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GLOSARIUM

A

Ambience : Salah satu bagian dari efek suara berupa suara sekitar yang dapat mendukung suasana di dalam sebuah adegan

Asimetric balance : Keseimbangan yang tidak simetris, namun hasil perpaduan keduanya adalah sebuah keindahan.

B

Bebop : Genre musik jazz yang muncul pada awal 1940-an, ditandai oleh kompleksitas harmoni dan ritme yang lebih cepat dibandingkan dengan jazz tradisional. Bebop biasanya dimainkan oleh kelompok kecil dan melibatkan improvisasi yang rumit.

C

Chaos : Kondisi atau situasi yang kacau, tidak teratur, atau sulit dipahami.

Combo band : Satuan kecil yang lazim mengiringi penampilan pentas secara improvisasi dan spontan.

Cosmos : Suatu sistem dalam alam semesta yang teratur atau harmonis.

Counter Melody : Melodi yang berjalan secara bersamaan dengan melodi utama dalam sebuah komposisi musik, biasanya memberikan harmoni dan variasi tambahan.

E

Extended chord : Penambahan nada di atas nada ke 7 yaitu, 9,11, dan 13.

F

Frasa : Bagian dari kalimat musik. Frase terdiri dari 2-4 birama terbentuk dari beberapa not yang membentuk suatu pola irama tertentu dalam lagu. Sepasang motif biasanya membentuk frase.

G

Gangsa : Sebuah instrumen yang tergabung dalam ensambel atau barungan gamelan yang bilahannya terbuat dari perunggu.

Genre	: Pengelompokan <u>musik</u> sesuai dengan kemiripannya satu sama lain. Sebuah genre dapat didefinisikan oleh teknik musik, gaya, konteks, dan tema musik.
Grooving	: Kualitas unit ritmik yang berulang secara terus-menerus, yang diciptakan oleh interaksi musik yang dimainkan oleh bagian ritme band.
H Harmoni	: ilmu yang mempelajari tentang keselarasan bunyi-bunyi yang ada di dalam suatu bentuk musik serta dalam terdiri dari berbagai macam teori yang kemudian diterapkan dalam sebuah karya musik.
Heteronomis	: Pandangan yang berpendapat bahwa musik dapat merupakan suatu sarana untuk mengungkapkan perasaan, mengumpamakan ide-ide, benda-benda, suasana tertentu.
I Improvisasi	: Bermain musik secara langsung tanpa perencanaan atau bacaan tertentu; dapat pula dengan tema atau pola tertentu namun tidak berdasarkan bacaan musik yang ditulis sebelumnya.
Interlocking	: Permainan motif-motif ritme dari unit-unit alat musik yang saling isi-mengisi satu sama lain dalam satu kesatuan irama yang berulang-ulang.
J Jazz Fusion	: Tipe musik bergenre jazz yang menggabungkan antara musik jazz dengan elemen dari berbagai genre musik selain rock, seperti funk, ska, musik elektronik (EDM), dan <i>world music</i> .
K Kecak	: Dramatari seni khas Bali yang lebih utama menceritakan mengenai Ramayana dan dimainkan terutama oleh laki-laki. Tarian ini dipertunjukkan oleh banyak (puluhan atau lebih) penari laki-laki yang duduk berbaris melingkar dan dengan irama tertentu menyerukan "cak" dan mengangkat kedua lengan, menggambarkan kisah Ramayana saat barisan kera membantu Rama melawan Rahwana .

<i>Kotekan</i>	: Bahasa Bali yang berarti “kerusakan”.
<i>Kotekan</i>	: Teknik memainkan bagian yang akan dikembangkan secara komunal di mana para musisi mengandalkan partner bermainnya untuk melengkapi perpaduan melodinya.
<i>Kotekan Polos</i>	: <i>Kotekan</i> yang memainkan melodi dan ritme pokok
<i>Kotekan Sangsih</i>	: <i>Kotekan</i> yang memainkan melodi dan ritme pelengkap (pasangan polos).
M	
Modulasi	: Kegiatan atau proses mengubah satu kunci (tonik, atau pusat tonal) ke kunci yang lain.
Melodi	: Susunan rangkaian tiga nada atau lebih dalam musik yang terdengar berurutan secara logis serta berirama dan mengungkapkan suatu gagasan.
Metallophones	: Instrumen musik berbahan logam.
O	
Onomatopoea	: Penamaan berdasarkan bunyinya
Ostinato	: <i>Irama yang dimainkan secara berulang di sepanjang lagu.</i>
P	
Pentatonik	: Tangga nada yang terdiri dari 5 (lima) nada pokok.
Pitch	: Tinggi rendahnya nada atau suara
Postlude	: Bagian independen yang letaknya berada di akhir dari sebuah karya, yang mungkin muncul sebagai bagian penutup atau akhir dari sebuah coda.
Prelude	: Pengantar untuk masuk, baik ke dalam tema maupun ke dalam komposisi musiknya.
Progresi Akord	: Rangkaian triad atau akord ketujuh yang dimainkan satu demi satu.

R

Register	: Tingkatan ketinggian atau kerendahan dari <u>kelompok</u> nada-nada dari sebuah melodi. Sebuah melodi dapat menempati tingkat nada yang tinggi, sedang, atau rendah.
Ritme	: Suara yang dapat menggambarkan panjang pendeknya suatu rangkaian nada.
T Tema	: Lagu pokok yang menjadi landasan pengembangan lagu, serangkaian melodi atau kalimat lagu yang merupakan elemen utama dalam konstruksi sebuah komposisi, melodi pokok yang polanya selalu diulang-ulang dan dapat diuraikan dalam berbagai variasi.
Tonalitas	: Sistem organisasi musik di mana sebuah nada menjadi pusat referensi, yang disebut tonik. Tonalitas memengaruhi melodi, harmoni, dan struktur musik.
Tutti	: Para pemain instrumen / musisinya memainkan nada-nada yang sama secara bersamaan.
V Vamp	: Bagian pendek dengan ritme sederhana dan harmoni yang mendahului solois di penampilan jazz.

LAMPIRAN



KARUSAKANG FULL SCORE

INTRO

FOR JAZZ COMBO

PRELUDE/VOORSPEL BASS

COMPOSER BY ARIS ARDIANSYAH

ARRANGED BY ARIS ARDIANSYAH

The musical score is for the piece "Karusakang" and includes the following parts:

- FRETLESS BASS SOLO:** Features a melodic line in 4/4 time with a key signature of one sharp (F#). It includes triplet markings over the first two measures and a triplet of eighth notes in the fifth measure.
- SOPRANO SAXOPHONE:** Rests throughout the section.
- SANGSIH:** Rests throughout the section.
- POLOS:** Rests throughout the section.
- PIANO:** Rests throughout the section.
- BASS RHYTHM:** Rests throughout the section.
- DRUM SET:** Rests throughout the section.
- VCL 1, VCL 2, VCL 3:** Rests throughout the section.
- CONTRABASS:** Features a simple bass line with a box labeled "INTRO" above the first measure.

Lampiran 1
Score "Karusakang"
(Dokumentasi : Aris, 2024)

2

6

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Ca.

The image shows a musical score for a band. The score is written for ten instruments: Bass (top), Soprano Saxophone, Sangsih, Polos, Piano, Bass, Drums, Violin 1, Violin 2, Violin 3, and Cello. The key signature is one sharp (F#). The bass line starts with a measure containing two triplets of eighth notes, followed by a measure with a quarter rest and a quarter note, and a final measure with a triplet of eighth notes. The other instruments have rests in all three measures. A large, faint watermark of the Institut Teknologi Sepuluh Nopember (ITS) logo is visible in the background of the score.

9

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

3 3 3

13

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

15

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Watermark: UNIVERSITAS SRIWIJAYA

17

The musical score for page 17 consists of the following parts:

- BASS**: Bass line, mostly rests.
- SOP. SAX.**: Soprano Saxophone line, mostly rests.
- SANGSIH**: Vocal line with melodic phrases.
- POLOS**: Vocal line with melodic phrases.
- PNO.**: Piano accompaniment, mostly rests.
- BASS**: Second bass line, mostly rests.
- DR.**: Drum line, mostly rests.
- VCL 1**: Violin 1 line, mostly rests.
- VCL 2**: Violin 2 line, mostly rests.
- VCL 3**: Violoncello line, mostly rests.
- CR.**: Contrabass line, mostly rests.

A large watermark for Universitas Indonesia is visible in the background of the score.

20

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

22

Musical score for page 22, featuring vocal lines (SANGSIH, POLOS) and instrumental parts (BASS, SOP. SAX., PNO., DR., VCL 1, VCL 2, VCL 3, CR.). The score includes a large watermark for LITTA INIBUDAYA.

The score is written in G major (one sharp) and 4/4 time. The vocal parts (SANGSIH and POLOS) have lyrics in Indonesian. The instrumental parts are mostly rests, indicating they are silent during this section.

SANGSIH
POLOS

BASS
SOP. SAX.
PNO.
DR.
VCL 1
VCL 2
VCL 3
CR.

24

Musical score for multiple instruments. The score is written for a key signature of one sharp (F#) and a common time signature (C). The instruments listed are:

- BASS
- SOP. SAX.
- SANGSIH
- POLOS
- PNO (Piano)
- BASS
- Dr. (Drum)
- VCL 1 (Violin 1)
- VCL 2 (Violin 2)
- VCL 3 (Violin 3)
- Cr. (Cello)

The SANGSIH and POLOS parts contain the most active musical notation, featuring eighth and sixteenth notes. The other instruments have rests throughout the page. A large, faint watermark of a university logo is visible in the background of the score.

27

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1

VCL 2

VCL 3

Cs.

The musical score for page 10, starting at measure 27, features ten staves. The top staff is Bass (bass clef, key signature of one sharp). The second staff is Sop. Sax. (treble clef, key signature of one sharp). The third staff is Sangsih (treble clef, key signature of one sharp) and the fourth is Polos (treble clef, key signature of one sharp), both containing handwritten musical notation. The fifth staff is Pno. (grand staff, key signature of one sharp). The sixth staff is Bass (bass clef, key signature of one sharp). The seventh staff is Dr. (drum set notation). The eighth staff is VCL 1 (treble clef, key signature of one sharp). The ninth staff is VCL 2 (treble clef, key signature of one sharp). The tenth staff is VCL 3 (bass clef, key signature of one sharp). The eleventh staff is Cs. (bass clef, key signature of one sharp). A large watermark of the logo of Institut Teknologi Sepuluh Nopember (ITS) is visible in the background of the score.

29 ♩ = 98

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

♩ = 98

32

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Detailed description: This is a page of a musical score, page 12, starting at measure 32. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Bass (bass clef), Sop. Sax. (treble clef), Sangsih (treble clef), Polos (treble clef), PNO. (grand staff with treble and bass clefs), Bass (bass clef), Dr. (drum set), VCL 1 (treble clef), VCL 2 (treble clef), VCL 3 (bass clef), and Cr. (bass clef). The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. Measures 32, 33, and 34 are shown. The Sangsih and Polos parts have active notation, consisting of eighth-note patterns. The other parts (BASS, SOP. SAX., PNO., BASS, DR., VCL 1, VCL 2, VCL 3, CR.) are mostly rests. A large, faint watermark of a university logo is visible in the background.

35 $\text{♩} = 166$

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

$\text{♩} = 166$

37 ♩ = 98

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr. ♩ = 98

40

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Detailed description of the musical score: The score is for page 15, starting at measure 40. It features ten staves. The key signature has one sharp (F#). The time signature is 4/4. The 'SANGSIH' part (third staff) and 'POLOS' part (fourth staff) contain active musical notation. The 'SANGSIH' part consists of eighth-note patterns with some rests. The 'POLOS' part consists of eighth-note patterns with some rests. The 'PNO.' part (fifth staff) is a grand staff with rests in both hands. The 'BASS' (sixth staff), 'Dr.' (seventh staff), 'VCL 1' (eighth staff), 'VCL 2' (ninth staff), 'VCL 3' (tenth staff), and 'Cr.' (eleventh staff) parts all contain rests throughout the three measures shown.

43

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

46 $\text{♩} = 166$

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs. $\text{♩} = 166$

40

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Detailed description: This is a page of a musical score, page 18, starting at measure 40. The score is arranged in a grand staff format with ten individual staves. From top to bottom, the staves are labeled: BASS (bass clef), SOP. SAX. (treble clef), SANGSIH (treble clef), POLOS (treble clef), PNO. (piano, grand staff with treble and bass clefs), BASS (bass clef), Dr. (drum set, two-line staff), VCL 1 (treble clef), VCL 2 (treble clef), VCL 3 (bass clef), and Cr. (bass clef). The key signature for all staves is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. In measure 40, the SANGSIH and POLOS parts have active notation consisting of eighth and sixteenth notes. The other parts (BASS, SOP. SAX., PNO., BASS, Dr., VCL 1, VCL 2, VCL 3, Cr.) have rests. In measure 41, the SANGSIH and POLOS parts continue with similar rhythmic patterns. The PNO. part has rests. The other parts (BASS, Dr., VCL 1, VCL 2, VCL 3, Cr.) also have rests. A large, faint watermark of the logo of Institut Teknologi Sepuluh Nopember (ITS) is visible in the background of the score.

50 ♩ = 138

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

♩ = 138

Cr.

55

BASS

SOP. SAX.

SANGO

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

PONG PONG PONG PONG PONG PONG PONG PONG

PONG PONG PONG PONG

JING JING JING JING

Handwritten musical score for a band. The score includes staves for Bass, Sop. Sax., Sangsih, Polos, PNO., Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The key signature is one sharp (F#). The VCL 1 part has lyrics "PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG". The VCL 2 part has lyrics "PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG". The VCL 3 part has lyrics "JING JING JING JING JING JING JING JING JING JING".

Handwritten musical score for a band. The score includes staves for Bass, Sop. Sax., Sangsih, Polos, PNO., Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The key signature is one sharp (F#). The VCL 1 part has lyrics "PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG". The VCL 2 part has lyrics "PONG PONG PONG PONG PONG PONG PONG PONG PONG PONG". The VCL 3 part has lyrics "JING JING JING JING JING JING JING JING JING JING".

66

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

PONG CAR CAR CAR CAR CAR CAR CAR CAR CAR

PONG CAR CAR CAR CAR CAR CAR CAR CAR CAR

SING CAR CAR CAR CAR CAR CAR CAR CAR CAR

68

BASS

SCOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

CR.

69

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

70 $\text{♩} = 100$

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK CAK $\text{♩} = 100$

CR.

INTRO1

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

INTRO1

75

BASS

SOP. SAX.

SANGSIH

POLOS

Pnc

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Cmaj7

ITS INSTITUT TEKNOLOGI SEPULUH NOPEMBER

74

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

8m7

cmaj7

D7

8m7

cmaj7

D7

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered 28 at the top left and 74 at the top of the first staff. The score includes parts for Bass, Soprano Saxophone, Singsih, Polos, Piano (PNO), Bass, Drums (Dr.), Violin 1 (VCL 1), Violin 2 (VCL 2), Violin 3 (VCL 3), and Cello (Cr.). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a chord progression of Bm7, Cmaj7, and D7. The bass part has a melodic line with some slurs. The Singsih and Polos parts have rhythmic patterns with eighth notes. The drum part shows a simple groove with asterisks indicating accents. The string parts (VCL 1, VCL 2, VCL 3, Cr.) are currently blank.

This musical score page includes the following staves and parts:

- BASS**: Bass line with a handwritten '2' above the staff.
- SOP. SAX.**: Soprano Saxophone part.
- SANGSIH**: Part with a rhythmic pattern of eighth notes.
- POLOS**: Part with a rhythmic pattern of eighth notes.
- PNO.**: Piano accompaniment, including a **D7** chord.
- BASS**: A second bass line with a **D7** chord.
- Dr.**: Drum part with 'x' marks indicating hits.
- VCL 1**, **VCL 2**, **VCL 3**: Violin parts.
- Cr.**: Cello part.

A large watermark for 'LITSI UNIVERSITAS YOGYAKARTA' is visible in the background of the score.

76

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Bm7 *Cmaj7*

Bm7 *Cmaj7*

77

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Cmaj7

Cmaj7

Musical score for page 32, featuring the following instruments and parts:

- BASS** (top): Bass line with a melodic sequence of eighth notes.
- SOP. SAX.**: Soprano saxophone line with a melodic sequence of eighth notes.
- SANGSIH**: Sangeih line with a rhythmic pattern of eighth notes.
- POLOS**: Polos line with a rhythmic pattern of eighth notes.
- PNO**: Piano accompaniment with chords labeled *Bm7*, *Cmaj7*, and *D7*.
- BASS** (middle): Second bass line with a melodic sequence of eighth notes.
- Dr.**: Drum part with a rhythmic pattern of eighth notes.
- VCL 1**, **VCL 2**, **VCL 3**: Violin and Viola parts, currently silent.
- Cr.**: Cello part, currently silent.

INTRO2

79 *a*

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

INTRO2

Detailed description: This is a musical score for a piece titled 'INTRO2'. The score is written for a large ensemble. The instruments listed on the left are Bass, Sop. Sax., Sangsih, Polos, PNO (Piano), Bass, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Cr. (Cymbal). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two measures. The first measure contains handwritten annotations: '79' and 'a' above the first Bass staff. The second measure contains handwritten annotations: 'D7' above the PNO staff and 'Gmaj9' above the second Bass staff. The Sangsih and Polos parts have a melodic line with eighth notes. The PNO part has a chordal accompaniment. The Dr. part has a rhythmic pattern with 'x' marks above the staff. The VCL 1, 2, and 3 parts are currently blank. The Cr. part is also blank. A box containing the text 'INTRO2' is placed above the first measure and below the last measure.

81

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

fmaj7 *Gmaj9*

f#o *Gmaj9*

83

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

A

A

86

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

g maj9

Dm7

G7

g maj9

Dm7

G7

Detailed description: This is a musical score for page 36, starting at rehearsal mark 86. The score is arranged for a jazz ensemble. The instruments listed are Bass, Sop. Sax., Sangsih, Polos, PNO (Piano), Bass, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Cr. (Cymbal). The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes chord markings: g maj9, Dm7, and G7. The drum part features a consistent pattern of eighth notes. The string parts (VCL 1, 2, 3) and cymbal part are currently silent.

Double bar line (||)

BASS (Bass clef, F# key signature): 4/4 time signature, eighth-note patterns.

SOP. SAX. (Soprano saxophone clef, F# key signature): 4/4 time signature, eighth-note patterns.

SANGSIH (Soprano saxophone clef, F# key signature): 4/4 time signature, eighth-note patterns.

POLOS (Soprano saxophone clef, F# key signature): 4/4 time signature, eighth-note patterns.

PNO (Piano grand staff, F# key signature): Chords in the right hand, including Cmaj7 and Fmaj7.

BASS (Bass clef, F# key signature): Chords in the right hand, including Cmaj7 and Fmaj7.

Dr. (Drum set clef): Snare and bass drum patterns.

VCL 1 (Violin 1 clef): Rest.

VCL 2 (Violin 2 clef): Rest.

VCL 3 (Violin 3 clef): Rest.

Co. (Cello clef): Rest.

38

BASS

SOP. SAX.

SANGLEIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

gma13

gma13

gma13

gma13

Detailed description: This is a musical score for page 38. It features ten staves for different instruments. The top four staves are Bass, Sop. Sax., Sangleih, and Polos. The fifth staff is for Piano (PNO), with a grand staff. The sixth staff is Bass, the seventh is Drums (DR.), and the last four staves are Violins (VCL 1, VCL 2, VCL 3) and Cello (CR.). The score is in G major (one sharp) and 4/4 time. The first measure of each staff contains a whole rest. The second measure contains the main musical notation. The piano part includes chords and is marked with 'gma13' in two places. The drum part shows a rhythmic pattern with 'x' marks for cymbals. The string parts (VCL 1, VCL 2, VCL 3, CR.) are currently blank.

32

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Gmaj7 *Gmaj9* *Gmaj7* *Gmaj9*

94

BASS

SOP. SAX.

SANSIN

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Chord markings: Dm7, G7, Cmaj7

Handwritten musical score for a jazz ensemble. The score includes staves for Bass, Sop. Sax., Sangsih, Polos, PNO (Piano), Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The music is in 4/4 time with a key signature of one sharp (F#). The piano part features chords labeled 'fmaj7' and 'Gmaj7'. The drum part shows a steady rhythmic pattern with snare and bass drum hits.

21

Musical score for page 42, featuring multiple instruments. The score includes staves for Bass, Sop. Sax, Sangsih, Polos, PNO (Piano), Bass, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Cr. (Cymbal). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a sequence of notes and chords across these instruments. The piano part includes chord markings: Am7, D7, and Gmaj7. The drum part shows a rhythmic pattern with eighth and sixteenth notes. The string and cymbal parts are currently blank.

100

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

G major G7

G major

B

102

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

C#m7(b9)

Bm7

C#m7(b9)

Bm7

104

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Em7

Am7

4

106

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

D7

Gmaj7

D7

Gmaj7

The musical score is written for a jazz ensemble. It features a key signature of one sharp (F#) and a common time signature. The instruments are: Bass (two staves), Soprano Saxophone, Sangsih (a traditional Indonesian instrument), Polos (another traditional Indonesian instrument), Piano (grand piano), Bass (second staff), Drums, and three Violins (VCL 1, 2, 3) and a Cello (Cr.). The score is divided into two measures. The first measure contains a complex bass line with eighth notes and a piano accompaniment with chords and arpeggios. The second measure continues the bass line and piano accompaniment. The piano part includes chord markings for D7 and Gmaj7. The drum part shows a simple pattern with a double bar line in the middle. The string parts (VCL 1, 2, 3, Cr.) are currently blank.

108

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

gmaj7 g7 cmaj9 Cm(b9)

gmaj7 g7 cmaj9 Cm(b9)

8

Musical score for page 48, featuring instruments: Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The score includes a 'iii' marking at the top left. The PNO part includes chord markings Bm^7 and Em^7 . The Dr. part shows a drum pattern with a double bar line and a slash. The VCL and Cr. parts are currently blank.

115

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

115

BASS

SOP. SAX.

SANSIN

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Cmaj7 *Bm7* *Em7* *Am7* *D7* *Gmaj9*

Cmaj7 *Bm7* *Em7* *Am7* *D7* *Gmaj9*

118 C

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

D11

Gmaj9 *PIANO SOLO*

D11 *Gmaj9*

C

120

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chord symbols: Gmaj⁹, Dm⁷, G⁷

122

Musical score for page 53, rehearsal mark 122. The score includes staves for Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The PNO part features piano accompaniment with chords Cmaj7, Fmaj7, and Gmaj9. The Bass part has a melodic line. The Dr. part shows a drum pattern with a '4' above the staff. Other instruments are marked with rests.

127

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chords: Gmaj9, Dm7, G7

129

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chords: Cmaj7, Fmaj7, Gmaj7

152

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Chord markings: G#majs, G7, Cmajs

134

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

C#m7(b9)

Bm7

C#m7(b9)

Bm7

136

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Em7

Am7

Em7

Am7

4

138

BASS

SOP. SAX.

SANGO

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Ca.

D7

Gmaj7

D7

Gmaj7

140

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chords: Gmaj7, G#7, Cmaj9, C#m(b9)

143

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

8m7

Em7

8m7

Em7

245

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

147

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chord markings: Cmaj7, Bm7, Em7, Am7, D7

150 D

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

D

152

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

155

BASS

SOP. SAX.

SANGSIH

POLOS

PNC

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE

Co.

254

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

255

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAE CAK CAE CAE CAE CAE

VCL 2
CAE CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

166

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

Co.

CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

157

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

Detailed description: This is a page of a musical score, page 157. It features ten staves. The top five staves (BASS, SOP. SAX., SANGSIH, POLOS, PNO.) are currently empty, showing only clefs and key signatures. The bottom five staves contain musical notation. The Bass staff has a melodic line. The Dr. staff has a rhythmic pattern of eighth notes marked with 'x'. The three Violin staves (VCL 1, 2, 3) have rhythmic patterns with the word 'CAK' written below the notes. The Cr. staff is empty. A large, faint watermark of a university logo is visible in the background.

158

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

CAE CAK CAK CAK CAK

CAK CAK CAK CAK CAK CAK

CAK CAK CAK CAK CAK CAK

159

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

CR.

160

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

Cr.

161

Musical score for a jazz ensemble. The score includes parts for Bass, Sop. Sax, Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The key signature is one sharp (F#). The VCL parts include lyrics: CAE, CAK, CAE, CAK, CAE, CAK, CAE, CAK, CAE, CAK.

162

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

163

BASS

SOP. SAX.

SANGSIH

POLOS

PNC

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE

Co.

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: BASS, SOP. SAX., SANGSIH, POLOS, PNC (Piano), BASS, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Co. (Cello). The score is in a key signature of one sharp (F#) and a common time signature. The VCL 1 part includes lyrics: CAE CAE CAE CAE CAE CAE. The VCL 2 part includes lyrics: CAE CAE CAE CAE CAE. The VCL 3 part includes lyrics: CAE CAE CAE CAE CAE. A large watermark for Universitas Indonesia is visible in the background of the score.

164

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

Cr.

165

Musical score for page 165, featuring multiple instruments. The score includes the following parts:

- BASS (Bass line)
- SOP. SAX. (Soprano Saxophone)
- SANGSIH (Saxophone)
- POLOS (Saxophone)
- PNO (Piano)
- BASS (Bass line)
- Dr. (Drum)
- VCL 1 (Violin 1) with lyrics: CAK CAK CAK CAK CAK CAK
- VCL 2 (Violin 2) with lyrics: CAK CAK CAK CAK CAK
- VCL 3 (Violin 3) with lyrics: CAK CAK CAK CAK CAK
- Cr. (Cello)

166

Musical score for page 166, featuring multiple instruments. The score includes a large watermark for Universitas Indonesia. The instruments and their parts are:

- BASS (top): Rest
- SOP. SAX: Melodic line with eighth and quarter notes.
- SANGSIH: Rest
- POLOS: Rest
- PNO: Melodic line with eighth and quarter notes.
- BASS (middle): Melodic line with eighth and quarter notes.
- Dr.: Drum pattern with 'x' marks.
- VCL 1: Melodic line with eighth notes and lyrics: CAR CAR CAR CAR CAR
- VCL 2: Melodic line with eighth notes and lyrics: CAR CAR CAR CAR CAR CAR
- VCL 3: Melodic line with eighth notes and lyrics: CAR CAR CAR CAR CAR CAR
- Cs.: Rest

167

Musical score for page 81, measures 167-172. The score includes parts for Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The lyrics "CAR" are written under the VCL 1, 2, and 3 parts.

168

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

CB.

169

Musical score for page 169, featuring instruments: Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The score includes a large watermark for Universitas Indonesia.

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

CR.

177

BASS

SOP. SAX.

SNGSLN

POLOS

PNO.

BASS

DR.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

CR.

177

Musical score for page 177, featuring instruments: Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The score includes a large watermark for Universitas Indonesia.

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

172

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAE CAE CAE CAE CAE

VCL 2
CAE CAE CAE CAE CAE CAE

VCL 3
CAE CAE CAE CAE CAE CAE

Cr.

175

Musical score for page 175, featuring instruments: Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The score includes vocal lines with lyrics 'CAE' and 'CAK'.

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAE CAK CAE CAE CAE CAE

VCL 2
CAE CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK

Cr.

174

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1
CAK CAK CAK CAK CAK

VCL 2
CAK CAK CAK CAK CAK CAK

VCL 3
CAK CAK CAK CAK CAK CAK

Cr.

Detailed description: This is a page of a musical score for a band. The page number '88' is at the top left. The score is for page '174' of the piece. It features ten staves. The instruments are: Bass (top), Sop. Sax., Sangsih, Polos, PNO. (Piano), Bass, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Cr. (Cymbal). The key signature has one sharp (F#). The VCL 1 staff has lyrics 'CAK' under five notes. The VCL 2 staff has lyrics 'CAK' under six notes. The VCL 3 staff has lyrics 'CAK' under six notes. The Dr. staff shows a simple drum pattern. The PNO. staff has a melody in the right hand and a bass line in the left hand. The other instruments have various rhythmic patterns.

175

Musical score for page 89, measures 175-180. The score includes parts for Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The lyrics "CAR" are written under the strings.

176

BASS

SOP. SAX.

SNGSLN

PULOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

CB.

CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

CAE CAE CAE CAE CAE CAE

177

Musical score for page 91, measures 177-182. The score includes parts for Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Cr. The VCL parts have lyrics 'CAK' written below the notes.

178

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1
CAR CAR CAR CAR CAR

VCL 2
CAR CAR CAR CAR CAR CAR

VCL 3
CAR CAR CAR CAR CAR CAR

Cr.

180

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1

VCL 2

VCL 3

Cs.

♩ = 280

183 **E** Gm7 BEBOP Gm7 Gm7

BASS

SOP. SAX.

SANGSIH

POLOS

PNO. *SOLO PIANO*

BASS

Dr. *Gm7*

VCL 1

VCL 2

VCL 3

E ♩ = 280 BEBOP

Cb.

166 Gm7 Gm7

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

168 Gm7 Gm7

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

DR.

VCL 1

VCL 2

VCL 3

CR.

197 Gm7 Gm7 Gm7

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

195 Gm7 Gm7

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

195

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

The musical score for page 99, measures 195-196, is presented in a multi-staff format. The staves are labeled as follows: BASS, SOP. SAX., SANGSIH, POLOS, PNO (Piano), BASS, Dr. (Drum), VCL 1, VCL 2, VCL 3, and Cr. (Cymbal). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The Dr. part is the most active, featuring a complex rhythmic pattern with triplets and sixteenth notes. The other parts are mostly silent, indicated by rests. A large watermark is visible in the background of the score.

197

F

BASS

SOP. SAX.

SAXOPHON

POLOS

PNO.

SOLO SAXOPHON

Gm7

BASS

Gm7

Dr.

VCL 1

VCL 2

VCL 3

F

Co.

200

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

203

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Gm⁷

205

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Gm7

208

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

211

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Gm⁷

Detailed description of the musical score for page 211, measures 211-212. The score is arranged in a system with ten staves. The top five staves (BASS, SOP. SAX., SANGSIH, POLOS, PNO) are mostly empty, with a few rests. The PNO staff shows a Gm7 chord in the right hand and a bass line in the left hand. The bottom five staves (BASS, Dr., VCL 1, VCL 2, VCL 3, Cs.) contain musical notation. The Bass staff has a simple line of notes. The Dr. staff has a complex rhythmic pattern with triplets and sixteenth notes. The VCL 1, VCL 2, VCL 3, and Cs. staves are mostly empty with rests.

213

BASS

SOP. SAX.

SANGOON

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

DRUM SOLO

218 **G** ♩ = 138

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs. **G** ♩ = 138

225

BASS

SOP. SAX.

SANGSIH

POLOS

PNO.

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Chords: Bm^7 , $Cmaj^7$, Bm^7 , $Cmaj^7$

229

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7

Bm7 Cmaj7

252

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cs.

Chord progression: Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7

235 SOLO BASS

The musical score is arranged in a multi-staff format. At the top, the title '235 SOLO BASS' is written. The instruments and parts are as follows:

- BASS:** A single staff with a whole rest in the first measure.
- SOP. SAX:** A single staff with a whole rest in the first measure.
- SANGSIH:** A staff with a melody of eighth notes.
- POLOS:** A staff with a continuous eighth-note accompaniment.
- PNO:** A grand staff (treble and bass clefs) with chords and a bass line. Chords are labeled as Bm7 and Cmaj7.
- BASS:** A staff with a walking bass line.
- Dr:** A staff with a drum pattern.
- VCL 1:** A staff with a melody and lyrics: "E YA A E A E A E".
- VCL 2:** A staff with a melody and lyrics: "E YA A E A E A E".
- VCL 3:** A staff with a melody and lyrics: "E YA A E A E A E".
- CR:** A single staff with a whole rest in the first measure.

258

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Chord markings: Bm^7 , $Cmaj^7$

Lyrics: A E, E YA A E A E

240

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

8m7 Cmaj7 8m7 Cmaj7

8m7 Cmaj7 8m7 Cmaj7

A E E YA A E A E

A E E YA A E A E

A E E YA A E A E

242 H ♩ = 67

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

DR.

VCL 1

VCL 2

VCL 3

Cs. H ♩ = 67

245 *BASS SOLO*

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- BASS:** A single staff with a whole rest in each of the five measures.
- SOP. SAX:** A single staff with a whole rest in each of the five measures.
- SANGSIH:** A single staff with a whole rest in each of the five measures.
- POLOS:** A single staff with a whole rest in each of the five measures.
- PNO:** A grand staff (treble and bass clefs) showing chords and bass notes. The chords are Bm^7 , Am^7 , Bm^7 , Em^7 , and Bm^7 . The bass line consists of whole notes: B , A , B , E , B .
- BASS:** A single staff with a whole note in each measure, corresponding to the bass line of the piano part: B , A , B , E , B .
- Dr.:** A drum staff with a consistent rhythmic pattern of eighth notes and rests.
- VCL 1, VCL 2, VCL 3:** Three violin staves, each with a whole rest in every measure.
- Cr.:** A cello staff with a whole rest in every measure.

250

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Am⁷ Bm⁷ Em⁷ Cmaj⁷ Bm⁷

KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG

255

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Am7 Gmaj7 Cmaj7 Bm7

Am7 Gmaj7 Cmaj7 Bm7

KA RU SA KANG KA RU SA KANG KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG KA RU SA KANG KA RU SA KANG

259

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Ca.

Am⁷ Em⁷ Bm⁷ Am⁷

KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG

263

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Cr.

Em7 Em7 Em7 Am7 Em7

Em7 Em7 Em7 Am7 Em7

268

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Co.

Em7 Cmaj7 Bm7 Am7

KA RU SA RANG KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG KA RU SA RANG

272

BASS

SOP. SAX.

SANGSIH

POLOS

PNO

BASS

Dr.

VCL 1

VCL 2

VCL 3

Ca.

g maj7 C maj7 Bm7

g maj7 C maj7 Bm7

KA RU SA RANG KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG KA RU SA RANG

KA RU SA RANG KA RU SA RANG KA RU SA RANG

275

Musical score for page 122, measures 275-276. The score includes parts for Bass, Sop. Sax., Sangsih, Polos, PNO, Bass, Dr., VCL 1, VCL 2, VCL 3, and Ca. The key signature is one sharp (F#). The lyrics are "KA RU SA KANG".

Am⁷ Em⁷

Am⁷ Em⁷

KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG

KA RU SA KANG KA RU SA KANG



Lampiran 2
Bimbingan Tesis Bersama Pembimbing 2
(Dokumentasi : Aris, 2024)



Lampiran 3
Asistensi Bersama Pembimbing 2 (Proses Latihan Ke 1)
(Dokumentasi : Aris, 2024)



Lampiran 4
Proses Pembagian Suara vocal
(Dokumentasi : Aris, 2024)



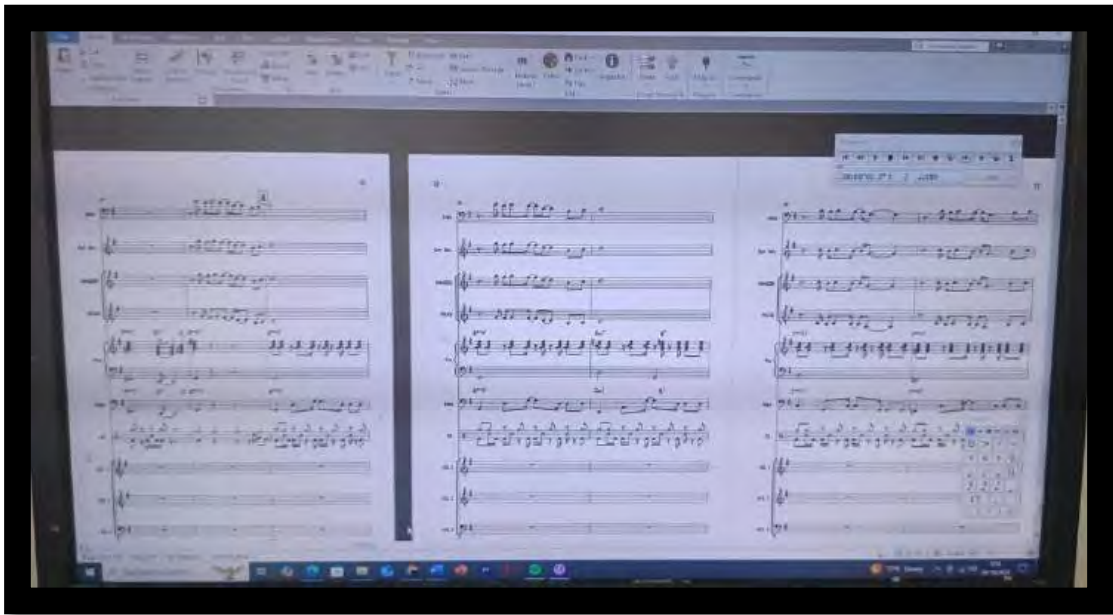
Lampiran 5
Proses Latihan ke 2
(Dokumentasi : Aris, 2024)



Lampiran 6
Proses Latihan 3
(Dokumentasi : Aris, 2024)



Lampiran 7
Proses Latihan 4
(Dokumentasi : Aris, 2024)



Lampiran 8
Proses Penulisan Partitur
(Dokumentasi : Aris, 2024)



Lampiran 9
Proses Recording Pembuatan Sample Karya
(Dokumentasi : Aris, 2024)



Lampiran 10
Sidang Proposal
(Dokumentasi : Aris, 2024)



Lampiran 11
Sidang Kompre
(Dokumentasi : Aris, 2024)



Lampiran 12
Sidang Tesis
(Dokumentasi : Aris, 2024)

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Lampiran 13
Pertunjukan Karya Tesis
(Dokumentasi : Aris, 2024)

CURRICULUM VITAE



- Nama** : Aris Ardiansyah
- TTL** : Bandung, 9 April 1987
- Pendidikan** : S1 Jurusan Seni Musik Universitas Pasundan Bandung
S2 Program Studi Penciptaan Karya Seni
Pascasarjana ISBI Bandung (sedang berjalan)
- Pekerjaan** : Dosen & Owner Aries Music Entertainment
- Pengalaman Bekerja :**
- 2007 – 2010 Sebagai Pengajar Bass, Piano, dan Vocal di Elfa Music School
 - 2010 – 2011 Sebagai Performer di Trans Studio Bandung
 - 2011 – 2019 Sebagai Pengajar Bass, Piano, dan Vocal di Elfa Music School
 - 2011 – Sekarang Sebagai Owner dan Musisi di Aries Music Entertainment
 - 2015 – Sekarang Sebagai Owner Alexa Wedding & Event Organizer
 - 2019 – 2020 Sebagai Musisi Kapal Pesiar Costa Serena
 - 2020 – Sekarang Sebagai Dosen di Universitas Pasundan (UNPAS)

Pengalaman Berkesenian :

- Secapa TNI AD Event
- Sharp Gala Dinner
- Pertamina Event
- Kementerian Perdagangan Gathering
- Bank BRI Event
- Bank BNI Event
- Pupuk Kujang Event
- Daya Motor Anniversary
- Nestle Event
- PT Richeese Kuliner Indonesia Gathering
- Komatsu Event
- Sespim POLRI Event
- Nippon Paint Indonesia
- IKEA Indonesia
- ESDM Event
- Tecno Golden Dealer Gathering
- Jasa Tirta Gathering
- Rakor Kementerian Agama
- Xiaomi Community Gathering
- Hyundai Ngabuburide
- Wuling Event
- Pelindo Terminal Petikemas Gathering
- SCG Festifun Costumer Gathering
- Continental Event Launching
- Toyota Event
- Sumitsu Japan Company
- Wedding Event
- Sumitronics Family Gathering
- Bank BJB Event
- Kementerian Agama Gathering
- MAC Event
- Bank Mandiri Event
- Telkomsel Event
- Indihome Event
- TNI AU Event
- Keminfo Event
- FUCHS Galla Dinner
- Prudential Event
- IKANO UNPAD Event
- Nippon Paint Costumer Gathering
- Kementerian Kesehatan Event
- Sequise Life
- DPRD Jakarta
- Garuda Infinity
- PT Indofood CBP
- ASEAN IPA
- PLN Gala Dinner
- HBAP Annual Meeting
- POLRESTA Event
- IHKS Gala Dinner
- Etc