

LASMI'S STYLE OF SINDHENAN GENDHING TAYUB

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ABSTRACT

Grobogan Regency is one of the areas where Tayub art is still present. One of the distinctive and unique *pesindhèn* who produces *gendhing* recordings is Lasmi. This research focuses on artist Lasmi's creativity in working on her *sindhènan* (song), typically distinguished by *parikan*, *wiledan*, and *céngkok*. This study uses a qualitative approach by collecting data through observation and in-depth interviews and analyzing data with interactive analysis. The results of this study indicate that working on *parikan*, which has a comical character, is a rather distinct characteristic of Lasmi's style of working on *sindhènan*. Lasmi's vocal style in presenting unique *céngkok-céngkok* can be seen in the *gendhing-gendhing Tayub*. *Sindhènan* Lasmi differs from other *sindhènan lèdhèk Tayub* because it is more *luwes* (flexible) and *prènès*.

Keywords: *Sindhènan*, *garap*, and creativity.

ABSTRAK

Kabupaten Grobogan merupakan salah satu daerah yang masih melestarikan kesenian Tayub hingga kini. Salah satunya *pesindhèn* yang khas dan unik serta menghasilkan rekaman *gendhing* adalah Lasmi. Penelitian ini fokus pada kreativitas seniman Lasmi dalam *garap* *sindhènan*-nya yang khas dan berkarakter dengan menghadirkan *parikan*, *wiledan*, dan *céngkok*. Pendekatan kualitatif digunakan dalam penelitian ini. Pengumpulan data dilakukan dengan menggunakan metode observasi dan wawancara mendalam, sedangkan analisis data memakai interaktif analisis. Hasil dari penelitian ini menunjukkan bahwa *garap* *sindhènan* gaya Lasmi memiliki kekhasan yang cukup jelas pada *garap* *parikan* yang memiliki karakter lucu. Gaya vokal Lasmi dalam menyajikan *céngkok-céngkok* unik terlihat dalam sajian *gendhing-gendhing Tayub*. *Sindhènan* Lasmi berbeda dari *sindhènan lèdhèk Tayub* lainnya, karena *sindhènan* Lasmi lebih *luwes* dan *prènès*.

Kata kunci: *Sindhènan*, *garap*, dan kreativitas

1. Introduction

Grobogan is one of the regencies in Central Java that still has the traditional art of Tayub to this day, which is called Tayub Grobogan which is unique with its

*gendhing*¹. *Gendhing* Tayub is divided into several types according to their origins and characteristics, including *gendhing* Tayub in Sragenan, Pati, Blora, and Grobogan styles (Paimin, 2020).

Gendhing Tayub Grobogan style is characterized by patterns of playing instruments, *laya*, and rhythm. Instruments that characterize working in Tayub² of Grobogan style are *ricikan kendang*, *siter*, and structural *ricikan* plays such as *kenong*, *kempul*, and *kethuk*. Working of *kendhang* Tayub in the Grobogan style has unique characteristics in the scheme and their *sekarang kendangan* (music *sekarang*), namely working on *jengglèng* and *thrètèk* which creates the impression of being cheerful and *gumyak* (Puspasari, 2015).

Gendhing Tayub Grobogan is a *gendhing* created by Grobogan artists. The development of the artist's creativity has made the *gendhing-gendhing* Tayub Grobogan more diverse. The genres include *Sega Pecel Gambrengan*, *Puwodadi Kuthaku*, *Daster Jingga*, *Bakul Sayur*, *Teklek-Teklek*, and *Nonton Tayub*. These *gendhing* are Grobogan's new creations of Tayub *gendhing* (traditional music and songs), so that in every Tayub performance the *gendhing-gendhing* presented are dominated by Grobogan's *gendhing* (Sumanto, 2020).

Tayub is a popular folk art in Grobogan Regency. Tayub art is also famous in Blora, Sragen, and Pati areas. Tayub Grobogan has the same performs structure as Tayub from other regions. The difference lies in the mention of names in the performing of the show. Tayub Grobogan performances must begin with a gamelan instrument played without vocals called *gêmbrul*³, and then continue with *gambyongan*.

Gêmbrul is a *bonangan*⁴ (traditional music in concert) which is also known as *giro gedhe*. *Gêmbrul* is the stage at the opening of the Tayub performance in the form of a *gendhing bonangan* performance. In Grobogan's Tayub performance,

¹ Term to refer to musical compositions in Javanese gamelan music.

² One of the Javanese arts in which there are dances performed by women and men accompanied by live music *gendhing*.

³ The first beating of a musical instrument on a *kenong* instrument or commonly called a *bonangan*.

⁴ Punch system on *bonang* (one of traditional Javanese music instruments).

gêmbrol is presented as a sign that the Tayub show is about to start (Sumanto, 2020). *Gambyongan* is the opening dance for the Grobogan Tayub performance after the *gêmbrol* show. *Gambyongan* is performed by all of *lèdhèk* Tayub except *mbok-mbokan*⁵.

The art world of Tayub and Karawitan musical arts in Grobogan Regency is no stranger to a group of *pesindhèn* (singers) such as Lasmi, Suliyem Gede, Suliyem Cilik, Kristin, Puryani, Sumini, and Karsiyem. They are the legendary *lèdhèk*⁶ Tayub of Grobogan Regency. One of the *pesindhèn* Tayub is considered able to sing *gendhing* well, and has a characteristic in singing *gendhing* Tayub is Lasmi.



Figure 1. Lasmi recording cassette cover
(Source: *kasetlalu.com*)

Lasmi is the legendary *lèdhèk* Tayub of Grobogan Regency which was famous in the 1980s. Lasmi has good ability in *nyindhèni* (singing) *gendhing* Tayub Grobogan. Lasmi is a *pesindhèn* (singer) Tayub who first introduced *gendhing* Tayub Grobogan, one of which is *gendhing Rondho Ngguguk*. *Gendhing Rondho Ngguguk* was very phenomenal and became a controversy among of Grobogan,

⁵ *Lèdhèk* senior (mom).

⁶ A term to refer to female dancers while singing in Javanese performance.

because it was banned by the Grobogan Regency Government in the part time. In fact, now the song has become a favorite song and is always played on Radio Purwodadi Mrapen because of the large number of requests for playing Lasmi's Tayub song.

Before the fame of *ledhèk Tayub* Giantini, Lasmi had become a Tayub icon in the 1980s in the Grobogan area by Tayub artists and fans (*pandhemen*). There is no equal skill in presenting *sindhènan*⁷ Tayub, both in terms of character and tone of voice. *Sindhènan* Lasmi style is considered good by the Grobogan community. Lasmi has characteristics that other *ledhèk* Tayub do not have. *Gendhing-gendhing* Tayub Grobogan have a strong inner bond with Lasmi's soul. In performing *sindhènan* (songs), Lasmi is able to present *gendhing* Tayub in totality (S. Widiastuti, 2019).

Lasmi is good at serving (performing) *gendhing klenengan* and Tayub. Lasmi's expertise in performing Tayub *gendhing* is applied to traditional work and new creations in the form of *campursari* and *dangdut* songs that are packaged into *gendhing* Tayub Grobogan style. Lasmi introduced Grobogan's *gendhing* Tayub, including *Sekarsari*, *Gendhing Blandong*, *Cak Bowo*, *Gemblakan*, *Walang Kekek*, and *Reogan*.

The value of a *gendhing* is in the ability of the *gendhing*'s creator, including in the performance of *sindhènan*. Grobogan's Tayub *gendhing-gendhing* have a special impression by *ledhèk* (singer) Tayub Lasmi. There are many special features in the performance of Lasmi-style *sindhènan*, such as the distinctive tone of voice, the *céngkok wiledan* in *prênès*⁸ style and singing the *sindhènan* spontaneously, unplanned about working on *parikan*⁹, *wangsalan*¹⁰, also *senggakan*¹¹.

Sindhènan Lasmi on *gendhing* Tayub become the perspective used by researchers in digging up information about working on *sindhènan* Lasmi in *gendhing*

⁷ Single vocal song sung by *sindhèn*.

⁸ Lively and nuanced teasing or flirty.

⁹ A sentence consisting of a phrase between the first end of the sentence and second phrases have the same sound.

¹⁰ A sentence consisting of two phrases in which it contains a riddle whose answer is in that sentence.

¹¹ Joint or single vowel by using a series of words (sometimes free without meaning) which serves to support the creation of a bustling atmosphere in the performance of *gendhing*.

Tayub Grobogan. Researchers are interested in working on Lasmi's *sindhènan* as the object of study in the study with the formulation of the problem, namely how is Lasmi's *sindhènan* style as a new creation form of Tayub Grobogan?

2. Literature Review

In karawitan art, the role of the artist is very important, because an artist is able to determine the quality of work, color and taste in a *gendhing*. Supanggah explained that artists play a role in the interpretation of the *gendhing*, as *ricikan* musicians, choosing *céngkok*¹², *tabuhan* patterns, and *wiledan céngkok* to create a *gendhing*. *Gendhing* is a generic term used to refer to Javanese musical compositions (karawitan). The types of *gendhing* are grouped into several types, including the *gendhing* of *pakurmatan*, church, *klenengan*¹³, *wayangan*, *ketoprak*, and *tayub* (Supanggah, 2002).

One of the artists in the world of karawitan is *pesindhèn*. *Pesindhèn* is one of the elements in karawitan art that can be specifically understood as a vocal presenter performed by women by singing texts (*tembang*) in the *gendhing* (Java traditional musical) performance. *Pesindhèn* are also called as *waranggana*, *swarawati*, *widuwati*, *pangelik*, and *lèdhèk* or *talèdhèk* (Darsono, 2008). In the performance of a *gendhing*, *pesindhèn* becomes an important part, tasked with processing and pouring elements of *cakepan* and *sindhènan* songs through musical language. Musically, *sindhèn*¹⁴ chose the role of front working (*garap ngajeng*) (Supanggah, 2002).

Gendhing is related to the aspects of creativity and the forming structure. This aspect of creativity comes from the artist that formed by supporting factors including internal and external factors. The creativity of musical artists in creating *gendhing* is closely related to the concept of *garap*.

Garap is a series of creative work from (a person or group) of composers in presenting a *gendhing* or karawitan composition to be able to produce

¹² *Céngkok* in *sindhènan* vocals is defined as the basic pattern of a song that has a single musical unity. *Céngkok* can also mean style and *gongan* (number of *gong* in one *gendhing*).

¹³ The name for an independent Javanese *gendhing* performance.

¹⁴ Female singer in Javanese musical performance.

a form (sound), with qualities or certain results in accordance with the intent, need or purpose of a work or musical/karawitan performance (Supanggah, 2007).

In karawitan artworks there are creative work elements consisting of materi garap, penggarap, sarana garap, perabot garap, penentu garap, pertimbangan garap (Supanggah, 2007). The creative work perabot garap contains a *céngkok* pattern. *Céngkok* or *sekaran* is abstract, neither heard nor manifested, while what is heard and manifest is *wiled*. *Wiled* is the embodiment of *céngkok* according to a certain individual version (Supanggah, 2007).

Garap¹⁵ can be different from one artist to another. Distinctive creative work of garap can produce a style that characterizes a particular artist.

Style is a typical or refinement that is characterized by physical characteristics, aesthetic (musical), and/or work system (garap) owned by or applicable to (or on the basis of initiative and/or creativity) certain individuals whose existence is recognized by and/or has the potential to influence other individuals, groups (society) or other areas (culture, music, arts) (Supanggah, 2002).

The style in Javanese karawitan art is more emphasized on ways of acting, doing musical work either individually or in groups, so that a distinctive color appears that is different from other individuals. Style is also personal, that is in the form of a person's behavior or actions that can characterize a personal figure so that it can be captured by others into something unique (Budiarti, 2006). Style is interpreted specifically by the *pengrawit* artists as a character in presenting a musical composition (*gendhing*), either as an actor in performing gamelan instruments (*ricikan*) or as a vocal presenter such as *lèdhèk* or *sindhèn*.

In Tayub traditional art, *lèdhèk* is another term for *pesindhèn* (singer). In general, *lèdhèk* Tayub has a beautiful face. Having a beautiful body is not enough for a *lèdhèk* Tayub, because she must have a voice that attracts the attention of the audience. *Lèdhèk* or *talèdhèk* in Javanese artist society is interpreted as a female dancer while singing (Widyastiningrum, 2012). A *lèdhèk* besides dancing also sings

¹⁵ Creative actions of artists to realize *gendhing* in a form of performance that can be enjoyed by the audience.

(*nembang*), sometimes the dance moves are very seductive, flirtatious, so that men want to be her partner in dancing (*ngibing*) (Poerwadarminta, 1939).

Nglèdhèki in *sindhènan* is the ability or way of a *sindhèn* in attracting the attention of her *pandhemen* (admirers) with the provision of her voice. Impressing can be achieved in several ways, one of which is processing *wiledan*¹⁶ according to the *gendhing* character of her playing. If the *gendhing* has a *prênès* musical feel, the singer (*pesindhèn*) must be able to adapt, if the sad *gendhing* appears, she has to be able to create the *sindhènan* vocals to give a sad impression, and so on. Therefore, fans (*pandhemen*) can be interested in their *sindhènan* vocals (Suraji, 2005).

Etymologically *sindhènan* comes from the origin of the word *sindhi* (Kawi) means *lagon*. The definition of *sindhèn* in society so far is a woman who presents songs in karawitan which are often called *waranggana*, *swarawati*, *seniwati*, some even call it *lèdhèk* or *talèdhèk* (Suyoto, 2016). *Sindhènan* in Javanese karawitan art is one of the factors that is quite important in the context of character building in a *gendhing*.

Sindhènan is one of the *ricikan* creative work which in it contains elements that must be processed and translated through musical language. These elements are text and song, the two elements when worked on cannot be separated from matters relating to technique, form of *gendhing*, and creative work on *ricikan* which are used as a reference for musical interpretation. So, *pesindhèn* (singer) in processing their *sindhènan* (songs) vocals are required to have individual creativity (Suraji, 2005).

The *sindhènan* performance is composed of the constituent elements contained in the text (*cakepan*) and the song. According to Suraji that in *sindhènan gendhing* Tayub, there are several elements of *sindhènan*, namely *wangsalan*, *isèn-isèn/abon-abon*, *parikan*, *senggakan*, *wiled*, *luk*¹⁷, *gregel* techniques that must be processed properly (Suraji, 2005). Each *sindhèn* has the freedom to interpret those elements of the *sindhènan*. Furthermore, from the work of interpretation, it produces a *sindhènan* vocal song.

¹⁶ The variations contained in *céngkok* function more as song decorations.

¹⁷ *Céngkok* system in Javanese songs.

As *ricikan garap* (creative work), *pesindhèn* has the ability that come from oneself. This ability is in the form of sound processing, which is then worked on to form basic *céngkok-céngkok*. This basic *céngkok* is used as the main basis for interpreting the *sindhènan* vocal song to the structure of *balungan gendhing* or other *ricikan* creative work (Suraji, 2005).

Céngkok in *sindhènan* vocals is defined as the basic pattern of a song that already has a musical unity. The manifest of the basic pattern of the song in the *sindhènan* vocals in the form of the composition of the tones is called by the *pesindhèn* as *céngkok sindhènan* (Suraji, 2005). The manifestation of *sindhènan* vocal *céngkok* can differ from one *pesindhèn* to another, this difference is called *wiled*. According to Gunawan Sri Hascaryo that *wiledan* is a technique as the development of certain *céngkok* with variations through one or several tones (Suraji, 2005). Variations in form can be in the manifest of adding a few notes to the basic *céngkok* or playing loud soft (dynamics) as well as applying pressure to certain notes. Each *sindhèn* has creativity in processing *gregel*, *luk*, *wiledan*, *céngkok-céngkok* which give their own characteristics.

The *sindhènan* technique can be viewed from several elements, including the placement of *wangsalan*, *isèn-isèn/abon-abon*, *parikan* and *senggakan*, *plesetan* techniques, *sèlèh* techniques, *wiled* techniques, *luk*, *gregel*, *lifting* techniques and *breathing* techniques. Many of these techniques contained in the *sindhènan* song then form the concepts that are used as role models in learning *sindhènan* vocals (Suraji, 2005). Gunawan Sri Hascaryo explains that *wiledan* is broken down into 4 types of *wiledan*, namely: *wiled dhadung pinutur*, *wiled lunging gadhung*, *wiled ngombak banyu*, and *wiled kodhokan* (Suyoto, 2016).

3. Method

The type of method used in this study is a qualitative research method with the subject of this research is Lasmi's biography. According to Koentjaraningrat that life history is a variety of individual experiences, in this connection the biography of the creator subject is being studied (Koentjaraningrat, 1981). Life history is a common

approach, used in various disciplines (Ratna, 2010).

The steps taken in this study went through 3 stages, namely: 1) data collection; 2) data analysis; and 3) presentation of data analysis (Ratna, 2010). The steps taken to obtain field data use four techniques, namely: a) literature study, b) observation, c) interviews, and d) document tracing (Ratna, 2010).

Observations were made on September 7, 2019 at the Wirosari Ex-Kawedanan Hall, Grobogan Regency where there was a typical 80s era Grobogan Tayub performance, Lasmi and friends. Observations were also made on December 28, 2020 in Kunden Village, Wirosari District, Grobogan Regency when Lasmi was performing *sindhènan gendhing-gendhing klenengan* and *gendhing* Tayub in the community, called *pe-ye* (*payu, laku*) means sold.

In-depth interviews were conducted mainly with Lasmi (60 years), a Tayub artist. In addition, additional interviews were also conducted with Sukiyem (80 years), biological mother of Lasmi, Rusman (70 years), Lasmi's vocal teacher, Ismi Hadi Pramono (69 years) her recording promoter, Paimin (63 years), Sumanto (65 years) Grobogan artist. Data analysis was carried out with the stages of data reduction, data verification and data triangulation, and drawing conclusion.

4. Discussion

4.1. *Sindhènan* Lasmi Style

In Tayub performances, Lasmi plays the role as *lèdhèk* or *pesindhèn*. In her *sindhènan* show, Lasmi plays a role in determining the *gendhing* performance, which is the selection of *sindhènan* techniques, *céngkok*, *wiledan*, and the performance of *cakepan*¹⁸ based on Lasmi's creativity. In performing *sindhènan*, Lasmi develops creativity in producing *céngkok sindhènan*, so that Lasmi has her own characteristics of *wiledan sindhènan*.

The applying of Lasmi's *sindhènan* in *gendhing klenengan*, traditional Tayub, and new creations has no difference in producing *wiledan*. The *céngkok sindhènan*

¹⁸ Term used to refer to text or poetry in Javanese karawitan.

used by Lasmi in *gendhing* Tayub can be used in *gendhing klenengan*.

Lasmi's ability to create *sindhènan* and *parikan* vocals is an emerging creativity, as a fulfillment of entertainment in Tayub performances. This is proven by Lasmi's works in the form of recordings of *gendhing-gendhing* Tayub Grobogan. Lasmi has her own style in creating her *sindhènan* vocals.

Lasmi as *lèdhèk* Tayub has a special style, namely Lasmi's style in producing/performing *sindhènan* vocals in a *gendhing*, and is related to how to express vocals. The sound character (voice color) of *céngkok*, *wiled* when performing *sindhènan* is related to Lasmi's creativity in producing *cakepan parikan*.

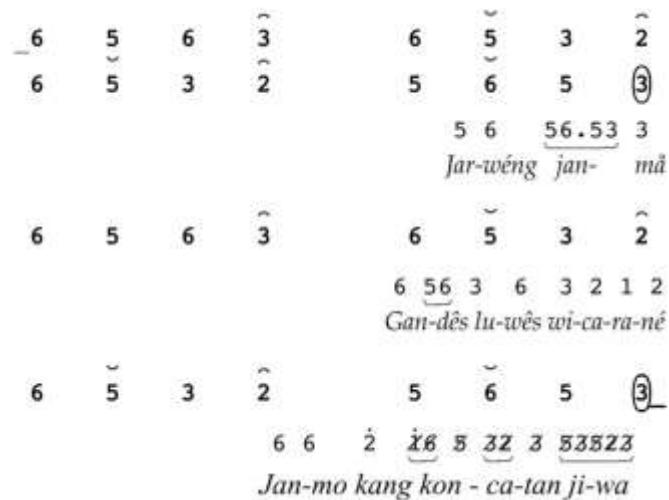
4.2. Lasmi's *Sindhènan* Elements

The elements of Lasmi-style *sindhènan* in Tayub Grobogan can be described including *wangsalan*, *abon-abon* or *isèn-isèn*, *senggakan*, and *parikan* with the following explanation.

a. *Wangsalan*

Wangsalan is a sentence consisting of two phrases, in which the sentence contains a puzzle, the answer is also contained in the sentence (Waridi, 2002:127-128). *Wangsalan* has the characteristic of expressing an idea, a veiled thought idea. *Wangsalan* does not show real intent and purpose. *Wangsalan* is divided into several types (Padmosoekotjo, 1953). *Wangsalan* used in *sindhènan* consists of 24 syllables, namely: 12 syllables at the beginning as a question, and the next 12 syllables as an answer.

The use of *wangsalan* in *gendhing* Tayub is quite diverse, meaning that a *lèdhèk* Tayub is free to use *wangsalan*. In performing the *gendhing* Tayub, Lasmi uses the *wangsalan* commonly used by *lèdhèk* Tayub, which is not classified based on the character of the *gendhing* showed, including *gendhing klenengan*, traditional Tayub and new creations. *Wangsalan* Lasmi has no specificity, which is in accordance with the knowledge possessed and is very limited. The following is an example of working on *wangsalan* of Lasmi's style in *gendhing Rondho Momong*.



Gendhing Rondho Momong is a *gendhing* that was introduced by Lasmi in the 80s. This *gendhing* is still famous in the Grobogan community until now. Looking at the comparison of this style, Lasmi's *sindhènan* style in the application of *gendhing Rondho Momong* stands out in the use of *wangsalan*. In the Lasmi-style *sindhènan*, the first one *gong* is filled with *wangsalan*, while the *Giantini* is filled with *parikan*.

Lasmi uses *wangsalan rangkep* (*double wangsalan*) in serving *sindhènan*. It is called *wangsalan rangkep* because the sentence consists of two phrases, the first phrase is in the form of a puzzle, while the second phrase contains of the answer to the first phrase. The implementation of Lasmi's *wangsalan* is less correct, because the *wangsalan* should have ended in a *sabetan gong gedhe*. *Wangsalan* Lasmi is not standard, that is, it does not use question-and-answer phrases. Lasmi realized this, because of her lack of knowledge.

b. Abon-abon / Isèn-Isèn¹⁹

Abon-abon is also called *isèn-isèn* which functions as a sweetener. *Abon-abon* or *isèn-isèn* is a form of text or non-standard *cakepan*. *Cakepan* has no meaningful relationship with the standard *cakepan* of *pesindhèn*, namely (*wangsalan*) (Padmosoekotjo, 1953) so that the position of *abon-abon* is only as *selingan* (joy insert). The use of *abon-abon* or *isèn-isèn* in *gendhing* Tayub is the same as

¹⁹ A form of a text that the function is for sweetener (decoration), has no relation with the main text (*sindhènan*).

sindhènan gendhing Surakarta, which is used as a decoration or sweetener. The following is an example of *abon-abon* Lasmi-style in the *gendhing Rondho Ngguguk*.

3 6 3 2̂ 2 2 2 23 6̂ 1 2 a-duh a-duh la-ra-ne	3 6 3 2̂ 3 5 2 1 6̂ 3 3 jam-bu wit-wi-ta-né	5 3 5 3̂ 5 3 5 2 6̂ 12 3 3 mè-sêm gu-yu ka-wi-ta-né	5 3 5 3̂ (3) 6̂ 12 3 3
5 6 1̂ 6̂ 3 5 3 2 6̂ ba-pak-ne dé-wé	5 6 1̂ 6̂ 6̂ 6̂ 6̂ 5 5 3 6̂ 5 3 2 2 Jarwadèn su arane ywang suk smā	5 3 6̂ 5̂ 6̂ 6̂ 6̂ 5 5 3 6̂ 5 3 2 2	3 6̂ 3̂ (2)

c. *Parikan*

Parikan is a sentence consisting of two phrases, where in the end of the first and second phrases having the same sound (Suraji, 2005). Most of *gendhing* Tayub Grobogan use *wangsalan* and *parikan*. *Gendhing* Tayub is considered alive for one reason because of the skill of a *lèdhèk* in performing *parikan* (Lasmi, 2020). *Parikan* is divided into two types, namely; short *parikan* and long *parikan*. The following is an example of applying *parikan* Lasmi style in *gendhing Rondho Momong*.

3 6 3 2̂ 2 2 2 23 6̂ 1 2 a-duh a-duh la-ra-ne	3 6 3 2̂ 3 5 2 1 6̂ 3 3 jam-bu wit-wi-ta-né	5 3 5 3̂ 5 3 5 2 6̂ 12 3 3 mè-sêm gu-yu ka-wi-ta-né	5 3 5 3̂ (3) 6̂ 12 3 3
5 6 1̂ 6̂ 3 5 3 2 6̂ ba-pak-ne dé-wé	5 6 1̂ 6̂ 6̂ 6̂ 6̂ 5 5 3 6̂ 5 3 2 2 Jarwadèn su arane ywang suk smā	5 3 6̂ 5̂ 6̂ 6̂ 6̂ 5 5 3 6̂ 5 3 2 2	3 6̂ 3̂ (2)

The characteristics of *parikan* are at the end using the beginning of the sound of *guru swara* (Subalidinata, 1994). Commonly called *purwokanthi guru swara*, meaning sentences with consecutive vowels. For example in long *parikan*, the rhyme in the first *gatra*²⁰ corresponds to the second *gatra*, the second *gatra* corresponds to the third *gatra*. Lasmi's proficiency in *parikan* is shown in the performing of *purwakanthi*.

²⁰ The smallest melody consisting of four beats.

The *purwokanthi* used by Lasmi is calculated based on the *guru swara*, namely consecutive vowels. Lasmi uses *parikan* in the Javanese *ngoko* with the theme of the reality of life. Lasmi performing *cakepan parikan* spontaneously based on events during the show. Lasmi adjusts *cakepan* based on mood. Most of the *cakepan* used by Lasmi as a form of expression of satire, advice, and love stories. Here's an example of *cakepan* with the theme of love in Lasmi style.

5 3 5 3	5 3 5 3
3 5 3 5 2 1 6 3	1 2 3 2 3 1 2 3
sun ré-wa-ngi ndhu-dhuk su-mur	mê-na-wa â-nâ sum-bê-ré
5 6 i 6	3 6 3 (2)
3 5 3 6 5 3 2 1 6	3 36 3 2 1 2 6 1 2
mbok me-nâ-wa da-di jo-dho-né	tak ré-wa-ngi to-to-han u-mur

From the *parikan* examples described above, there is a special type of *parikan*, that it is only used during certain events. The theme is an expression of appreciation. This *parikan* is a spontaneous *parikan* used by Lasmi. Lasmi uses this *parikan* as a form of appreciation to important community person/committee who have involved Lasmi in the event. The following is an example of a spontaneous appreciation *parikan*.

5 3 6 5	3 6 3 (2)
3 3 3 3 3 3 3 3 6 6 5	3 3 36 5 2 3 2 1 2
Rân-dhâ Ngguguk ning Pên-dha-pa Wirosa-ri	Pa-ling pé-nak mêlu Bu Tantri.

In this *parikan* explained Mrs. Tantri is a radio announcer of Grobogan Merapi FM. At the *Ndudhah Rondho Ngguguk* event at Pendhapa ex-Kawedanan Wirosari, Mrs. Tantri had an important role in the event and invited Lasmi as a *sindhèn*. As an expression of appreciation, Lasmi mentioned Mrs. Tantri's name in her *parikan*. Lasmi did the same thing when she received an invitation as a *lèdhèk* Tayub in other communities.

Lasmi's *parikan* are also as an inspiration for *lèdhèk-lèdhèk* Tayub in the present day. From Lasmi's *parikan* texts analysis, it can be concluded that Lasmi is a

creative *lèdhèk* Tayub in making *parikan*. Lasmi is known to have a witty, wise, romantic, assertive, and humorous nature. This is proven by the *parikan* that Lasmi have created.

d. *Senggakan*

Senggakan is a joint or single vowel using *cakepan parikan* or a series of words (contained without meaning) that gives the impression of being cheerful in the performance of a *gendhing* (Suraji, 2005). In the *gendhing* Tayub Grobogan, *senggakan* has a free form, which can be performed as needed. Another type of *senggakan* is in the form of *senggakan* without a song/free tone, *senggakan* using a song/certain text. Lasmi in presenting the *senggakan* in the *gendhing* Tayub is *gecul*, with a lilting voice that teases the Tayub audience. The following is an example of the Lasmi style *senggakan* found in the *gendhing Rondho Ngguguk* performance.

3 6 3 2̂	3 6̂ 3 2̂
2 2 2 6 2 2 3 2	5 2 5 2 2 3
a-duh a-duh ma-na ta-han	ā-nā rān-dhā nggu-guk

4.3. Lasmi's *Sindhènan* Techniques

The *wiledan* technique as a *céngkok* development is found in the Lasmi style, namely *wiled lunging gadung* and *wiled ngombak banyu*, with the following explanation.

a. *Wiled Lunging Gadung*

Wiled Lunging Gadung is a basic *céngkok* development by developing a tone with a trajectory of one or two notes above it (Suyoto, 2016). The following is an example of the application of Lasmi's *céngkok sindhènan* in *gendhing Puspawarna*.

No.	Céngkok Dasar (dalam Supadmi,1988:1)	Wiled Lunging Gadung Yang Dikembangkan Lasmi
1.	2 3 3̣2 3̣21 Na- dyan nâ- nâ	2 3 3̣2.532 3̣21 Na-dyan nâ- nâ
2.	2 3 1̣ . 2 1̣ 6̣ Was-téng sé- lá	2 3 532 1̣6̣ Was-téng sé- lá

Table number 1 in the left column is the basic *céngkok* of the Surakarta style, in the

right column is the *céngkok sindhènan sèlèh* y Lasmi style. Table number 2 in the left column is the basic *céngkok* of the Surakarta style, in the right column is the *céngkok sindhènan sèlèh* 1 Lasmi style.

b. *Wiled Ngombak Banyu*

Wiled Ngombak Banyu is a tone plays like the motion of a water wave. When applied in a tone arrangement, *wiled ngombak banyu* is using an up and down tone with a two-tone trajectory (Suyoto, 2016). The following is the *wiled ngombak banyu* Lasmi style in *gendhing Widosari* with the comparison of basic *céngkok*.

<i>Céngkok Dasar</i> (dalam Supadmi 1988:5)	<i>Wiledan Ngombak Banyu Yang</i> <i>Dikembangkan Lasmi</i>
6 ! 6 @ 6 3 z2x1c2 2 <i>Sa-tri-ya ing lé san pu rā</i>	@ # @ z!c@ 6 3 z2x3x2x1c2 g2 <i>sa-tri-ya ing lé-san pu- rā</i>

In the left column is a basic *céngkok* of *sindhènan* Surakarta-style. In the right-hand column is a *céngkok* of *sindhènan sèlèh* 2 Lasmi style in *gendhing Widosari laras*²¹ *slendro pathet manyura* which is processed into *wiledan ngombak banyu*.

4.4. The Concept of *Ngledhèki Lasmi*

Performing of artworks cannot be separated from the concept that forms the basis of the work. In connection with this, Ibrahim explained the meaning or the definition of the concept. Concept is abstract ideas that refer to either a class of phenomena or to certain aspects or characteristic that have in common with the phenomena (Ibrahim, 2003). A strong concept consists of elements that are quite adequate. For example, in a performance of *sindhènan* there are usually songs, *cakepan*, *luk*, *gregel*, *wiledan*, *céngkok*, *sèlèh*, and so on. One of the *sindhènan* concepts that has an important role in showing the characteristics of *tlèdhèk* Tayub is *nglèdhèki*. *Lèdhèk/talèdhèk* in Javanese is defined as teasing, alluring or *nglèdhèk* (Darsono, 2008).

²¹ (1) Tone, which is a sound that its frequency has been determined (*penunggul*, *gulu*, *dhadha*, *pelog lima*, *nem*, *barang*);
(2) Scales or scales/gamme, namely the arrangement of the tones in which the number and sequence of the intervals of the notes have been determined.



Figure 2. Lasmi is dancing (*nglèdhèki*) with audiences in Kunden Village
(Photo: Amalya Wijayanti, 2020)

Suraji explains that *nglèdhèki* in *sindhènan* can be interpreted to attract the attention of *pandhemen* (admirers). *Pesindhèn* can take one way to look attractive, namely managing the *wiledan* according to the character of the *gendhing* her singing. If the *gendhing* has a *prènès* musical taste, she must be able to adapt, on the contrary if the *gendhing* is sad, she must be able to manage the *sindhènan* vocals that seem sad, and so on (Suraji, 2005). Thus, what is meant by the concept of *nglèdhèki* is that a *pesindhèn* when singing (*nyindhèni*) *gendhing* through working instruments (*garap*) must be able to attract the attention of her audiences (Suraji, 2005).

The same thing is also explained by Widyastutiningrum that *nglèdhèki* comes from the root word *lèdhèk* which is another term to refer to *pesindhèn* (Widyastutiningrum, 2012). *Lèdhèk* or *talèdhèk*, in Javanese artist society is interpreted as a female dancer while singing. *Lèdhèk* has an important role in the show of a Tayub performance. *Nglèdhèki* is a method used by *pesindhèn* in demonstrating their abilities, including vocal managing/producing and gestures when performing *gendhing*.

Lasmi uses the concept of *nglèdhèki* in Tayub performances, as evidenced by the performance of the *gendhing* in a sitting position while dancing. The concept of *nglèdhèki* is also in the form of managing vocals according to the character of the

gendhing, including lilting sounds, *prênès*, and *gêcul* (funny). *Sindhènan* Lasmi has a concept that leads to an idea that does not have a clear structure, that is, it does not consider the whole concept of working on it, including creative work on *wangsalan* and *abon-abon*. Lasmi only pays attention to musical concepts, including the producing of *céngkok* and *wiledan*. Lasmi's *sindhènan nglèdhèki* is clearly visible when Lasmi *nyindhèni*²² in *gendhing klenengan*, because her *céngkok sindhènan* seems too exaggerated, unlike *waton sindhènan* (standard) in general.

The concept is related to the characteristics found in Lasmi. Her characteristic distinguishes Lasmi from other *lèdhèk* Tayub. Muriah Budiarti explains, characteristic or special characteristics are often likened to a sign or symbol to identify a particular object (Budiarti, 2006). Characteristics are drawn on Lasmi's personal objects, there are several specifics to identify the characteristics of Lasmi's *sindhènan* style.



Figure 3. *Sindhèn* Lasmi performance in Kunden Village, Grobogan Regency
(Photo: Amalya Wijayanti, 2020)

The characteristic of Lasmi's *céngkok* is *prênès*, which is a combination of the nature of *trègel*, *lènjèh*, and *lincah* (skillful). *Prênès* is a personal behavior characterized by speaking, preening, make upping, behavior tends to be excessive

²² Singing Javanese songs.

but has a good impression. Lasmi's *prênès* can be seen in her behavior and way of speaking. In the *céngkok sindhènan* performance, Lasmi tends to choose a convoluted tone, which is to manage one *céngkok* by adding tones to make it seem more interesting than the usual *céngkok*. This is related to the *sigrag* (cheerful) character of *gendhing tayub* Grobogan style.

Lasmi often performing *céngkok-céngkok sindhènan* with the repetition of *wangsalan* or the addition of *abon-abon* either at the beginning or the end of the *wangsalan* or even in both. Lasmi has a tendency to fill all arrays in the *sindhènan* performance, it can be seen when Lasmi performing the *sindhènan gendhing-gendhing klenengan* and *gendhing Tayub*. The following is an example of Lasmi *sindhènan* with *prênès* characters in *gendhing Widosari*.

• • 6̣ 1 6̣ 2̣ 1 Ra ma	2 3 2 1 6̣ 12̣ 3 3 3 3 2 2 1 3 53̣ 21̣ pa tut la mun li nu la-tan ing sa- sa - ma
3 2 1 6̣	3 5 3 ②
2 3 3213216̣ ya mas ya mas	6̣ ị 6̣ 2̣ ị 6̣ 3 2 1 3 2ị6̣ 3.2̣ gi-na sak- no kang mu-la mung ne-dya do- nga

In this example, the function and location of the *abon-abon* in the *sindhènan* Lasmi style *gendhing Rondho Momong* are not positioned only as decoration or filling.

3 2 3 6̣	3 2 3 6̣	5 6 7 6̣	5 6 7 6̣
7̣ 23̣ 2 3276̣	5 6 5.36̣ 6̣		
prạ-ta ru- nã	prạ-ta ru- nã		

However, in the *sindhènan gendhing Pacul Gowang* of Tayub Grobogan style, Lasmi functions more as part of the *céngkok* or the main song, namely as a substitute for *wangsalan*.

6	5	6	3̂	6	5̃	3	2̂
				3	23	2	6̣ 1 2
				Yo ba-pak yo ba-pak			
6	5̃	3	2̂	5	6̃	5	3̂
2	3	2	3	2	1	6̣ 1	2 2
An-déng an-déng nāng ngi-sor lam-bé mas				Jo di-pan-deng a-na sing ndu-we			

Lasmi is a *lèdhèk* Tayub who is good at creating *céngkok sindhènan*. The *céngkok sindhènan* used by Lasmi is different from other *lèdhèk*. It aims to get good appreciation from Tayub audiences. Lasmi does not realize that the *sindhènan* style used creates a special impression on listeners (Paimin, 2020).

From the results of observing some of Lasmi's audio and video recordings, both on cassette and on Youtube, it appears that Lasmi's *sindhènan* is able to create/present new *céngkok-céngkok* that are difficult to imitate. Lasmi in any *nyindhèni gendhing*, will exaggerate in processing *céngkok*. As stated by Sumanto that Lasmi is a *lèdhèk* Tayub who is able to process *céngkok sindhènan* well, he is able to produce a musical taste according to the *gendhing* she is singing (Sumanto, 2020). Below is an example of Lasmi's *sindhènan nglèdhèki* in *gendhing Rondho Momong laras slendro pathet manyura*.

Céngkok dasar sindhènan

6	5̃	3	2̂	5	6̃	5	3̂
				6	6	2̣	1̣2̣
				6	6	6̣1̣6̣	5̣.3̣
Kas-car-yan ang-gung ci- na- tur							

Céngkok Lasmi

6	5̃	3	2̂	5	6̃	5	3̂
				6	6	2̣	1̣2̣
				6	6	2̣	1̣2̣
Jan-mo kang kon- ca-tan ji- wa							

The *céngkok sindhènan* notation above shows the difference between the basic *céngkok sindhènan* and the Lasmi-style *céngkok sindhènan* in the *gendhing Rondho Momong* performance with the *laras slendro pathet manyura* in the *céngkok sèlèh 3*. The Lasmi-style *céngkok* uses a *sindhènan* plot that seems to exaggerate in managing the *céngkok*, namely by making *minir céngkok seleh* and creating unusual *wiledan* to attract the attention of audiences (*pandhemen*) Tayub. In the performance of *gendhing Rondho Momong*, Lasmi's goal to use *céngkok minir* is as a form of appreciation for the character of the *gendhing* which seems sad and emotional to the child. Lasmi confirmed this statement is true, that the *céngkok* depicted a sad expression (Lasmi, 2020).

4.5. Lasmi as the Identity of Tayub Grobogan

As time goes by, the creativity of the artists in Grobogan is increasing. This is proven by the increasing repertoire of Grobogan's Tayub songs (*gendhing-gendhing*). The *gendhing-gendhing* include *Nonton Tayub*, *Sega Tiwul*, *Pecel Gambrengan*, *Teklek-teklek*, *Swieke Purwodadi*, and *Purwodadi Kotaku*. *Nonton Tayub* are a new *gendhing* creation by Rangga PP Mientardjo (Paimin). *Gendhing Nonton Tayub* is often presented in Tayub performances in Grobogan. This *gendhing* becomes a mandatory *gendhing* presented in the Tayub Grobogan show. Among *lèdhèk* Tayub that presents *gendhing Nonton Tayub* (watching Tayub), Lasmi is a *lèdhèk* Tayub which has a distinctive style compared to others in performance. The following is a transcript of the *sindhènan gendhing Nonton Tayub* Lasmi style.

Buka : 3 3 . 3 5 6 ! . # . @ . ! . g6
 Umpak :
 || . . . 6 . 6 5 3 6 . 6 5 3 6 3 5 6 (1)
 . . . i . i 3 3 i . i 3 3 i 3 2 i (6)||
 3 3 3 3, 3 3 2 2 1 3 121 6
 Ri ris har dâ har da ning wong lu mak sâ nâ

Lagu :

. 6 5 6 3 5 6	. 1̇ . 6 . 5 . 3 . 5 . ⑥
. . . .	6 5 3 6 . 6̇1̇2̇ . 6 6̇ . 3 5 3 5 6 6
	<i>Nonton tayub wan ci su rup ka ton ka ton gu yup</i>
. 1̇ . 6	. 5 . 3 . 5 . 3 . 2 . ①
. . . .	. 6̇1̇2̇ . 6 6̇3̇ . 3 3̇ . 3̇ 3̇6̇ . 2̇ 3̇ . 6̇ 1̇
	<i>Prâ su trêś nâ pâ dhâ ngi bêng njaluk gênding</i>
. 2 . 1	. 3 . 2 . 6 . 5 . 3 . ②
. . . .	1̇ 2̇ 2̇3̇ 2̇ . 6 6̇ 5 6̇ . 6̇ 3̇ 2̇1̇ ②
	<i>Jê jo gê tan si neng ga kan nut wi râ mâ</i>
. 6 . 1	. 2 . 3 . 5 . 3 . 2 . ①
. . . .	6̇1̇2̇ 3̇ 3̇ . . . 5̇ 6̇ . 5̇3̇3̇ . 2̇2̇1̇
	<i>Kê-nâ ngi-bêng o ra pa rêng nyan ding</i>
. 2 . 1	. 3 . 2 . 6 . 5 . 3 . ②
. . . .	. 6̇1̇ 2̇3̇ 2̇ . 6 6̇ . 6̇5̇ . 3̇2̇ . 1̇ 2̇
	<i>Mé gal mé gol u gâ o-ra pa rêng nyéng gol</i>
. 6 . 1	. 2 . 3 . 5 . 3 . 5 . ⑥
. . . .	. 6̇1̇2̇ . 6 6̇3̇ . 2̇3̇2̇3̇2̇3̇2̇3̇ . 3̇5̇ . 6̇ 6̇
	<i>Yo di go yang (goyang 3x) ka bêh nya wang</i>
. 1̇ . 3	. 5 . 6 . 3 . 5 . 6 . ①
. . . 6	. 6 6̇ 3̇ 6̇ . 6̇ 5̇ . 3̇ 6̇ . 1̇2̇1̇ . 1̇1̇
<i>Di</i>	<i>go yang go yang go yang ngi bing pi ngin nyan ding</i>
. 3 . 1̇	. 3 . 1̇ . 3 . 1̇ . 3 . ②
. . . 1̇	. 1̇ 3̇ 3̇ 1̇ . 6̇ 5̇ 6̇ 6̇ . 6̇1̇6̇1̇ 2̇
<i>Di</i>	<i>go yang go yang go yang mé gol pi ngin nyéng gol</i>
. 3 . 6	. 3 . 6 . 3 . 6 . 1̇ . ②
. . . 6	. 6̇5̇ 3̇ 6̇ . 6̇6̇ . 6̇6̇ . 1̇6̇ 1̇ 2̇3̇ 2̇
<i>Di</i>	<i>go yang go yang go yang mu sêr ka bêh klê ngêr</i>
. 6 . 5	. 6 . 3 . 2 . 1̇ . 2̇ . ⑥
. . . 6	. 6̇5̇ 3̇ 3̇ . 3̇ 5̇ 3̇ 2̇ . 3̇ 2̇ 1̇6̇ 6̇
<i>Nyâ</i>	<i>ta sa yêk ti bêk san ta yub Pur-wo-da-di</i>

Based on the results of the *gendhing* Tayub transcript above, it can be explained as follows, the *sindhènan gendhing* Tayub Lasmi performance presents any variations of *céngkok* in each *gendhing*, so that it doesn't seem repeated. A creativity grows apart from being driven by individual will, there are several supporting external factors. Lasmi as the main actor in producing/managing *gendhing* Tayub, in this case, finally gave rise to her own style with various *parikan* and *céngkok sindhènan* characteristics. Creativity in the person dimension is an effort to identify creativity that focuses on creative individuals (Trisnawan & Rokhim, 2021). Lasmi's *céngkok sindhènan* are rarely imitated by the next generation of *lèdhèk-lèdhèk* due to the difficulty of her *céngkok* (Paimin, 2020).



Figure 4. Table of contents of *sindhènan* Lasmi's book
(Photo: Amalya Wijayanti, 2020)

Lasmi does not have the capital of knowledge academically. However, specifically by her natural upbringing and profession as a *lèdhèk*. Lasmi is able to process a *gendhing* Tayub to be more different. It is often said that Lasmi, a *lèdhèk*, has her own style in presenting *gendhing-gendhing* Tayub (Tayub songs).

5. Conclusion

Lasmi is a natural or self-taught *lèdhèk* Tayub who did not attend formal schooling. Lasmi comes from a simple family. Lasmi finally succeeded in showing her ability in the arts as a well-known *pesindhèn* and *lèdhèk* Tayub. Lasmi has

proven this ability with her achievements, awards and artistic experience.

Lasmi's creativity was created due to supporting factors, either directly or indirectly. Working on *sindhènan* Lasmi style has a fairly clear characteristic in *parikan* style, having funny or witty characters with the theme of reality that occurs in everyday life or stage events. Lasmi's characteristic is in presenting *céngkok* *sindhènan* with a *prènès* character. The *sigrak* and *gumyak*-style *gendhing* Tayub character of Grobogan combined with Lasmi's *sindhènan* style which has a *prènès* character in presenting *céngkok*, makes Lasmi's character as *lèdhèk* Tayub even stronger. Lasmi is able to present a variety of *céngkok* *sindhènan* in every song (*gendhing*) that is presented. Her *nglèdhèki* *sindhènan* is able to attract fans (*pandhemen*) Tayub in Grobogan. So that it can become an icon of Grobogan's *lèdhèk* Tayub.

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ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Wijayanti, Amalya & Sugiyanto, Danis. (2022). Lasmi's Style of Sindhenan Gendhing Tayub. *ARTISTIC : International Journal of Creation and Innovation*, 3(1), 1-24