

Bab II Kesenian Tanjidor II 1 Pengertian Tanjidor

Bab II Kesenian Tanjidor II 1 Pengertian Tanjidor Bab II Kesenian Tanjidor 1 Pengertian Tanjidor Tanjidor sebuah kesenian musik tradisional Betawi yang sarat dengan makna dan nilai budaya telah menjadi bagian integral dari kehidupan masyarakat Jakarta dan sekitarnya. Terlahir dari perpaduan budaya Betawi dengan pengaruh Portugis, Tanjidor memiliki karakteristik unik yang membuatnya berbeda dari musik tradisional lainnya.

11 Sejarah Singkat Tanjidor Sejarah Tanjidor diyakini bermula pada abad ke-16 ketika bangsa Portugis datang ke Indonesia dan membawa serta alat musik tradisional mereka seperti biola, gitar, dan flute. Alat-alat musik ini kemudian berpadu dengan alat musik tradisional Betawi seperti kendang, gong, dan kecrek, melahirkan bentuk musik baru yang disebut Tanjidor. Pada awalnya, Tanjidor dimainkan di lingkungan kerajaan dan bangsawan Betawi untuk menghibur para tamu dan keluarga kerajaan. Seiring berjalannya waktu, Tanjidor mulai berkembang dan digemari oleh masyarakat luas. Musik ini menjadi hiburan populer di berbagai acara seperti pernikahan, khitanan, dan festival budaya.

12 Alat Musik Tanjidor Tanjidor dimainkan dengan menggunakan berbagai alat musik yang secara umum dibagi menjadi dua kelompok:

121 Alat Musik Melodis Biola: Alat musik gesek berdawai empat yang menjadi melodi utama dalam Tanjidor.
Gitar: Alat musik petik berdawai enam yang berperan sebagai pengiring melodi dan memberikan harmoni.
Flute: Alat musik tiup yang memberikan warna melodi yang lembut dan khas.
Klarinet: Alat musik tiup yang menghasilkan nada melodi yang lebih tajam dan menghentak.
Trompet: Alat musik tiup yang memberikan efek fanfare dan melodi yang kuat.

122 Alat Musik Ritmis Kendang: Alat musik perkusi

yang berfungsi sebagai penentu tempo dan ritme 2 Gong Alat musik perkusi yang dibunyikan dengan pemukul untuk memberi tanda awal dan akhir lagu Kecrek Alat musik perkusi yang terbuat dari logam dan dibunyikan dengan dikocok untuk menghasilkan suara yang berderak dan memberi efek ritmis Tamborin Alat musik perkusi yang dibunyikan dengan dikocok untuk menghasilkan suara yang merdu dan lembut 13 Jenis Jenis Musik Tanjidor Tanjidor memiliki berbagai jenis musik di antaranya Tanjidor Gambang Merupakan jenis Tanjidor yang paling populer dan banyak dimainkan Musiknya memiliki tempo yang cepat dan dinamis diiringi oleh permainan kendang yang khas Tanjidor Keling Jenis Tanjidor yang lebih lembut dan syahdu dengan tempo yang lebih lambat Musiknya seringkali digunakan untuk mengiringi lagulagu daerah Betawi Tanjidor Keroncong Jenis Tanjidor yang menggabungkan unsur keroncong dengan musik Tanjidor tradisional Musiknya lebih lembut dan romantis sering digunakan untuk mengiringi lagulagu roman Tanjidor Pantun Jenis Tanjidor yang diiringi dengan pantun tradisional Betawi Musiknya memiliki tempo yang sedang dan diiringi oleh permainan kendang yang khas 14 Makna dan Nilai Budaya Tanjidor Tanjidor lebih dari sekadar musik Ia merupakan simbol budaya Betawi yang sarat dengan makna dan nilai di antaranya Kepribadian Masyarakat Betawi Musik Tanjidor mencerminkan kepribadian masyarakat Betawi yang ramah humoris dan penuh semangat Keharmonisan Perpaduan alat musik tradisional Betawi dan Portugis dalam Tanjidor melambangkan keharmonisan dan toleransi antar budaya Identitas Budaya Tanjidor menjadi salah satu penanda penting identitas budaya Betawi sebagai simbol keunikan dan kebanggaan masyarakat Betawi Penghubung Generasi Tanjidor menjadi alat penghubung antar generasi di mana musik ini terus diwariskan dari orang tua kepada anak-anak sebagai bagian dari warisan budaya 15 Perkembangan Tanjidor di Masa Kini Di era modern Tanjidor masih tetap eksis dan terus berkembang Para musisi muda terus berinovasi dalam mengolah musik Tanjidor dengan memasukkan unsurunsur modern 3 seperti penggunaan elektronik dan fusion dengan genre

musik lainnya Pemerintah dan komunitas seni juga berperan penting dalam melestarikan Tanjidor dengan menyelenggarakan berbagai kegiatan seperti pelatihan festival dan pertunjukan

2 Peran Tanjidor dalam Masyarakat Tanjidor memiliki peran penting dalam kehidupan masyarakat Betawi dan sekitarnya baik sebagai bentuk hiburan simbol budaya maupun wadah untuk mempererat tali silaturahmi

21 Hiburan Masyarakat Tanjidor menjadi sumber hiburan bagi masyarakat terutama pada acaraacara penting seperti pernikahan khitanan dan festival budaya Musiknya yang ceria dan meriah mampu menciptakan suasana gembira dan meningkatkan semangat masyarakat

22 Simbol Budaya Tanjidor menjadi salah satu simbol penting budaya Betawi yang melambangkan semangat toleransi dan keharmonisan masyarakat Musik ini sering digunakan dalam berbagai kegiatan budaya seperti pertunjukan seni tradisional dan perayaan hari besar nasional

23 Mempererat Tali Silaturahmi Tanjidor menjadi alat untuk mempererat tali silaturahmi antar warga terutama di lingkungan Betawi Musik ini sering digunakan dalam acaraacara kumpul keluarga hajatan dan kegiatan sosial lainnya

3 Upaya Pelestarian Tanjidor Pelestarian Tanjidor menjadi hal penting untuk menjaga kelestarian budaya Betawi Beberapa upaya yang dilakukan untuk melestarikan Tanjidor di antaranya Pendidikan dan Pelatihan Melaksanakan pelatihan dan pendidikan bagi anak-anak muda untuk mempelajari dan memainkan Tanjidor Pengembangan dan Inovasi Memberikan ruang bagi musisi muda untuk berkreasi dan berinovasi dalam mengolah musik Tanjidor Pembinaan dan Pembinaan Membentuk dan membina komunitas musik Tanjidor untuk terus berkembang dan melestarikan musik ini Festival dan Pertunjukan Mengadakan festival dan pertunjukan musik Tanjidor untuk memperkenalkan dan mempromosikan musik ini kepada masyarakat luas Dokumentasi dan Arsip Mengumpulkan dan mendokumentasikan sejarah alat musik dan

4 lagulagu Tanjidor untuk menjadi bahan referensi dan pembelajaran

Penutup Tanjidor sebagai salah satu warisan budaya Betawi memiliki nilai budaya yang tinggi dan perlu dilestarikan Dengan berbagai

Musical Journeys in Sumatra Excursions in World Music Popular Musics of the Non-Western World Excursions in World Music, Seventh Edition Jali-jali Direktori seni dan budaya Indonesia 2000 Image of Jakarta Asian Music Made in Nusantara Tanjidor West Java Miracle Sight Batavia-Jakarta, 1600-2000 中国音乐史 Continuum Encyclopedia of Popular Music of the World Part 2 Locations (5 Vol Set) Bunga rampai kesenian tradisional perekat bangsa Indonesia Portugal E O Mundo The New Grove Dictionary of Music and Musicians: Huuchir to Jennefelt Warta ekonomi Popular Music Studies: Select I *Margaret Kartomi Bruno Nettl Peter Manuel Bruno Nettl Sapardi Djoko Damono Adil Johan Ewald Ebing John Shepherd International Council for Traditional Music. Colloquium Stanley Sadie John Shepherd*

featuring unique photographs and original drawings from kartomi s field observations of instruments and performances musical

journeys in sumatra provides a comprehensive musical introduction to this neglected very large island with its hundreds of ethno linguistic musical groups kartomi is a professor of music at monash university in australia

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excursions in world music is a comprehensive introductory textbook to world music creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music at the same time the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps shared horizons and common concerns in spite of and because of this very diversity the new seventh edition introduces five brand new chapters including chapters by three new contributors on the middle east south asia and korea as well as a new chapter on latin america along with a new introduction written by timothy rommen general updates have been made to other chapters replacing visuals and updating charts statistics excursions in world music remains a favorite

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directory of art and cultural institutions in indonesia

made in nusantara serves as a comprehensive introduction to the history sociology ethnography and musicology of historical and contemporary popular music in maritime southeast asia each essay covers major figures styles and social contexts of genres of a popular nature in the nusantara region including malaysia indonesia brunei singapore and the philippines through a critical investigation of specific genres and their spaces of performance production and consumption the volume is organised into four thematic areas 1 issues in nusantara popular music 2 history 3 artists and genres and 4 national vs local industries written by scholars working in the region made in nusantara brings local perspectives to the history and analysis of popular music and critically considers conceptualisations developed in the west rendering it an intriguing read for students and scholars of popular and global music

this is an odd book an extensive and sometimes annotated bibliography it is not a book in the sense of a narrative however if treated as a book in the traditional sense it leads the reader through a broad spectrum of feelings of amazement curiosity and desire amazement about the sheer volume richness and detail of the literature on batavia jakarta curiosity about the contents of certain publications or series of publications with attractive titles and a feeling of desire immediately to begin an investigation into one of the appealing subjects stumbled upon while leafing through the bibliography contains over 5000 titles classified into 42 broad subject categories the vast majority of the publications consists of books but the number of articles is also very substantial most of these titles 3500 were produced after 1950 the larger part of the publications are written in indonesian dutch and to a lesser extent english but also publications in such languages as french chinese german japanese russian and many others were listed indexes of authors of subjects and of titles make this bibliography easily accessible

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districts cross border regions nation states and diasporic communities around the world includes coverage of the historical geographical demographical political economic and cultural context genres for which the location is known or which have been important to the development and current practice of its popular music significant venues such as theatres dance halls clubs and bars the role of the industry music publishers record companies labels recording studios radio and tv the role of the state and government regulatory bodies the teaching and research of popular music in educational institutions songs associated with the location notable performers and other practitioners such as producers engineers technological innovators record company heads journalists critics and scholars songwriters composers and lyricists 250 leading popular music scholars and practitioners have contributed over 500 entries they include rafael José de menezes bastos on brazil peter manuel on india and the caribbean islands john collins on ghana moya aliya malamusi on malawi tôru mitsui on japan motti regev on israel martin stokes on turkey richard peterson on nashville amy ku uleialoha stillman on hawaii i bruce johnson on australia paolo prato on italy svanibor pettan on croatia and alf björnberg on sweden for more information please visit continuumpopmusic.com

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the first authoritative guide to scholarly literature on popular music of the world includes some 8 300 entries covering every non biographical aspect of the field including genres the industry social and cultural contexts musical practices geographical locations and theory and method the bibliography serves as an announcement of the forthcoming encyclopedia of popular music of the world distributed in the us by books international annotation copyrighted by book news inc portland or

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