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LAMAN INTERNET

(diakses pada tanggal, 6 Februari 2025)

<https://www.youtube.com/watch?v=tKrwCkHQRco>

(diakses pada tanggal, 4 Maret 2025)

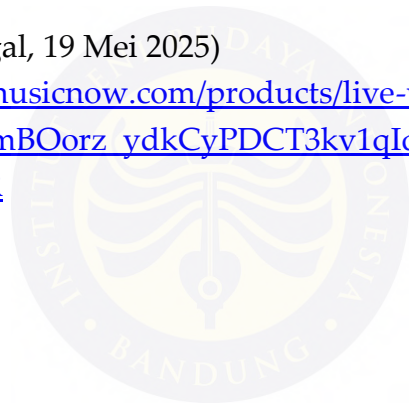
<https://www.youtube.com/watch?v=gsU-a7ATt3I>

(diakses pada tanggal, 12 Maret 2025)

<https://open.spotify.com/track/31YMV7aMItO8jzyc10iRrS?si=20fce547c32e42d6>

(diakses pada tanggal, 19 Mei 2025)

https://www.sheetmusicnow.com/products/live-with-me-p437363?srsltid=AfmBOorz_ydkCyPDCT3kv1qIq9lZJCMKHpsh1FD5o1DHRgx3dcmmWDgR



GLOSARIUM

A

Apresiasi : Proses memahami, menilai, dan merasakan karya musik secara mendalam baik dari sisi estetika maupun makna.

B

Bridge : Bagian dalam struktur lagu yang berfungsi sebagai penghubung antara dua bagian utama, biasanya memberikan variasi sebelum kembali ke chorus atau verse.

C

Chorus : Bagian lagu yang diulang beberapakali dengan melodi dan lirik yang sama, biasanya menjadi bagian paling mudah dikenali.

Coda : Bagian akhir dari sebuah komposisi musik yang memberikan kesan penutup atau penyelesaian.

D

Platform Digital : Aplikasi pemutar musik berbasis online.

F

Frase : Elemen musikal yang terdiri dari beberapa motif dan membentuk satu gagasan musikal lengkap.

I

Interlocking : Teknik memainkan dua atau lebih pola ritmik secara bersamaan dan saling mengisi atau bersaut-sautan.

K

Komposisi : Proses penciptaan karya musik secara tertulis maupun lisan, termasuk susunan elemen musik seperti melodi, harmoni, dan ritme.

M

Monoton : Monoton dalam bahasa KBBI adalah warna , bentuk dan ragamnya sama, dalam musik adalah yang tidak memiliki variasi atau perubahan berarti, baik dari sisi melodi, harmoni, maupun ritme.

Motif

: Bagian terkecil dari suatu struktur musik yang bisa diulang, dimodifikasi, dan dikembangkan dalam komposisi musik.

P

Polyrhythm : Teknik ritmik di mana dua atau lebih pola ritme berbeda dimainkan secara bersamaan.

R

Repetisi : Pengulangan elemen musik seperti motif, frase, atau bagian lagu untuk menciptakan struktur dan kesinambungan.

T

Teknik : Cara atau metode yang digunakan oleh musisi dalam memainkan instrumen atau menyanyi untuk mencapai efek musikal tertentu.

Tempo : Kecepatan dalam memainkan musik, biasanya diukur dalam BPM (beats per minute).

Time Signature : Tanda birama atau simbol dalam notasi musik yang menunjukkan jumlah ketukan dalam satu birama dan jenis not yang mendapat satu ketukan.

V

Verse : Bagian dari lagu atau bait yang memiliki lirik berbeda pada setiap pengulangan, biasanya bercerita dan mendukung tema utama lagu.

LAMPIRAN

A. Notasi Monoragam

Adi Yusuf Triguna

Monophonic

$\text{♩} = 60$

Carumba Low

Carumba High

Carumba Low

pp

pp

pp

harmonics

Crml

Crmh

Crml.

Monophonic

Crml

Crmh

Crml.

Tremolo

Crml

Crmh

Crml.

Polyrhythm

2

The musical score is divided into four systems, each with three staves labeled Crml, Crmh, and Crml. The first system starts at measure 17. The second system starts at measure 19. The third system starts at measure 21 and includes a tempo change to 130 and a dynamic marking of *f*. The fourth system starts at measure 26 and shows the Crml part resting while the Crmh and Crml parts continue.

30

Crml

Crml

Crml.

cresc.

p

34

Crml

Crml

Crml.

36

Crml

Crml

Crml.

38

Crml

Crml

Crml.

40

Crml

Crml

Crml.

f

p

p

p

4

42 *Tremolo*

Crml.

Crmh.

Crml.

44

Crml.

Crmh.

Crml.

46

Crml.

Crmh.

Crml.

48

Crml.

Crmh.

Crml.

50

Crml.

Crmh.

Crml.

Crml

Crmlh

Crml.

52

Crml

Crmlh

Crml.

54

Crml

Crmlh

Crml.

57

Crml

Crmlh

Crml.

61

Crml

Crmlh

Crml.

65

6

Crml

Crmlh

Crml.

68

71

74

76

78

The image displays a musical score for three staves, labeled Crml, Crmlh, and Crml. The score is organized into five systems, each corresponding to a measure number: 68, 71, 74, 76, and 78. Each system contains three staves. The Crml staff (top) is mostly empty, with only a few notes in measures 74, 76, and 78. The Crmlh staff (middle) and Crml. staff (bottom) are filled with complex rhythmic patterns, including eighth and sixteenth notes, and rests. The Crml. staff features a prominent bass line with many eighth notes. The Crmlh staff has a more melodic line with eighth and sixteenth notes. The Crml staff has a few scattered notes, mostly in the higher register. The score is written in a standard musical notation with a treble clef for Crml and Crmlh, and a bass clef for Crml. The time signature is not explicitly shown, but the notation suggests a 4/4 or 2/4 time. The overall style is that of a contemporary or modern musical composition.

Crml

Crmlh

Crml.

80

82

85

87

89

rit. ————— ♩ = 80

8

Crml

Crmh

Crml.

93

Crml

Crmh

Crml.

95

Crml

Crmh

Crml.

97

Crml

Crmh

Crml.

99

Crml

Crmh

Crml.

101

The image displays a musical score for three staves, labeled Crml, Crmh, and Crml. The score is organized into five systems, each containing two measures. The measures are numbered 93, 95, 97, 99, and 101. The notation includes various musical symbols such as notes, rests, and accidentals. A large, faint watermark is visible in the background of the score.

9

Crml. ¹⁰³

Crmlh

Crml.

Crml. ¹⁰⁵

Crmlh

Crml.

Crml. ¹⁰⁷ ♩ = 70

Crmlh

Crml.

Crml. ¹⁰⁹

Crmlh

Crml.

Crml. ¹¹¹ ♩ = 60

Crmlh

Crml.

10

Crml

Crmlh

Crml.

113

115

117

121

125

pp

pp

pp

The image displays a musical score for three staves, labeled Crml, Crmh, and Crml. The score is organized into five systems, each corresponding to a measure number from 126 to 130. The Crml staff uses a treble clef, the Crmh staff uses a treble clef with a key signature of one flat (B-flat), and the Crml. staff uses a bass clef. The Crmh staff features a continuous, dense pattern of eighth notes. The Crml and Crml. staves contain more sparse, melodic lines with occasional rests. A large, faint watermark is visible in the background of the score.

126

Crml

Crmh

Crml.

127

Crml

Crmh

Crml.

128

Crml

Crmh

Crml.

129

Crml

Crmh

Crml.

130

Crml

Crmh

Crml.

12

131

Crml

Crmh

Crml.

132

Crml

Crmh

Crml.

134

Crml

Crmh

Crml.

136

Crml

Crmh

Crml.

138

Crml

Crmh

Crml.

$\text{♩} = 100$

ff

f

140 $\text{♩} = 60$

Crml. *pp*

Crmlh. *pp*

Crml. *pp*

143

Crml.

Crmlh.

Crml.

146

Crml.

Crmlh.

Crml.

149

Crml.

Crmlh.

Crml.

152

Crml.

Crmlh.

Crml.

14

155 $\text{♩} = 120$

Crml. *mf*

Crmh. *mf*

Crml. *mf*

159

Crml.

Crmh.

Crml.

161

Crml.

Crmh.

Crml.

163

Crml.

Crmh.

Crml.

165

Crml.

Crmh.

Crml.

167

Crml

Crmh

Crml.

♩ = 60

169

Crml

Crmh

Crml.

pp

pp

pp

172

Crml

Crmh

Crml.

175

Crml

Crmh

Crml.

178 rit.

Crml

Crmh

Crml.

16

181 (rit.)

Crml.

Crmlh.

Crml.

184 (rit.) $\text{♩} = 140$

Crml.

Crmlh.

Crml.

188

Crml.

Crmlh.

Crml.

191

Crml.

Crmlh.

Crml.

193

Crml.

Crmlh.

Crml.

The musical score is written for three staves: Crml. (Cello), Crmlh. (Cello), and Crml. (Cello). The key signature has one flat (B-flat). The tempo is marked as 140 bpm. The score includes a 'rit.' (ritardando) marking at measure 181 and a 'ff' (fortissimo) marking at measure 184. The score is divided into measures 181-184, 188, 191, and 193. A large watermark is visible in the background.

195

Crml

Crmh

Crml.

197

Crml

Crmh

Crml.

199

Crml

Crmh

Crml.

201

Crml

Crmh

Crml.

203

Crml

Crmh

Crml.

18

205

Crml.

Crmh.

Crml.

207

$\text{♩} = 60$ rit.

Crml.

Crmh.

Crml.

p

211 (rit.)

Tremolo harmonics

Crml.

Crmh.

Crml.

p *ff*

p *ff*

p cresc. *ff*