

Chapter 1 : Article - Javanese and Balinese Gamelan Music

One of the most controversial aspects of Javanese gamelan music is its musical mode, pathet. From her experience as a performer of sindhenan, or female singing, Walton analyses the melodies and defines the basic laws of mode for sindhenan.

As opposed to program music. The most common accidentals flats and sharps correspond to the five black notes in each octave of the keyboard. The term derives from the early practice of singing psalms "antiphonally"- that is, with two or more alternating choirs. To produce a sound, the bow is drawn over one or more of the strings. Usually constructed of brass or silver. Castratos played a prominent role in seventeenth- and eighteenth-century opera. A compact-disc technology that enables a personal computer to access digitally text, still images, moving pictures, and sound. Used by composers from Tchaikovsky to Boulez. The most common clefs are treble 4 for indicating pitches mostly above middle C and bass 9; for indicating pitches mostly below middle C. The most common duple meters have two or four beats per measure. E electronic music Music in which some or all of the sounds are produced by electronic generators. Etude A musical piece designed to address a particular technical problem on an instrument. Expressionism A short-lived Austro-German art movement at the beginning of the twentieth century, marked by a focus on the dark, mysterious side of the human mind. FM synthesis Frequency-modulation synthesis; a superior version of electronic synthesis introduced in the consumer market by Yamaha in G gamelan A small Javanese orchestra consisting mainly of metal percussion instruments. H half cadence An intermediate cadence, usually on the dominant chord, within a musical period. Impressionism A French art movement of the late nineteenth century that rejected Romanticism in favor of fleeting, informal scenes from everyday life. K key 1 In tonal music, one of twelve possible tonalities organized around a triad built on the main note 2 on a keyboard, a lever pressed down to produce sound. Lied German, "song" A vocal piece dating back to the polyphonic Lied of the fourteenth century. The solo German Lied, accompanied by piano, reached its zenith during the nineteenth century. Liturgical in spirit even when performed outside the formal liturgy, liturgical dramas were the most elaborate form of medieval music. M madrigal A vocal form that arose in Italy during the sixteenth century and developed into the most ambitious secular form of the Renaissance. Generally sounds bright and stable. Mass 1 The central worship service of the Roman Catholic Church; 2 the music written for that service. MIDI Acronym for "musical instrument digital interface," the industry-wide standard adopted in that permits personal computers and synthesizers to talk to one another. The melodic minor scale raises the sixth and seventh degrees in ascending passages and lowers them in descending passages. Moog Robert, American inventor of early synthesizers. During the s his most popular synthesizer was itself known as "the Moog. The octave is found in virtually all music systems. The process of orchestrating is often referred to as scoring. P paraphrase The practice by Renaissance composers of embellishing or elaborating a cantus firmus in polyphonic vocal works. A more sophisticated method of sampling introduced into the consumer synthesizer market in the late s. Common percussion include drums, cymbals, and bells. A foot pedal controls the damping of the strings. Proper of the Mass The parts of the Mass that vary from day to day according to the church calendar. R ragtime A type of popular American music, usually for piano, that arose around and contributed to the emergence of jazz. Currently the most widespread musical style in the world. S sampling The capacity of a synthesizer to extrapolate from a single example a homogeneous timbre over a wide pitch range. The common Western scales contain seven notes; in non-Western cultures, scales may contain fewer or more than seven notes.

In the theory of Western music, a mode is a type of musical scale coupled with a set of characteristic melodic behaviors. Musical modes have been a part of western musical thought since the Middle Ages, and were inspired by the theory of ancient Greek music.

Gameplay[edit] In Creative mode, players are given an infinite number of blocks to build with, with no health or hunger bar to hamper their building. Creative mode allows players to destroy all blocks instantly including normally-indestructible blocks such as bedrock and end portal frames , provided they are not holding a sword or trident. Single-use items are also not consumed with the exception of fire charges used to ignite TNT. Creative mode gives players the ability to fly. To activate flying, double tap the jump key. Use the jump key to go up and the sneak key to go down and the movement keys default is W S D to move. The player can disable flying in mid-air by double-tapping jump again, causing them to drop to the ground. Touching the ground when flying does not disable flying, with the exception of Java Edition. However, getting into a minecart or bed while flying will not disable flying when the player gets out. Players in Creative mode are unable to receive damage. Creative players in Bedrock Edition are completely invulnerable, just like in spectator mode. Mobs will still spawn as they do in other game modes including from mob spawners , but all are passive towards the player and will not try to attack them. If the player enters The End while in Creative mode, the Ender Dragon will still attempt to attack the player, but cannot cause any harm. Zombies summoned by others calling for backup will attempt to attack the player, even if the player is in creative mode, but still cannot cause any harm, and will stop its attempt after several seconds. If it is possible for the game to undoubtedly decide if a block was broken by the player, it will not drop there are exceptions, such as shulker boxes. If the game cannot be absolutely sure, blocks will drop. In Creative, the normal inventory screen is replaced by the item selection screen , which contains almost all blocks and items with some exceptions in a tabbed interface. There is also a search feature. Other tabs include foodstuffs , building blocks, decorations , etc. Some items and blocks are only available in Creative mode, such as spawn eggs. Likewise, some blocks can only be used in Creative, such as command blocks and structure blocks. Some items behave differently in Creative mode; for example, empty buckets will never fill with water or lava , and water and lava buckets never empty, no matter how many times they are used. In Creative mode, putting an item in an item frame or on an armor stand does not cause it to disappear from your hand, instead duplicating the item. It is the same for putting on armor by right-clicking it from your hotbar. Drops can be picked up by the player , but if the hotbar is already full, the items will go into the Survival inventory. Blocks that are destroyed by means other than clicking on them by destroying a block it is attached to, or when a gravity-affected block falls onto any non-solid block can also be picked up. In the Legacy Console Edition and Bedrock Edition , creating a new Creative world or opening an existing world in Creative will permanently disable achievements , trophies and leaderboard updates for that particular game, but have no other effects on gameplay. In other words, achievements, trophies and leaderboard updates only work in games that have always been in survival. The inventory in Legacy Console Edition is the same as the Java Edition , albeit with slightly different tabs and its own set of items. Pick block[edit] The player can obtain items using pick block. Most blocks will give the player a copy of itself when using pick block. Using it on an item frame gives the player the item held inside. Using it on a mob will give the player a spawn egg of that mob. Using it on a head will give the mob type that it is; using it on custom heads will only give the mob type that was used in the command , not the custom skin. The only exception to the use of the pick block is the monster spawner. Unavailable blocks and items[edit] There are several blocks and a couple of items that do not appear in the Creative inventory. Additionally, using pick block on these blocks will give them, except where noted. Technical blocks , such as portals and off-state redstone torches , do not have corresponding inventory items, and thus cannot be legitimately obtained. Name Can be obtained with Pick Block?

Chapter 3 : Tags used on "Mode in Javanese music" [www.nxgvision.com]

*Mode In Javanese Music. (Monographs in International Studies. Southeast Asia Series, #79) [Susan Pratt Walton] on www.nxgvision.com *FREE* shipping on qualifying offers. >One of the most controversial aspects of Javanese gamelan music is its musical mode, pathet.*

Even before the foundation of the Byzantine Empire, Armenia adopted Christianity as a state religion. The use of some popievki is limited to the beginning, the middle, or the end of a chant. Occasionally, two popievki are merged into a compound popievka. Plainchant, or plainsong, is also known as Gregorian chant and forms the core of the musical repertoire of the Roman Catholic Church. It consists of about 3,000 melodies collected and organized during the reigns of several 6th- and 7th-century popes. Most instrumental in codifying these chants was Pope Gregory I. The eight modes Melodically, Gregorian chants are based on eight different modes, often called church modes. Seven of them were given names identical with those used in the musical theory of ancient Greece: Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, and Mixolydian, while the name of the eighth mode, Hypomixolydian, was adapted from the Greek. Each mode comprises a diatonic scale with the compass of one octave. The modes are classified by their finalis, the usual final note of a melody in that mode. An authentic mode consists of a pentachord a succession of five diatonic notes followed by a conjunct tetrachord, for example: In either case the finalis falls on the lowest note of its pentachord. Each authentic mode has a correlated plagal mode, which is identified by the prefix Hypo. In the following chart of the eight church modes, the finalis is marked by a capital letter: D e f g a Hypodorian 3. E f g a b Hypophrygian 5. F g a b c Hypolydian 7. G a b c d Hypomixolydian d e f The tones of the Hypomixolydian mode are identical with those of the Dorian, but the two modes differ in the location of their finalis. The character of the church modes was further determined by a number of distinctive melodic formulas, and sometimes a particular ethos was attributed to the different modes. Contrary to the Byzantine classification, which lists first the four authentic and then the four plagal modes, the Roman classification alternates the authentic and plagal modes, so modes with the same finalis follow each other. This principle underlies the medieval fourfold system of the so-called maneriae Latin: The first pair, or protus maneria, includes the Dorian and Hypodorian modes; the second, or deuterus, the Phrygian and Hypophrygian; the third, or tritus, the Lydian and Hypolydian; and the fourth, or tetrardus, the Mixolydian and Hypomixolydian. Although Greek names were sometimes applied to the church modes and the principle of diatonic octave scales is found in both systems, certain significant discrepancies seem to belie any direct historical connection. Most conspicuous is the different meaning attributed to the names of the Greek octave species and of the church modes. Comparing the two systems provides a plausible explanation: The main reason for the use of a tone not included in the basic scale pattern was that medieval musicians sought to avoid the tritone Fâ€”B. Nevertheless, for centuries medieval theorists considered these alterations as special forms of the Lydian or Dorian mode rather than as new modes. The reluctance to acknowledge the existence of additional modes is reflected in the so-called musica ficta. According to this practice, musical notation appears to conform strictly to the system of church modes but presupposes that the performer makes certain adjustments by raising or lowering a note through the insertion of a sharp or flat. Two different developments occurring between the 12th and the 16th centuries resulted in a radical change in modal theory: Finally, a theorist, Heinrich Loris, commonly known by his assumed name Henricus Glareanus, sanctioned the coexistence between the old church modes and the emerging major and minor modes.

Chapter 4 : 4 String Bass Scales and Modes - Musicopedia

One of the most controversial aspects of Javanese gamelan music is its musical mode, pathet. From her experience as a performer of sindhenan, or female singing, Walton analyses the melodies and.

Particularly in the earliest surviving writings, harmonia is regarded not as a scale, but as the epitome of the stylised singing of a particular district or people or occupation Winnington-Ingram , 3. When the late 6th-century poet Lasus of Hermione referred to the Aeolian harmonia, for example, he was more likely thinking of a melodic style characteristic of Greeks speaking the Aeolic dialect than of a scale pattern Anderson and Mathiesen By the late fifth century BC these regional types are being described in terms of differences in what is called harmonia—a word with several senses, but here referring to the pattern of intervals between the notes sounded by the strings of a lyra or a kithara. However, there is no reason to suppose that, at this time, these tuning patterns stood in any straightforward and organised relations to one another. It was only around the year that attempts were made by a group of theorists known as the harmonicists to bring these harmoniai into a single system, and to express them as orderly transformations of a single structure. Eratocles was the most prominent of the harmonicists, though his ideas are known only at second hand, through Aristoxenus, from whom we learn they represented the harmoniai as cyclic reorderings of a given series of intervals within the octave, producing seven octave species. In *The Republic* , Plato uses the term inclusively to encompass a particular type of scale, range and register, characteristic rhythmic pattern, textual subject, etc. Mathiesen a, 6 iii e. He held that playing music in a particular harmonia would incline one towards specific behaviors associated with it, and suggested that soldiers should listen to music in Dorian or Phrygian harmoniai to help make them stronger, but avoid music in Lydian, Mixolydian or Ionian harmoniai, for fear of being softened. Plato believed that a change in the musical modes of the state would cause a wide-scale social revolution Plato, *Rep.* For example, Aristotle in the *Politics* viii: But melodies themselves do contain imitations of character. This is perfectly clear, for the harmoniai have quite distinct natures from one another, so that those who hear them are differently affected and do not respond in the same way to each. To some, such as the one called Mixolydian, they respond with more grief and anxiety, to others, such as the relaxed harmoniai, with more mellowness of mind, and to one another with a special degree of moderation and firmness, Dorian being apparently the only one of the harmoniai to have this effect, while Phrygian creates ecstatic excitement. These points have been well expressed by those who have thought deeply about this kind of education; for they cull the evidence for what they say from the facts themselves. According to Aristides Quintilianus *On Music*, i. These parallel his three classes of rhythmic composition: Each of these broad classes of melic composition may contain various subclasses, such as erotic, comic and panegyric, and any composition might be elevating diastaltic , depressing systaltic , or soothing hesychastic Mathiesen a , 4. And we might fairly speak of perfect melos, for it is necessary that melody, rhythm and diction be considered so that the perfection of the song may be produced: The things contingent to perfect melos are motion—both of sound and body—and also chronoi and the rhythms based on these. Mathiesen , *Western Church*[edit] Tonaries , which are lists of chant titles grouped by mode, appear in western sources around the turn of the 9th century. The influence of developments in Byzantium, from Jerusalem and Damascus, for instance the works of Saints John of Damascus d. The eight-fold division of the Latin modal system, in a four-by-two matrix, was certainly of Eastern provenance, originating probably in Syria or even in Jerusalem, and was transmitted from Byzantine sources to Carolingian practice and theory during the 8th century. The 6th century scholar Boethius had translated Greek music theory treatises by Nicomachus and Ptolemy into Latin Powers Later authors created confusion by applying mode as described by Boethius to explain plainchant modes, which were a wholly different system Palisca , The treatise *De Musica* or *De harmonica institutione* of Hucbald synthesized the three previously disparate strands of modal theory: Thus, the names of the modes became associated with the eight church tones and their modal formulas, but this medieval interpretation does actually not fit to the concept of the Ancient Greek harmonics treatises. The understanding of mode today does often not reflect that it is made of different concepts which cannot fit altogether. According to Carolingian theorists the eight

church modes, or Gregorian modes , can be divided into four pairs, where each pair shares the " final " note and the four notes above the final, but they have different intervals concerning the species of the fifth. Plagal modes shift range and also explore the fourth below the final as well as the fifth above. In both cases, the strict ambitus of the mode is one octave. Each mode has, in addition to its final, a " reciting tone ", sometimes called the "dominant" Apel , ; Smith , It is also sometimes called the "tenor", from Latin tenere "to hold", meaning the tone around which the melody principally centres Fallows The reciting tones of all authentic modes began a fifth above the final, with those of the plagal modes a third above. However, the reciting tones of modes 3, 4, and 8 rose one step during the tenth and eleventh centuries with 3 and 8 moving from B to C half step and that of 4 moving from G to A whole step Hoppin , After the reciting tone, every mode is distinguished by scale degrees called "mediant" and "participant". The mediant is named from its position between the final and reciting tone. In the authentic modes it is the third of the scale, unless that note should happen to be B, in which case C substitutes for it. In the plagal modes, its position is somewhat irregular. The participant is an auxiliary note, generally adjacent to the mediant in authentic modes and, in the plagal forms, coincident with the reciting tone of the corresponding authentic mode some modes have a second participant Rockstro ,

Chapter 5 : Scales and Melody : Japanese Scales : How Music Works

Mode in Javanese Music by Walton, Susan Pratt. Ohio State University Press. New. Paperback. xxv, pp, text figures. Analyses the melodies and defines the basic laws of mode for sindhenan and explains how two systems of mode operate simultaneously in gamelan music to enhance its aesthetic appeal.

Although Balinese music has obvious similarities with Javanese, it as well evolved quite differently from it. This article gives a brief description of both Javanese and Balinese musics, showing their similarities and their differences. Javanese Gamelan Music Main sources: Although we find similar types of music and ensemble all around Southeast Asia, as in Thailand and Cambodia, for example, gamelan music as is known today is particular to four nearby islands: Java, Madura, Bali, and Lombok. There are a large number of different types of gamelan ensembles, as much in terms of instruments used as in sizes, as much in styles of music performed as for occasions when they are performed, as well for whom they perform. These ensembles can range from few portable instruments, played by three or four musicians, to a large ensemble with as many as twenty-five musicians and between ten to fifteen singers. Large gamelan are own by wealthy patrons, shadow play puppeteers or particular institution such as banks, schools or government offices. For their part, musicians own smaller and more portable ensembles. Javanese Gamelan music has been performed for and enjoyed by people of all walks of life, from beggars to kings, although the sizes and types of ensembles, as well as the styles of music differs depending from which social class the audience is and on the occasions. Most of the times, Gamelan ensembles accompany dance and theater, and especially "wayang kulit", the well-known Javanese and Balinese shadow puppet theater. The "dhalang", or puppeteer, and the ensemble sits behind a white screen generally lit up by a coconut oil lamp. The audience may see the show from both sides of the screen. Another theater is the "wayang wong", in wich the actors sing, dance and act. As for dance accompaniment, Gamelan accompanies a wide range of types of dances, which vary with the social context e. Gamelan, without dance and theater, are heard during particular events such as weddings, circumcisions and birthdays, for example, as well as on radio. In a typical Javanese Gamelan, the instruments can be divided as follow: Singers can join in, either to sing solo songs or simply to add to the musical texture, normally during the soft moment of the piece. But there is a lot of variations between different ensembles, depending on their uses and purposes as well as the wealth of the owner. For example, court ensembles will greatly differ in instrumentation and repertoire from more general ensemble used in weddings, or other social events. Three types of metal are use to make these metallic instruments: Javanese music uses two tuning systems or "laras": The tuning can vary from one ensemble to the other, and from one instrument to the other. For our Western ears, this music may sound out-of-tune. These two laras will not be heard together during a performance. Out of these tunings, modes or "pathet" are used, in a quite complex interrelated system and theoretical system. The Javanese pathet are associated with times of day, moods or theatrical conventions. One particularity of Javanese music, compare to Balinese, is that the musicians somewhat "improvise". It is not an improvisation in the Western sense of the terms, but more in the sense of being able to develop, embellish and "improve" a piece as it is being performed. Yet, musicians are not allowed to go beyond certain traditional rules, they "do not express personal feelings, but, rather, perform their personal interpretations of the tradition" Susilo. They even have 5 different types of improvisations. In this sense, musicians do not learn a particular score, but a piece structure plus a traditional way to treat it. For this reason, musicians who never played together can often performed without much practice. Balinese Gamelan Music Main sources: Hindus fled Java after the 14th-century collapse of the Javanese Majapaht dynasty to establish in Bali, bringing along their music and musical instruments. One thing that has always seemed remarkable to ethnomusicologists and historians is that Bali was able to sustain its Hindu culture, despite its proximity to Java. On the one hand, Balinese Gamelan music has still strong similarity with Javanese music. For example, some Balinese gamelans share important traits with older styles of Javanese Gamelan, which are no longer heard in Java. Yet, on the other, there are major differences. Balinese have exceptionally active composers, writing new pieces for their ensembles, but also, have created, especially in the 20th century, new styles of music as well as new ensembles, involving either typical Gamelan

ensembles, the voices or other musical instruments. As in Java, music in Bali is used to accompany ritual activities, as well as other non religious occasions. Religious events are surely the most prominent. Balinese being highly religious, they have set all around the island thousands of temples. When there is music there is also dance. For Balinese, both music and dance go hand in hand. As in Java, Balinese Gamelan music does not seem to be as influenced by the music of the Western world than in some other countries. The instruments used, such as gongs, all kinds of metallophones, drums, the suling and the rebab, are closely related to those found in Java; and as well as the tuning system and modes, though with some slight differences. Contrary to Java where Gamelan are commonly own by musicians, patrons, the court or institutions, in Bali each village are divided by wards, and most wards own at least one Gamelan. It is the responsibility of the people to take care of the instruments. There may thus be several orchestras in each village and town. And the style of music may as well vary from one village, town or region from the other. The major difference between Balinese Gamelan music in regards to Javanese music is that Balinese music is strictly composed. There is very little space for improvisation, although there is some at times. This possibly gave the opportunity to composers to broaden the orchestral complexity of their Gamelan music. Balinese music went through major changes and developments in the 20th century. When the Dutch seized power in , the Balinese court lost much of its power. By , the court was becoming some kind of remnant and the court gamelan were in storage. Unable to maintain its role as patrons of the arts, court Gamelan were sold or given to village musicians. This had a major impact. The arts, their fostering, creation and development, could now be taken of by the people. Many of the court orchestras were melted down and recast as into new and more versatile instruments better suited to the tastes of the villagers. By leaving the court, Balinese music became louder, faster, more dramatic and flamboyant, with sudden changes in tempo and dynamics. While in the south the music is often said to be more refined, in the north it is sometimes more aggressive. New styles of and types of ensembles developed, in particular the Gong Kebyar, which merged different older styles. We have also seen the emergence of a large number of composers, with their own individual style of music. Yet, although Balinese musicians have had many interactions and collaborations with Western musicians, their music remains distinctively their own. Javanese music is subtler, less obviously showy, and often remains more mysterious to those encountering it for the first time. Acknowledgements I want to sincerely thank Mr. Michael Tenzer and Prof. Pak Susilo for kindly accepting to review this paper and correcting my many mistakes. If some remains, they are my own. Historic Gamelans, Philips, Java: Music of Mystical Enchantment, Lyrichord, , Java: Palais Royal de Yogyakarta, Vol. Knowing Music, Making Music. The University Of Chicago Press, Toward an appreciation of Javanese Gamelan. Anthologie des musiques de Bali. BUDA Records, , Department of Anthropology, Northern Illinois University. Excerpts found at www.

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Chapter 8 : Mode In Javanese Music : Susan Pratt Walton :

The project about the Gamelan Music of Indonesia. Made for my music class.

Chapter 9 : Creative " Official Minecraft Wiki

Mode, in music, any of several ways of ordering the notes of a scale according to the intervals they form with the tonic,

thus providing a theoretical framework for the melody. A mode is the vocabulary of a melody; it specifies which notes can be used and indicates which have special importance.