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Karawitan Legacy of the Roaring Sea Javaphilia Africa and Indonesia : the Evidence of the Xylophone and Other Musical and Cultural Factors Balungan Inkulturasi gamelan Jawa Karawitan Mencari ruang hidup seni tradisi Buku gending Jawa gaya Yogyakarta Music in Java Music in Java Michigan Papers on South and Southeast Asia Gamelan, Dance, and Wayang in Jogjakarta BASA 2019 Music of the Peoples of the World The Nuclear Theme as a Determinant of Patet in Javanese Music Refleksi Nilai-Nilai Budaya Jawa: Suatu Kajian Terhadap Serat Sakeber Art and Letters The Evolution of Javanese Gamelan Variation in Central Javanese Gamelan Music Archives of the American Gamelan Institute Music in Java 21st Century Innovation in Music Education Ensiklopedi musik Indonesia Drumming in the Context of Javanese Gamelan An Introduction to Javanese Gamelan Music Pesona Solo The Nuclear Theme As A Determinant Of Pa Tet In Javanese Music Traditional Music in Modern Java Bombong manah tuntunan karawitan Jawi Kepustakaan wayang purwa (Jawa) Selected Musical Terms of Non-Western Cultures Asian Music Tempo Africa and Indonesia the Evidence of the Xylophone and Other Musical and Cultural Factors Knowing Music, Making Music Music in Java Gagasan & karya tiga empu karawitan Gending-Gending California Phenomenology of a Puppet Theatre

Karawitan How do musicians know what they know? This study is a new approach to the nature of musical competence. Using the intricate collaborative structure of gamelan—Javanese ensemble music—as a point of departure, *Knowing Music, Making Music* lays the foundation for a comprehensive theory of musical competence and interaction. Using illustrative examples from a variety of traditions, Benjamin Brinner first examines the elements and characteristics of musical competence, the different kinds of competence in a musical community, the development of multiple competences, and the acquisition and transformation of competence through time. He then shows how these factors come into play in musical interaction, establishing four intersecting theoretical perspectives based on ensemble roles, systems of communication, sound structures, and individual motivations. These perspectives are applied to the dynamics of gamelan performance to explain the social, musical, and contextual factors that affect the negotiation of consensus in musical interaction. The discussion ranges from sociocultural norms of interpersonal conduct to links between music, dance, theater, and ritual, and from issues of authority and deference to musicians' self-perceptions and mutual assessments. Much more than a portrait of artists making music together, this book brings together a variety of cognitive approaches and a wide range of examples from many cultures to suggest ways of integrating our knowledge of music making both in individual cultures and crossculturally.

Legacy of the Roaring Sea

Javaphilia Influence of Javanese gamelan on church music in Catholic churches, Yogyakarta.

Africa and Indonesia : the Evidence of the Xylophone and Other Musical and Cultural Factors On performing arts in Indonesia; collection of articles.

Balungan Music is an expression of feelings of the soul conveyed through the medium of sound. But not all sounds are music. It might be said that only an organised sound or series of sounds can be called music. Thus, music is connected to the eternal and constant flow and order of the universe, to the laws and rhythms of nature. It can also be said that musical order is comparable to the natural order of the universe. There are laws

of a certain nature in the natural sciences and likewise in music there are structures and procedures, or even rules, that should be followed to produce beautiful music. The International Conference "Innovations for 21st Century Music Education and Research" provided a timely opportunity to take stock of the latest developments in music education and brought together educators, researchers and members of the broader community in a welcoming forum in which they were able to express theoretical and practical views, concepts, research results and principles to help support the further development of music education.

Inkulturası gamelan Jawa

Karawitan The twentieth century has spawned a great interest in Indonesian music, and now books, articles, and manuscripts can be found that expound exclusively about karawitan (the combined vocal and instrumental music of the gamelan). Scholar Judith Becker has culled several key sources on karawitan into three volumes and has translated them for the benefit of the Western student of the gamelan tradition. The texts in her collection were written over a forty-five-year time period (ca 1930–1975) and include articles by Martopangrawit, Sumarsam, Sastrapustaka, Gitosaprodjo, Sindoesawarno, Poerbapangrawit, Probohardjono, Warsadiningrat, Purbodiningrat, Poerbatjaraka, and Paku Buwana X. The final volume also contains a glossary of technical terms, an appendix of the Javanese cipher notations (titilaras kepatihan), a biographical listing, and an index to the musical pieces (Gendhing).

Mencari ruang hidup seni tradisi This proceeding contains selected papers of The International Seminar On Recent Language, Literature, And Local Culture Studies "Kajian Mutakhir Bahasa, Sastra, Dan Budaya Daerah (BASA)" held on 20-21 September 2019 in Solo, Indonesia. The conference which was organized by Sastra Daerah, Faculty of Cultural Sciences Universitas Sebelas Maret and Culture Studies Postgraduate Program of Universitas Sebelas Maret. The conference accommodates topics for linguistics in general including issues in language, literature, local cultural studies, philology, folklore, oral literature, history, art, education, etc. Selecting and reviewing process for the The International Seminar On Recent Language, Literature, And Local Culture Studies "Kajian Mutakhir Bahasa, Sastra, dan Budaya Daerah" was very challenging in that it needs a goodwill of those who were involved in such a process. More than ten experts were invited in reviewing, giving suggestions for revision and at last selecting the papers. On that account, we would like to forward our appreciation and our gratefulness to such invited experts for having done the process. The committee received more than 180 papers from the participants and based on the results of the review, only 141 papers were declared fit to be presented at the seminar and subsequently published in the proceedings of BASA#3-2019 Papers in the proceeding are expected to give academic benefits, especially in broadening the horizon of our understanding in language, literature, and local culture studies. We realize that what we are presenting for the publication is till far for being perfect. Constructive criticism is very much welcome for improvement. Finally, the committees thank for the participation and congratulate for the publication of the papers in the proceedings of BASA#3-2019. The committees also thank all those who have supported and actively participated for the success of this event. Hopefully these Proceedings can be used as references in developing technology and improving learning activities in the fields of education, social, arts and humanities.

Buku gending Jawa gaya Yogyakarta

Music in Java

Music in Java

Michigan Papers on South and Southeast Asia

Gamelan, Dance, and Wayang in Jogjakarta

BASA 2019 Buku ini berisi hasil kajian dan analisis naskah lama dari Daerah Istimewa Yogyakarta yang berjudul Serat Sakeber isinya mengenai Raja-Raja Jawa. Nilai - nilai yang terkandung di dalam naskah ini adalah nilai Pendidikan, Etika, Penghormatan, Perjuangan, Kepatuhan, Kesejahteraan dan lain sebagainya, yang dapat menunjang pembangunan, baik fisik maupun spiritual.

Music of the Peoples of the World

The Nuclear Theme as a Determinant of Patet in Javanese Music

Refleksi Nilai-Nilai Budaya Jawa: Suatu Kajian Terhadap Serat Sakeber

Art and Letters Solo tak hanya identik dengan keraton dan batik. Ada beragam keindahan yang memesona di kota ini. Penataan kota yang rapi, bangunan-bangunan bersejarah yang memadukan arsitektur Jawa dan Eropa, museum, candi, daerah pedesaan yang menyajikan pemandangan persawahan yang asri dan hijau, serta kuliner yang lezat. Buku ini akan mengajak pembaca menjelajahi berbagai tempat menarik di Solo, dari Keraton Surakarta Hadiningrat, Pura Mangkunegaran, Museum Radya Pustaka, Taman Sriwedari, Pasar Gede Harjonagoro, Candi Suku, Candi Cetho, Museum Sangiran, Ndalem Tjokrosumartan hingga sentra-sentra batik di Kampung Kauman dan Laweyan. Tak hanya menjelajahi tempat-tempat unik tersebut, buku ini juga menampilkan kisah-kisah masyarakat Solo yang menjadi ruh kota ini, yang memberikan pelajaran tentang bagaimana menjalani hidup dengan kecintaan yang tinggi akan sejarah dan menjadikan sebuah warisan kebudayaan sebagai filosofi hidup. Dan yang paling utama, buku ini mencoba memperlihatkan teladan dari para perempuan Solo yang menjalani hidup dengan tabah, ulet, tangguh, dan semeleh, namun tetap menjaga sopan santun dan tata krama dalam bertutur kata dan bertindak.

The Evolution of Javanese Gamelan

Variation in Central Javanese Gamelan Music

Archives of the American Gamelan Institute Criticism on the musical compositions of Ki Martapengrawit, Ki Tjakrawasita, and Ki Nartasabda, Javanese gamelan musicians who have specialities in Surakarta style of gamelan music.

Music in Java

21st Century Innovation in Music Education Musicologist Judith Becker contends that sociopolitical changes in Javanese society since the 1940s are reflected in changes in the structure of gamelan music, which is one of the traditional musics of Java. She sees gamelan music as a musical system in a state of crisis, unsure of its proper function and direction. While traditional gamelan musical structures supported old Hindu-Javanese concepts of cosmology and kingship, modern innovations reflect Indonesian nationalism and a desire to become a "twentieth century nation." In particular, the introduction of Western musical notation, which Becker describes as "the most pervasive, penetrating, and ultimately the most insidious type of Western influence," is changing gamelan from an aural to a written tradition. Becker examines the works of contemporary composers Ki Wasitodipuro and Ki Nartosabdho to illustrate modern innovations in gamelan compositions and the attitudes of composers to their music, as they attempt to compromise between the ethos and structure of traditional gamelan music and the changing tastes and attitudes of the modern Indonesian nation. In addition to her interpretation of the political influence on gamelan music, Becker includes four appendices that ethnomusicologists will find valuable. Appendix I articulates her theory of the derivation of central Javanese gamelan gongan, the basic temporal/melodic repeated unit of gamelan music. Appendix II gives biographical sketches of Ki Wasitodipuro and Ki Nartosabdho and lists their compositions referred to in the text. Appendices III and IV deal with various aspects of pathet, a Javanese system of classifying gamelan pieces. A fifth appendix, by Alan R. Templeton, gives an informational analysis of pathet.

Ensiklopedi musik Indonesia

Drumming in the Context of Javanese Gamelan No previous work on wayang has treated in depth what is the focus of this book: the power of the theatrical medium, the actuality of the performance as a physical, emotional, and social experience and event, and the sensations and feelings involved in performing and watching an all-night wayang performance. A single puppeteer moves puppets, delicately carved and painted according to a complex iconography, in dance-like patterns integrated with continuous music, which he also directs; he speaks the voices of all characters; and he represents beings and a mythological world that reflect (on) the human world, including the specific occasion and the people present. Paying attention to the wholeness of the 'multimedia' performance as an event, as well as to the sensations, subtle movements, and particular intonations of the performance, the author of this book bases his 'thick description' on years of learning to perform wayang, attending and participating in performances, interviews and discussions with people involved with wayang, supplemented by study of texts, from old manuscripts and performance manuals to newspaper articles and reports on performances. He shows the need not to be limited to any single discipline: in wayang, the relationships and interaction, for example, between visual movements and music, or between actions on the screen and actions among the audience-participants, are no less significant than, for example, the relationships within music. The book includes the most extensive discussion of recent changes in wayang theatre, its interaction with various traditional and modern entertainments, and the ways it is affected by politics and economy. A postscript focuses on the post-Soeharto era. The book is a contribution to the study of Indonesian performing arts and culture, but it is also intended for anyone interested in theatre and performing arts generally. Book jacket.

An Introduction to Javanese Gamelan Music

Pesona Solo

The Nuclear Theme As A Determinant Of Pa Tet In Javanese Music The twentieth century has spawned a great interest in Indonesian music, and now books, articles, and manuscripts can be found that expound exclusively about karawitan (the combined vocal and instrumental music of the gamelan). Scholar Judith Becker has culled several key sources on karawitan into three volumes and has translated them for the benefit of the Western student of the gamelan tradition. The texts in her collection were written over a forty-five-year time period (ca 1930–1975) and include articles by Martopangrawit, Sumarsam, Sastrapustaka, Gitosaprodjo, Sindoesawarno, Poerbapangrawit, Probohardjono, Warsadiningrat, Purbodiningrat, Poerbatjaraka, and Paku Buwana X. The final volume also contains a glossary of technical terms, an appendix of the Javanese cipher notations (titilaras kepatihan), a biographical listing, and an index to the musical pieces (Gending).

Traditional Music in Modern Java

Bombong manah tuntunan karawitan Jawi

Kepustakaan wayang purwa (Jawa)

Selected Musical Terms of Non-Western Cultures MUSIC OF THE PEOPLES OF THE WORLD, THIRD EDITION, takes a survey approach to world music, covering 11 music cultures. This text focuses on how to listen to and appreciate the music of different cultures, appropriate for students who are not music majors. The text also explores geography and history, allowing students to connect the music to its social context. Listening skills are developed through spotlights on non-Western instruments, and 30 listening guides track the audio step by step, pointing listeners to important characteristics of the piece. Many full-color photos and graphics of instruments, musicians, and cultural events help students understand the context of music in countries with which they may be unfamiliar. The listening guides, an available 2-CD set (with full selections that help students hear significant differences among the music cultures), and Active Listening Tools (allowing students to view instruments and cultural settings while they listen to musical excerpts) further enhance listening and understanding. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Asian Music Vols. for 1925- include the society's annual reports and accounts of meetings, 15th-

Tempo

Africa and Indonesia the Evidence of the Xylophone and Other Musical and Cultural Factors

Knowing Music, Making Music Fragrant tropical flowers, opulent batik fabrics, magnificent bronze gamelan orchestras, and, of course, aromatic coffee. Such are the exotic images of Java, Indonesia's most densely populated island, that have hovered at the periphery of North American imaginations for generations. Through close readings of the careers of four "javaphiles"—individuals who embraced Javanese performing arts in their own quests for a sense of belonging—Javaphilia: American Love Affairs with Javanese Music and Dance explores a century of American representations of Javanese performing arts by North Americans. While other Asian cultures made direct impressions on Americans by virtue of

firsthand contacts through immigration, trade, and war, the distance between Java and America, and the vagueness of Americans' imagery, enabled a few disenfranchised musicians and dancers to fashion alternative identities through bold and idiosyncratic representations of Javanese music and dance. Javaphilia's main subjects—Canadian-born singer Eva Gauthier (1885–1958), dancer/painter Hubert Stowitts (1892–1953), ethnomusicologist Mantle Hood (1918–2005), and composer Lou Harrison (1917–2003)—all felt marginalized by the mainstream of Western society: Gauthier by her lukewarm reception as an operatic mezzo-soprano in Europe, Stowitts by his homosexuality, Hood by conflicting interests in spirituality and scientific method, and Harrison by his predilection for prettiness in a musical milieu that valued more anxious expressions. All four parlayed their own direct experiences of Java into a defining essence for their own characters. By identifying aspects of Javanese music and dance that were compatible with their own tendencies, these individuals could literally perform unconventional—yet coherent—identities based in Javanese music and dance. Although they purported to represent Java to their fellow North Americans, they were in fact simply representing themselves. In addition to probing the fascinating details of these javaphiles' lives, Javaphilia presents a novel analysis of North America's first significant encounters with Javanese performing arts at the 1893 World's Columbian Exposition in Chicago. An account of the First International Gamelan Festival, in Vancouver, BC (at Expo 86), almost a century later, bookends the epoch that is the focus of Javaphilia and sets the stage for a meditation on North Americans' ongoing relationships with the music and dance of Java.

Music in Java Bibliography of Javanese wayang plays, 1948-1995.

Gagasan & karya tiga empu karawitan One day in the summer of 1921 a postal delivery brought me a little packet of reprints from the periodical "Djawa" : articles about Indonesian music by Dr. JAAP KUNST, which until that moment had not come to my notice. A cursory glance was enough to convince me that the author was a very gifted man, who had made a sound and absolutely scientific study of the subject, and thereby made a valuable contribution, by means of careful observation and actual tone-measurements, to the facts known from the older studies by GRONEMAN, LAND and ELLIS. These measurements were particularly satisfying to me personally, since they constituted an astonishing confirmation of a hypothesis concerning the genesis of tone systems (through the "cycle of blown fifths"), which I had propounded two years previously, without, however, having published it. At the same time it was proved, through the perfect conformity existing between the measured and the theoretical absolute pitches (vibration frequencies), that Indonesian gamelan tuning, too, belongs to the radius of ancient Chinese culture - much the same as is the case with Pan-pipes and xylo phones all over the world. The first contact between Dr. KUNST and myself led to a regular correspondence, which especially contributed to a further development of the above-mentioned theory of tone-systems.

Gending-Gending California

Phenomenology of a Puppet Theatre

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