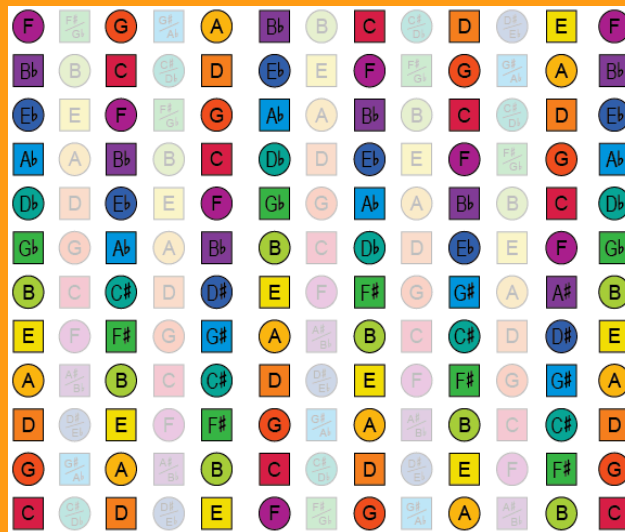


# JUZIKAL

## The Color of my Music



CULMINATING EXPERIENCE PRESENTATION  
BY  
DJUDJU HARTONO

# INTRODUCTION

- Painters often find inspiration from musical colors or the abstract idea of music.
- Sesin's paintings supply me with an endless stream of ideas for developing my personal language.
- These inspire my musical textures, sense of tone, composition and rhythm.
- Relationship between music and art painting, particularly Chinese landscape painting.



# BACKGROUND

- Since age 9, music has been an part of my life and daily routine.
- After studying Classical music for a certain time, I developed an interest in Jazz, which proved to become my great passion.
- After my studies I returned to Jakarta form a band and produce records.
- Developed a unique ‘color’ that expresses my personal voice through my original music.
- After some self-reflection, I decided to return to school and obtain my Master’s degree in Jazz.

# My Bands, Composing and Arranging



**NANI SUGIANTO** *Jujur* ARI 0488

1. JUJUR (Cipt. Bambang S.Mur/Mark Poesono)  
 2. OHI CARRY (Cipt. James T. Sirehadi/Coco/Cipt. Cary)  
 3. NORA (Cipt. Nana, My Yopia Laili)  
 4. IRAMA DUNIA (Cipt. Joki H./Budi A./Koesma Ayo)  
 5. MENTARI CINTA (Cipt. Bedy I/Budi A./Beko)

SIDE B:  
 1. DANGSA (Cipt. Dharma D/Masro/Dherak Dasa Masgala)  
 2. TAK SEKASHI (Cipt. Finaez, Su Lela Balasari)  
 3. KAU (Cipt. Richard Kurnia/Budi Kurnia II)  
 4. KUHARUS MENCARI (Cipt. Finaez, D.Gwanji II)  
 5. LANGKAH KU (Cipt. Rakasa/Anggi P.)

Keyboard

**10 VOCALIS UTAMA KHATULISTIWA** ARI 0379

BIARKAN SAJA  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

MAAF  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

KAU DAN AKU  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

SIBIR  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

SOS  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

KASHI AKU BINDU  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

WADA WADI  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

BIJAH CINTA  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

FRISTARI  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

STENGSAH SAJA  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

**10 Logu Terbaru vocalis utama khatulistiwa** VOL. 2

BIARKAN SAJA  
 Cipt. Nani Sugianto & Vocal: Nani Sugianto

TRIS UTAMI  
 DIAN PP  
 YOHNI  
 SUNGANG  
 SAMOHIA  
 PURBA & ISMARTI  
 IENINGPALAJA

04/90

# MISSION/GOALS

- A musical exploration of the phenomena of colors between music and art.
- With melody and harmonic textures to transport the viewer into this realm of colors and poetic imagination.
- The concept of my project is to explore creative expression as an emotion, with music and color, where the participants can interact with their movements.

# OBJECTIVES

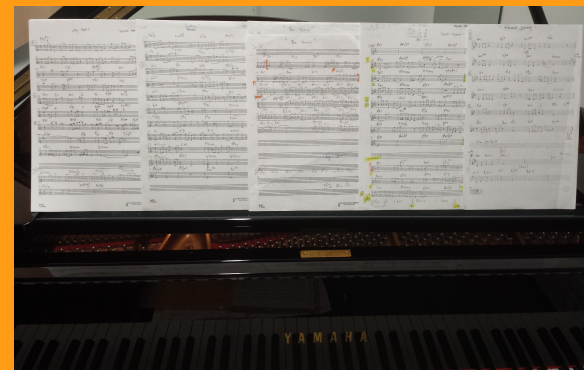
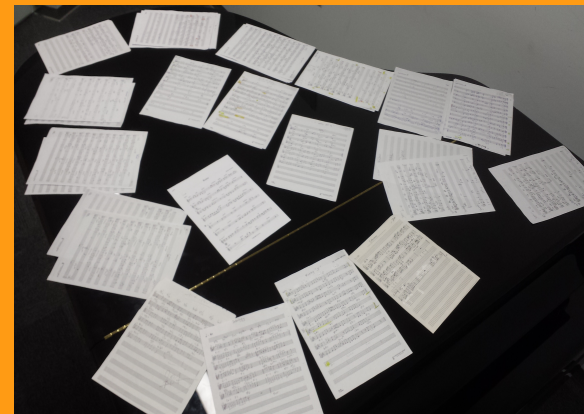
- Learn about how composers are inspired by music, stories and ideas from a specific culture or religion.
- Consider how composers can borrow and incorporate specific musical ideas from different cultures in their own very different musical contexts.
- Learn the technological and entrepreneurial skills that are essential for the contemporary performer.

# PROJECT DESCRIPTION

- Compose five original compositions to express my uncle painting and reflex me for my emotional feelings.
  1. Why Not? – Mountain Forest Enthusiasm
  2. Roses – Autumn Landscape
  3. Be There – That Splitting Force
  4. Pleasant Journey – Fishing Under The Pine
  5. Sweet Moment – Foggy Sunset
- Project Title called **Juzikal (Colors of my music)**

# PROCESS DESCRIPTION

- **Creativity tasks:** My imagination and skilled in creating contrast as well as rhythm, dynamics, melody, harmony, tone color, texture and form.





- **Technological Tasks:** The biggest challenge for my CE project was becoming comfortable with the advanced technological. As a performance major with limited music technology experience, I had to learn how to use Pro Tools and the practical aspects of recording such as signal flow and setting up sessions.



- **Technical Tasks:** I will arrange my composition gain first-hand experience in the pre-production, recording, and mixing process. Recording sessions take place in a variety of venues, from professional recording studios with a large-format console, to project studios, to home recording set ups.





# SONG DESCRIPTION

## 1. - Why Not?



- In the painting we see two men, the master and his apprentice, leading their bison into dangerous territory and their fear is evident in their body language.
- The painting reminds us of our inner strength in times of struggle in the face of the unknown and our often imposing surroundings.
- The scale of the mountainside in comparison to the two figures emphasizes the formidable power of the natural environment that is both frightening yet beautiful.

Musical score for the song "Why Not?". The score is written in treble clef and includes a key signature of one flat (F major). The tempo is marked with a common time signature (C). The score is divided into four systems, each with a measure number (10, 14, 18) and a key signature change.

System 1 (Measures 1-9): Key signature: F major. Chords: F maj7(#11)/A.

System 2 (Measures 10-13): Key signature: F major. Chords: F maj7(#11)/G.

System 3 (Measures 14-17): Key signature: F major. Chords: F maj7, C/E, A♭maj7(#11)/E♭, A m7, A m7/G.

System 4 (Measures 18-21): Key signature: D major. Chords: D/F#, B♭7(#11), D♭maj7, A maj7.



## 2. - Roses



- This sentimental ballad channels its drama through the battling forces of darkness and color in nature.
- This balance is achieved without any abrupt moments, creating a homogenous color of rich ambiguity alluding to the vastness of one's capacity for loneliness and joy.
- The string orchestration and voice gave a peaceful clarity for another soul to smile and wake.

9 Fmaj7/A Fm(maj7)/Ab C/G F#7(#11)

13 Fmaj7 D7/F# E/G E7(b9)/Ab

17 Am7 Abmaj7 Dbmaj7 Dbmaj7/F



### 3. - Be There



- The first thing you notice upon glancing at this artwork is the house tucked away in what appears to be a dense, almost foreboding woodland.
- However, the message conveyed in this one is perhaps most evident when coupled with the sweet melody of the composition.
- The jovial brass hook is an enhancement of the lyrical piano and acoustic guitar countermelodies. The extended piano and guitar solo sections tie in wonderfully with the imagery of a living and breathing forest, and rivers flowing with vivid stories from its own collective conscious.
- This visual and musical poetry is aptly captured in its title 'Be There' which ultimately conveys a message of "stress-free positivity" and zest for life!

A

Bmaj7 Bm7 Bmaj7 Bm7

9 Amaj7 Abm7 Gmaj7 1. Abm7/Db



## 4. - Pleasant Journey



- The title 'Pleasant Journey' is perfectly fitting for this lyrical ballad and accompanying painting.
- The understated piano and voice arrangement is consistent with the refined elegance of the portrait.
- The delicate piano interlude evokes the image of the raft flowing along the river in a moment of serene natural beauty.
- Like the river, the bittersweet melody flows and ebbs between moments of hope and introspection as expressed with refreshing honesty in the singer's native Japanese voice.

Bm7 A/C# Gmaj7 A7sus

A Bm7 A/C# Gmaj7#11 A7b9(13)

9 Gmaj7#11 D/F# To Coda Em7 A7sus 2nd Time



## 5. - Sweet Moment



- To describe the red, orange and yellow sunset as lush would be an understatement.
- This striking fusion of complementary colors evokes a sense of timeless passion as though the all too often fleeting moment of a perfect sunset has been captured in all its organic beauty.
- The perpetual bass guitar and drum beat is made whole with the piano and acoustic guitar for a particularly lush middle range.
- Everything feels together, from the piano and acoustic guitar unison melody; this reinforces the strength of unity, which only furthers its resolve in their respective solo sections.

**A**

5  $E_b^{maj7}$   $A_b m^7/E_b$   $E_b^{(add2)/G}$   $C m^7$

9  $B_b^{maj7}$   $B_b^7(sus4)$   $D^7(sus4)$   $D_b^7(\#11)$

13  $E_b^{maj7}$   $A_b m^7/E_b$   $E_b^{(add2)/G}$   $C m^7$

17  $F m^7$   $B_b^7(sus4)$   $E_b^{maj7}$   $A_b m/E_b$  3

# PROMOTION STRATEGIES

## A. Objectives:

- Share my music with the world - (build relationships with producers).
- Discover my style - (unique & exciting as I can so that fans are excited about my music and me).
- Target audience - (reach out to fan, book the right venues & sell my music).

## B. Actions:

- Music through website - (social media to promoting my music).
- Music on Facebook - (connect with my fans & ask for feedback).
- Music online - (have my music readily available on SoundOut, Spotify and iTunes).



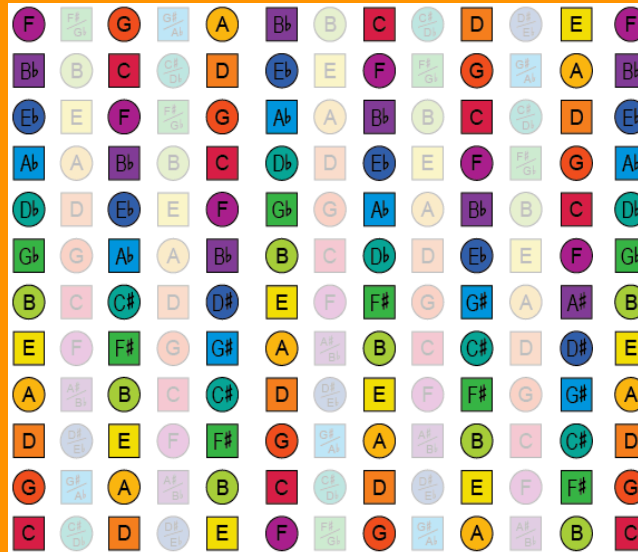
# CONCLUSION

- I discovered that the concepts of image and sound are fundamental elements in the creative process.
- Today, music composition is regarded as a very progressive and modern art form.
- Along with the advanced technology that has brought a fresh breath of air to today's music, we have seen a steady increase of new musicians.
- Looking towards the future, I believe that the joy of making music comes from the never-ending discoveries that you find along the way.

MVP Final - YouTube.webloc

# JUZI KAL

The Color of my Music



The rewards along the journey of creativity become richer with enhanced musicianship and appreciation, and I plan to continue this journey for many years to come.

Thank You