

1. Record Nr.	UNINA9910786129803321
Autore	Richter Max M.
Titolo	Musical worlds in Yogyakarta / / Max M. Richter [[electronic resource]]
Pubbl/distr/stampa	Singapore : , : Institute of Southeast Asian Studies, , 2013
ISBN	981-4414-46-8
Descrizione fisica	1 online resource (xii, 210 pages) : digital, PDF file(s)
Disciplina	780.959827
Soggetti	Music - Indonesia - Yogyakarta - History and criticism Music - Social aspects - Indonesia - Yogyakarta Yogyakarta (Indonesia) Social life and customs
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 24 Nov 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgements -- Glossary of special terms -- Introduction: Approaching musical life in early post-Soeharto Yogyakarta -- PART 1. Music and the street -- Background -- 1. Sosrowijayan and its street workers -- 2. Musical forms and spaces -- 3. Music groups -- Conclusion -- PART 2. Habitus and physicality -- Background -- 4. Detachment engagement -- 5. Other worlds and sexualisation -- Conclusion -- PART 3. State power and musical cosmopolitanism -- Background -- 6. Regional Parliament -- 7. Armed Forces -- 8. Universities -- Conclusion -- Conclusion: Campursari and jalaran at the Sultan's Palace -- Bibliography -- Index
Sommario/riassunto	Musical Worlds in Yogyakarta is an ethnographic account of a vibrant Indonesian city during the turbulent early post-Soeharto years. The book examines musical performance in public contexts ranging from the street and neighbourhood through to commercial venues and state environments such as Yogyakarta's regional parliament, its military institutions, universities and the Sultan's palace. It focuses on the musical tastes and practices of street workers, artists, students and others. From street-corner jam sessions to large-scale concerts, a range of genres emerge that cohere around notions of campursari ("mixed essences") and jalaran ("of the street"). Musical worlds addresses themes of social identity and power, counterpoising Pierre Bourdieu's theories on class, gender and nation with the author's

alternative perspectives of inter-group social capital, physicality and grounded cosmopolitanism. The author argues that Yogyakarta is exemplary of how everyday people make use of music to negotiate issues of power and at the same time promote peace and intergroup appreciation in culturally diverse inner-city settings.

---