

## INTISARI

Penelitian ini bertujuan untuk menjelaskan persepsi estetis dan ekspresi estetis pengrawit Gamelan Jawa melalui eksplorasi terhadap pengalaman estetisnya dalam bermain Gamelan Jawa. Kajian tentang pelaku seni Gamelan Jawa memang masih jarang dilakukan sehingga penelitian ini diharapkan dapat mengisi kekurangan itu dengan mengamati bagaimana pengrawit Gamelan Jawa memaknai pengalaman mereka dengan cara menyematkan nilai pada pengalaman tersebut. Penelitian ini mengangkat tiga kasus pengrawit yaitu: Suwito Radyo, Sukisno, dan Sito Mardowo. Data diambil menggunakan wawancara mendalam yang dijalankan secara semi terstruktur, observasi, serta studi dokumentasi dan kepustakaan. Transkrip wawancara dianalisis menggunakan *interpretative phenomenology analysis* (IPA). Triangulasi sumber data dilakukan guna menguji validasi data. Ada empat aspek yang ditemukan: 1.) aspek sosial, 2.) aspek personal, 3.) aspek musikal, dan 4.) aspek psikologis. Lewat penelitian ini, terungkap bahwa tiga pengrawit tersebut memiliki persepsi estetis yang tertuang dalam konsep sama rata sama rasa untuk mencapai keharmonisan. Ekspresi estetis yang dihasilkan pun sangat dipengaruhi oleh konsep tersebut. Melalui penelitian ini juga terungkap bahwa pemenuhan kebutuhan estetis dapat berkontribusi terhadap *subjective well-being*. Temuan dalam penelitian ini dapat menjadi rujukan bagi psikologi musik dalam memahami pengalaman musikal dalam konteks budaya tertentu.

Kata kunci: persepsi estetis, ekspresi estetis, Gamelan Jawa, pengrawit, *subjective well-being*

### **Abstract**

*This study aimed to explain the aesthetic perception and aesthetic expression of Javanese Gamelan musicians through exploration of their aesthetic experiences in playing Javanese Gamelan. Studies on Javanese Gamelan performers are rarely conducted, so this research is expected to fill this gap by observing how Javanese Gamelan performers interpret their experiences by attaching value to their experiences. This study examined three cases of pengrawit, namely: Suwito Radyo, Sukisno, and Sito Mardowo. Data were collected using in-depth interviews carried out in a semi-structured manner, observation, documentation, and literature studies. Interview transcripts were analyzed using interpretative phenomenological analysis (IPA). Triangulation of data sources was carried out to test data validation. There are four aspects found: 1.) social aspect, 2.) personal aspect, 3.) musical aspect, and 4.) psychological aspect. Through this research, it was revealed that the three players have an aesthetic perception which is embodied in the concept of sama rata and sama rasa (equality) to achieve harmony. The resulting aesthetic expression is also strongly influenced by this concept. Through this research it was also revealed that meeting aesthetic needs can contribute to subjective well-being. The findings in this study can be a reference for music psychology in understanding musical experience in certain cultural contexts.*

*Keywords: aesthetic perception, aesthetic expression, Javanese Gamelan, Javanese Gamelan player, subjective well-being*