

**FENOMENA INTERKULTURAL PADA KOMPOSISI MUSIK
GAMELAN KONTEMPORER: ANTARA HIBRIDITAS DAN
AUTENTISITAS**

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**Fenomena Interkultural Pada Komposisi Musik Gamelan Kontemporer:
Antara Hibriditas dan Autentisitas**

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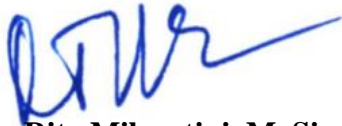
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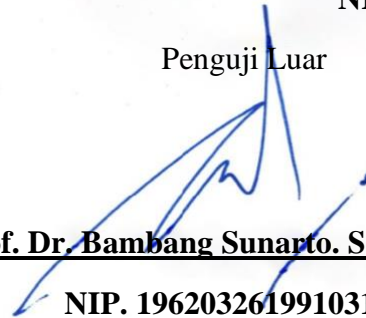
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ABSTRAK

Disertasi ini berjudul *Fenomena Interkultural pada Komposisi Musik Gamelan Kontemporer: Antara Hibriditas dan Autentisitas*. Penelitian ini bertujuan untuk memahami konsep artistik dan mengidentifikasi elemen-elemen interkultural dalam komposisi gamelan kontemporer. Metode penelitian yang digunakan adalah studi kasus pada empat komponis, yaitu Roderik de Man, Dieter Mack, Dewa Alit, dan Iwan Gunawan, dengan pendekatan berbasis seni (*art-based research*).

Permasalahan yang diangkat dalam penelitian ini mencakup: (1) fenomena artistik yang menjadi landasan karya komponis yang menggunakan gamelan, (2) gagasan konseptual yang dikembangkan dalam komposisi mereka, dan (3) interaksi budaya menjadi faktor penting dalam membentuk proses kreatif dan ekspresi musikal para komponis. Untuk menjawab permasalahan tersebut, data dikumpulkan melalui wawancara, studi dokumentasi, dan observasi. Analisis data dilakukan berdasarkan unsur-unsur parametris musik, proses kreatif dan ekspresi musikal, serta konteks budaya yang melingkupinya.

Hasil penelitian menunjukkan bahwa meskipun masing-masing komponis memiliki latar belakang dan pendekatan yang berbeda, karya-karya mereka mencerminkan beragam bentuk hibriditas dan autentisitas dalam musik gamelan kontemporer. Roderik de Man, yang tidak memiliki latar belakang mendalam dalam gamelan, dikenal akan kemampuannya dalam mengintegrasikan teknologi elektronik dengan instrumen akustik, menciptakan tekstur bunyi gamelan Jawa yang inovatif dan kompleks. Karyanya, “Orkes Bercahaya,” mencerminkan ekspresi personal yang bebas dari keharusan menghadirkan gamelan dalam konteks budaya Jawa, melainkan sebagai ekspresi artistik yang unik. Sebaliknya, Dieter Mack, yang mendalami gamelan secara intensif, dalam karyanya “The Time After-Reset,” memilih untuk meninggalkan pendekatan tradisional gamelan, menghasilkan karya yang kritis dan autentik tanpa nuansa tradisional gamelan, meskipun ia memiliki pemahaman yang mendalam tentang teknik gamelan tradisional. Dewa Alit, dengan akar yang kuat dalam tradisi gamelan, terbuka terhadap inovasi dengan instrumen Barat walaupun tanpa latar belakang formal dalam musik Barat. Dalam karya-karyanya untuk instrumen Barat, seperti pada “Open My Door,” ia sering kali mengadaptasi ide musikal gamelan ke dalam konteks instrumen Barat, menunjukkan fleksibilitas dan keterbukaan dalam proses kreatifnya. Iwan Gunawan, dengan latar belakang yang serupa dengan Dewa Alit serta pengalaman belajar musik Barat di bawah bimbingan Dieter Mack, mengembangkan karya yang menggabungkan hibriditas dan autentisitas, memadukan elemen gamelan Sunda dan musik Barat dalam karyanya “Meeting in the Kitchen” yang kadang menunjukkan sifat hibrid dan kadang autentik.

Penelitian ini mengungkapkan bahwa fenomena interkultural dalam komposisi musik gamelan kontemporer merupakan proses yang kompleks, melibatkan

ekspresi personal, eksplorasi artistik, serta interaksi lintas budaya. Para komponis yang dikaji, meskipun memiliki latar belakang dan pendekatan yang berbeda, menunjukkan kesamaan dalam upaya mereka menciptakan karya yang tidak hanya inovatif, tetapi juga berdialog dengan tradisi, mencerminkan hibriditas dan autentisitas dalam komposisi gamelan kontemporer.

Kata Kunci: Komposisi gamelan kontemporer, fenomena interkultural, hibriditas dan autentisitas, ekspresi artistik, interaksi lintas budaya

ABSTRACT

*This dissertation is titled *Intercultural Phenomena in Contemporary Gamelan Music Composition: Between Hybridity and Authenticity*. The purpose of this research is to explore the artistic concepts and identify intercultural elements in contemporary gamelan compositions. This study employs a case study method, focusing on four composers—Roderik de Man, Dieter Mack, Dewa Alit, and Iwan Gunawan—using an art-based research approach.*

The key issues examined in this research include (1) the artistic phenomena underlying the composers' work with gamelan, (2) the conceptual ideas present in their compositions, and (3) how cultural interactions influence their creative processes and musical expressions. Data was collected through interviews, document analysis, and observation to address these issues. The data were then analyzed based on the parametric elements of music, the creative process, and musical expression, as well as the surrounding cultural context.

The findings indicate that, although each composer has a distinct background and approach, their works exhibit various forms of hybridity and authenticity in contemporary gamelan music. Roderik de Man, who lacks a traditional background in gamelan, is recognized for integrating electronic technology with acoustic instruments, producing innovative and complex Javanese gamelan sound textures. His work, “Orkes Bercahaya”, reflects a personal expression free from the necessity to represent gamelan within a Javanese cultural framework, instead serving as a unique artistic expression. In contrast, Dieter Mack, who has studied gamelan intensively, chose in his work “The Time After-Reset” to depart from traditional gamelan forms, creating a critical and authentic piece without traditional gamelan characteristics, despite his deep knowledge of gamelan techniques. Dewa Alit, deeply rooted in the gamelan tradition, is open to innovation with Western instruments, even without formal training in Western music. In works like “Open My Door”, he often adapts gamelan musical ideas to Western instruments, demonstrating flexibility and openness in his creative process. Iwan Gunawan, with a similar background to Dewa Alit and experience studying Western music under Dieter Mack, develops compositions that combine hybridity and authenticity, blending elements of Sundanese gamelan and Western music in his piece “Meeting in the Kitchen”, which at times displays hybrid and at other times authentic characteristics.

This research reveals that the intercultural phenomena in contemporary gamelan music composition involve a complex process of personal expression, artistic exploration, and cross-cultural interaction. Despite their diverse backgrounds and approaches, the composers studied share a common goal of creating works that are innovative and engage with tradition, reflecting hybridity and authenticity in contemporary gamelan composition.

Keywords: *contemporary gamelan composition, intercultural phenomena, hybridity and authenticity, artistic expression, cross-cultural interaction*

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