

INTISARI

Penciptaan karya gamelan kontemporer menuntut komposer bergulat dengan tekanan psikologis internal, seperti mengolah *rasa* intuitif, dan tuntutan eksternal tradisi komunal. Menggunakan perspektif psikoanalisis Freud, karya seni diposisikan sebagai sublimasi pengalaman empiris, trauma, dan memori masa lalu menuju ekspresi simbolis. Proses kreatif hibrida ini juga melibatkan *embodied cognition* guna merekonstruksi melodi batin. Selama ini, kajian karawitan cenderung terjebak pada analisis formal-struktural atau sosiokultural semata, sementara dimensi psikologis penciptanya terabaikan. Penelitian ini mengisi kesenjangan tersebut melalui pendekatan lintas disiplin terhadap komposer Purwanto Ipung dan karyanya, *Vertigong*, untuk mengurai korelasi batin, lingkungan, dan mutu garap musikalnya.

Penelitian kualitatif studi kasus ini membedah komposer Purwanto Ipung dan karya *Vertigong* di PSBK Yogyakarta. Data dihimpun melalui 12 sesi wawancara, transkripsi mandiri, dan observasi tiga pertunjukan lintas dekade. Menggunakan hermeneutika Schleiermacher dan analisis tematik, riset ini mengintegrasikan dimensi gramatikal musikal dengan psikologinya, divalidasi lewat triangulasi serta *member checking*.

Hasil penelitian menunjukkan bahwa seluruh bangunan tiga video *Vertigong* (2013, 2018, 2024) bertumbuh dari satu sel interval yang dikembangkan dan membentuk struktur yang koheren lintas satu dekade. *Vertigong* merupakan sistem garap hibrid Jawa-Jazz yang bekerja pada enam level gramatika: fonologi, morfologi, sintaksis, gramatika improvisasi, pragmatik, dan semantik, dengan Bonang Barung sebagai pemimpin wacana musikal. Secara psikologis, *Vertigong* adalah sublimasi dari fase *bambung* yaitu kebingungan eksistensial komposer yang mentransformasikan konflik antara tradisi (*superego*) dan dorongan bebas (*id*) menjadi karya estetis yang koheren. Yogyakarta terbukti berfungsi sebagai *geographical determinant* yang membentuk keberanian estetis komposer, menjadikan *Vertigong* sebagai autobiografi psikologis dalam bahasa bunyi.

Kata kunci: *Vertigong*, karawitan kontemporer, gramatika musikal, psikoanalisis, Purwanto Ipung, gamelan Jazz.

ABSTRACT

The creation of contemporary gamelan works demands that composers grapple with internal psychological pressures, such as cultivating intuitive *rasa*, alongside the external demands of communal tradition. Drawing on Freud's psychoanalytic perspective, artwork is positioned as a sublimation of empirical experiences, trauma, and past memories into symbolic expression. This hybrid creative process also involves embodied cognition to reconstruct the unplayed inner melody. To date, karawitan studies have often been confined to formal-structural or sociocultural analyses alone, leaving the creator's psychological dimension overlooked. This study addresses that gap through an interdisciplinary approach focusing on composer Purwanto Ipung and his work, *Vertigong*, to unpack the correlation between his inner psyche, environment, and the quality of his musical treatment (*garap*).

This qualitative case study examines composer Purwanto Ipung and the composition *Vertigong* at PSBK Yogyakarta. Data were gathered through 12 in-depth interview sessions, independent transcriptions, and observations of three performances spanning over a decade. Utilizing Schleiermacher's hermeneutics and thematic analysis, this research integrates the grammatical-musical dimension with the psychological one, validated through triangulation and member checking.

The findings reveal that the entire structure across the three *Vertigong* videos (2013, 2018, 2024) stems from a single developed intervallic cell, establishing a coherent structure over a ten-year span. *Vertigong* represents a hybrid Javanese-Jazz *garap* system operating across six grammatical levels: phonology, morphology, syntax, improvisation grammar, pragmatics, and semantics, with the *bonang barung* leading the musical discourse. Psychologically, *Vertigong* serves as a sublimation of the *bambung* phase—an existential confusion through which the composer transforms the conflict between tradition (*superego*) and impulses of artistic freedom (*id*) into a coherent aesthetic work. Yogyakarta proves to act as a geographical determinant shaping the composer's aesthetic audacity, establishing *Vertigong* as a psychological autobiography articulated in the language of sound.

Keywords: *Vertigong*, contemporary karawitan, musical grammar, psychoanalysis, Purwanto Ipung, gamelan jazz.