ka -'. The piano part (Pno.) has two staves (treble and bass clef) with rests. The electric guitar (E. Gtr.) has one staff with a rest. The electric bass (E. Bass) has one staff with two triplet eighth notes. The violin (Vln. 1) has one staff with a rest. The viola (Vc.) has one staff with a rest. The drums (Dr.) have one staff with two triplet eighth notes.

45 F#m E A

—ber-sa-ma la-ku-kan pe-ru-ba han— ki - ta pas-ti bi-sa Wo wo - o-o

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

Detailed description of the musical score: The score is for measures 45, 46, and 47. The key signature is F#m (three sharps). The vocal line starts with a melodic phrase in measure 45, followed by a sustained note in measure 46, and a final melodic phrase in measure 47. The lyrics are: "—ber-sa-ma la-ku-kan pe-ru-ba han— ki - ta pas-ti bi-sa Wo wo - o-o". The piano part is silent. The electric guitar part is silent. The electric bass part has a rhythmic pattern of eighth notes in measure 45, a dotted quarter note in measure 46, and a triplet of eighth notes in measure 47. The violin 1 part is silent in measures 45 and 46, then plays a melodic phrase in measure 47. The viola part has a whole note in measure 45, a whole note in measure 46, and a whole note in measure 47. The drum part has a pattern of eighth notes with 'x' marks above them in measure 45, a pattern of eighth notes with 'x' marks in measure 46, and a pattern of eighth notes with a triplet of eighth notes in measure 47.

48 D F#m E

Woo wo - o - o

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

51

A D F#m

Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju Woo Wo o o

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

The musical score is arranged in a vertical stack of staves. At the top is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the notes. Above the vocal line, the chords A, D, and F#m are indicated. Below the vocal line are six instrumental staves: Piano (Pno.) in grand staff, Electric Guitar (E. Gtr.) in treble clef, Electric Bass (E. Bass) in bass clef, Violin 1 (Vln. 1) in treble clef, Viola (Vc.) in bass clef, and Drums (Dr.) in a standard drum notation. The piano part is mostly silent, indicated by horizontal lines. The electric guitar and violin parts have some notes, while the electric bass and drums have more active parts. A large, faint watermark of a lion's head is visible in the background of the score.

54 E A D

de-ngan s'ma-ngat ba - ru Woo Woo o ber - sa-ma ki-ta ra-ih mim-pi

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

57 F#m E

de - ngan se-mua ha - ra - pan

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

59 E A

ber - sa - ma Pe - ga - dai - an

Pno.

E. Gtr.

E. Bass

Vln. 1

Vc.

Dr.

JINGLE TRANSFORMASI PEGADAIAN 2020

Versi Setelah Aransemen

A

Piano

Electric Guitar

Electric Guitar

Electric Bass

Loop

A

Drum Set

4

speech

Pno.

E. Gtr.

melody

E. Gtr.

E. Bass

Dr.

7 A

Ber - sa - ma sa-tu - kan lang

Pno. F#m E

E. Gtr. ϕ ϕ

E. Gtr. *strumming*
p

E. Bass

Dr.

10 D F#m E

kah cip-ta -kan mim-pi dan ha - ra - pan Sa - tu -

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

13

A D

kan po - ten-si mem - ba - ngun si - ner-gi ma-ri

Pno.

E. Gtr. gitar melodi

E. Gtr.

E. Bass

Dr.

15 F#m E

suk - ses - kan trans - for - ma - si

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

speech: bersama pegadaian 2x

17 E A

ber-sa-ma Pe - ga - dai - an de-ngan

Pno.

E. Gtr. melody

E. Gtr.

E. Bass

Dr.

20

A D

s'ma - ngat ba - ru ki - ta ber - ju - anng sla - lu

Pno. *pola unison dengan gitar*

E. Gtr. *pola unison dengan gitar*

E. Gtr. *strumming*
p

E. Bass

Dr.

The musical score is written for a song in G major (one sharp). It consists of six staves: vocal melody, piano accompaniment, electric guitar accompaniment, electric guitar strumming, electric bass, and drums. The piano and electric guitar parts are marked as playing in unison with the guitar. The electric guitar strumming part is marked with a piano (*p*) dynamic. The drum part features a consistent rhythmic pattern of eighth notes.

22 F#m E

la - ku - kan pe - ru - ba - han mem - bu -

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

26 F#m E

ra - ih sa - tu tu - ju - an

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

28 A D

Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju

Pno.

E. Gtr.

E. Gtr.

pola bass berubah dari sebelumnya

E. Bass

Dr.

30 F#m E

Woo Wo o o de-ngan s'ma-ngat ba - ru

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

The musical score for page 13, measures 30-31, is presented in a multi-staff format. The vocal line (top staff) begins at measure 30 with the lyrics "Woo" under a half note, followed by "Wo o o" under a quarter note, and "de-ngan s'ma-ngat ba - ru" under a half note. The key signature is F#m (three sharps) and the time signature is 4/4. The piano part (Pno.) is shown with two staves (treble and bass clef) and contains rests for both measures. The electric guitar part (E. Gtr.) is shown with two staves (treble and bass clef) and contains rests for both measures. The electric bass part (E. Bass) is shown with one staff (bass clef) and contains a melodic line of eighth notes. The drum part (Dr.) is shown with one staff (drum clef) and contains a rhythmic pattern of eighth notes and rests. A large, faint watermark of a bird is visible in the background of the score.

32 A D

Woo Woo o ber - sa - ma ki - ta ra - ih mim - pi

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

34 F#m E

ga - pai ci - ta ha - ra - pan

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

The musical score is arranged in a vertical stack. At the top is the vocal line in treble clef with a key signature of two sharps (F#m) and a common time signature. The lyrics 'ga - pai ci - ta ha - ra - pan' are written below the notes. Above the vocal line, the measure numbers '34' and '35' are indicated, along with the chord changes 'F#m' and 'E'. Below the vocal line are the piano (Pno.) staves, consisting of a grand staff with treble and bass clefs. The electric guitar (E. Gtr.) part is shown in two staves: the top one is mostly silent with rests, and the bottom one features a rhythmic pattern of chords. The electric bass (E. Bass) part is in a bass clef, providing a steady accompaniment. The drum (Dr.) part is in a drum clef, showing a simple beat pattern with 'x' marks above the notes indicating cymbal hits.

E A

rap: ra-pat-kan ba-ri san me-lang-kah sa tu tuju-an mem-bu
ber-sa-ma Pe - ga - dai - an

36

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in

38 ka pi - ki - ran me - na - tap ma - sa - de - pan sa - tu -
D

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in

39

F#m E

kan po-ten si un-tuk mem-ba-ngun si-ner-gi

ber-sa-ma ber-trans-for ma-si

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in *fill in*

Detailed description of the musical score: The score is for a song in F#m. It consists of six staves. The vocal line (top) has two lines of lyrics: 'kan po-ten si un-tuk mem-ba-ngun si-ner-gi' and 'ber-sa-ma ber-trans-for ma-si'. The piano part (Pno.) is mostly silent. The two electric guitar parts (E. Gtr.) are also silent. The electric bass part (E. Bass) has a simple rhythmic pattern. The drum part (Dr.) has a pattern with 'fill in' markings. A large watermark of a Garuda bird is overlaid on the piano and guitar staves.

41 A

be - ra - ni me - nge - jar mim - pi de - ngan se - ma - ngat yang

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in

42

D F#m

ha-ki - ki ber-i-no-va-si_ ra-ih pres-ta-si Pe-ga-dai-an tum-buh de-ngan sua-sa-na ba-ru

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in *fill in*

44 E

ki - ta me-lang-kah ma-ju me-nu-ju cak-ra-wa-la ba-ru bu-ka-

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

fill in

48 F#m E

ber-sa-ma la-ku-kan pe-ru-ba han___ ki-ta pas-ti bi-sa

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

53

A D F#m

Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju Woo Wo o o

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

Detailed description of the musical score: The score is for a song in the key of F# major (three sharps) and 4/4 time. It begins at measure 53. The vocal line features the lyrics 'Woo Wo o o ber - sa - ma ki - ta te - rus ma - ju Woo Wo o o'. The piano accompaniment consists of rests in both staves. The electric guitar parts (E. Gtr.) are also mostly rests. The electric bass part (E. Bass) plays a rhythmic pattern of eighth notes. The drum part (Dr.) plays a consistent pattern of eighth notes. The score is divided into four measures, with chord changes indicated above the vocal line: A, D, and F#m.

57

E B

de-ngan s'ma-ngat ba - ru Woo Woo o ber

Pno. *IMPROVISASI STRINGS*

E. Gtr.

E. Gtr.

E. Bass *pola bass berubah dari sebelumnya*

Dr.

59 E G#m

sa-ma ki - ta ra-ih mim - pi de-ngan se-mua ha - ra -

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

Detailed description of the musical score: The score is for a song in the key of F# major (three sharps) and 4/4 time. It consists of six staves. The top staff is the vocal line, starting at measure 59 with the lyrics 'sa-ma ki - ta ra-ih mim - pi' and continuing in measure 60 with 'de-ngan se-mua ha - ra -'. The vocal melody is in a simple, melodic style. The piano accompaniment (Pno.) is shown as two empty staves. The electric guitar (E. Gtr.) part consists of two staves; the top one is empty, and the bottom one shows a series of chords. The electric bass (E. Bass) part is a single staff with a simple bass line. The drums (Dr.) part is a single staff with a simple drum pattern. A large, faint watermark of a bird is visible in the background of the score.

61

27

F# B

pan Woo Woo o ber

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

63 E G#m

sa-ma ki - ta te-rus ma - ju Woo Wo o o

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

The musical score for page 28, measures 63-64, is presented in a multi-staff format. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line (top staff) features the lyrics "sa-ma ki - ta te-rus ma - ju Woo Wo o o" with notes in treble clef. The piano accompaniment (Pno.) consists of two staves with rests. The electric guitar (E. Gtr.) part includes a single staff with rests and a second staff with a rhythmic pattern of chords and rests. The electric bass (E. Bass) part is in the bass clef, showing a melodic line. The drum part (Dr.) is in the bass clef, showing a rhythmic pattern with x marks above the notes. A large, faint watermark of a bird is centered in the background of the score.

65

F# B

de-ngan s'ma-ngat ba - ru Woo Woo o ber

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

pola bass berubah dari sebelumnya

pola bass berubah dari sebelumnya

67 E G#m F#

sa-ma ki - ta ra-ih mim-pi de-ngan ci-ta ha - ra - pan

Pno. *unison*

E. Gtr. *unison*

E. Gtr. *unison*

E. Bass *unison*

Dr.

The musical score for page 30, measures 67-69, is presented in a multi-staff format. The vocal line (top staff) features a melody in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "sa-ma ki - ta ra-ih mim-pi de-ngan ci-ta ha - ra - pan". Above the vocal line, the chords E, G#m, and F# are indicated. The piano accompaniment (Pno.) consists of two staves (treble and bass clef) with rests and the word "unison" written across the measures. The electric guitar (E. Gtr.) part includes two staves: the top staff has rests and "unison", while the bottom staff shows chordal accompaniment with "unison" written below. The electric bass (E. Bass) part is a single staff with a melodic line and "unison" written below. The drum (Dr.) part is a single staff with a rhythmic pattern of eighth and sixteenth notes, marked with 'x' for cymbals and asterisks for snare/drum hits.

70 F# B

ber-sa-ma Pe-ga dai - an ber-sa-ma Pe - ga dai - an

Pno.

E. Gtr.

E. Gtr.

E. Bass

Dr.

The musical score is arranged in a vertical staff system. At the top, the number '70' is on the left, and 'F#' and 'B' are positioned above the first and third measures of the vocal line, respectively. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics 'ber-sa-ma Pe-ga dai - an ber-sa-ma Pe - ga dai - an' are written below the notes. The piano part (Pno.) consists of two staves (treble and bass clef) with rests in the first two measures and a melodic line in the third. The electric guitar (E. Gtr.) has two staves; the top one has rests, and the bottom one has a rhythmic pattern of chords in the third measure. The electric bass (E. Bass) and drums (Dr.) parts are in bass clef, with the drums using a standard drum set notation.