

## Komodifikasi musik melayu di Indonesia = Malay music commodification in Indonesia / Muhammad Danu Winata

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### Abstrak

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Klasifikasi genre musik memiliki peran yang penting di masyarakat. Musik populer diasumsikan sebagai bentuk yang berbeda dari musik serius atau musik seni, hingga pada akhirnya memonopoli perhatian diskusi filosofis mengenai musik. Dalam studi ini kami membandingkan dikotomi populer yang digagas oleh Adorno mengenai perbedaan antara musik populer dan musik serius yang sering diketahui dan dipahami secara superfisial oleh pendengar dan kritikus musik. Kami menilai dari segi aspek praktis dan filosofis dari musik melayu otentik dan musik melayu modern - dalam studi ini diwakili oleh ST 12 - yang berkembang di Indonesia berdasarkan gagasan Adorno dalam teori estetika. Hasilnya menunjukkan meskipun memiliki perbedaan secara konseptual, elemen musik tradisional tetap melekat pada musik populer secara sengaja atau pun tidak sengaja sekalipun esensi musik otentik telah ditiadakan karena permintaan pasar. Selain itu, berdasarkan definisi Adorno mengenai musik populer, keberadaannya akan tetap ada terus bertahan.

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<b>ABSTRACT</b><b>

Music genre classification has a great important role in society. Popular music is widely assumed to be different in kind from serious music or art music, until very recently monopolized attention in philosophical discussion of music. In this study we compare a popular dichotomy addressed by Adorno about the difference between "popular" and "serious" music which is often superficially acknowledged by music listeners and critics alike. We evaluate practical and philosophical aspects of authentic of Malay music and modern Malay music \* represented by ST 12\* that growing in Indonesia based on Adorno's notions on aesthetics theory. Results show that in spite of being conceptually different, traditional music elements embedded in popular music are in some sense being transmitted intentionally or unintentionally although some authentic essence has not been kept, because of market demand. Besides, it is pretty clear that by Adorno definition of popular, very few modern genres are immune. Music genre classification has a great important role in society. Popular music is widely assumed to be different in kind from serious music or art music, until very recently monopolized attention in philosophical discussion of music. In this study we compare a popular dichotomy addressed by Adorno about the difference between "popular" and "serious" music which is often superficially acknowledged by music listeners and critics alike. We evaluate practical and philosophical aspects of authentic of Malay music and modern Malay music \* represented by ST 12\* that growing in Indonesia based on Adorno's notions

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