



The Concept of *Nyarira Lagu* in *Jineman Maduswara*, A New *Sindhenan* Tradition Composed by Peni Candra Rini

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Received 20 June 2022; accepted 23 June 2022; published 29 July 2022

ABSTRACT

"Maduswara" is a new musical work whose creation is based on memoirs, or the journey of Peni Candra Rini's in interpreting the sounds she has encountered. The memoir in question is the composer's memory from childhood when he first knew the *tembang macapat*, which was later termed as *wiji tembang*. The song continues to develop into a sound journey when the artist grows up, enters a formal *karawitan* school, and becomes a *tembang* lecturer in the musical department at the Indonesian Institute of the Arts Surakarta. The method of creation used is through several stages inspired by the composer's personal process, namely (1) reflection, (2) dialectics, (3) giving the tone of expression, (4) determining the form, (5) determining the medium, (6) compiling compositional musical notation, (7) transmedium, (8) practice, (9) improvisation. These steps of creation finally found a concept of *nyarira lagu* which was built on 5 indicators, namely; (1) language, (2) voice, (3) expression, (4) spirituality, and (5) improvisation.

KEYWORDS

Maduswara,
memoirs, Nyarira
Lagu

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1. Introduction

Jineman Maduswara in *pelog pathet nem* is a work based on a long contemplation of the existence of *juru tembang*, female vocalists, *pesindhen* who live and support the Javanese art world. The contemplation is not only based on the existence of *pesindhen* now, but the contemplation carried out is more on the figure of the *pesindhen* with all the soul experiences that are passed during the *pesindhen*. The soul experience in question is the existence of a *pesindhen* with all the moral burden, as a woman who also conveys the values of life, not just as a singer of songs as is widely known by the wider community today.

Sinden is an important part of Javanese *karawitan* concerts, both in solo *karawitan* concerts (*klenengan*) and *karawitan* in its function as supporting *pakeliran*. The role of the *sinden* is considered quite important in shaping the character of the *gendhing*, and determining the flavor of a *gendhing*. Likewise, in *pakeliran* *karawitan*, the position of *pesindhen* serves as a determinant of the flavor built by the puppeteer in building the atmosphere of the scene (Suraji 2005, 1).

According to Zoet Moelder in Javanese *bausastra*, *sinden* comes from the word *pasindhiyan*, which is rooted in the word *sindhiyan* or satire, in other words, *pesindhen* or *pasindhiyan* are people who convey the values of life through satire contained in their vocal verses (Zoetmoelder 1995, 1094). Another name for *pesindhen* is *juru tembang*, referring to the word *kembang* or flower in Indonesian, this is due to the function of *pesindhen* as flowers or ornaments. While the term *juru kawi*, because *pesindhen* is very close to the *kawi* language, because the verses that are sung are verses sourced from ancient fibers in *kawi* (Sukesi 2018, 2).

Looking at the definition of *sinden* etymologically, has led to the understanding that *sinden* is not just a profession with a beautiful body and frenetic on stage, but more than that, a *sinden* is essentially a person who has a dual role in the life of art, both as an ornamental that determines aesthetic feelings, as well as a teacher who teaches ethical values and morality in Javanese cultural life.



The development of the *sinden* world is rapidly accelerating, following the flow of the development of an increasingly advanced and instantaneous era. This instantaneous tendency is partly due to the existence of increasingly sophisticated technology. Nowadays, people can bring everything they want just by facing the device in their hands, paying all kinds of bills, shopping for basic necessities only with the help of android phones and internet networks. This makes the tendency of consumptive life even greater. The ease of access to life makes people reluctant with something long-winded, so that contemplative arts such as klenengan performances, and classical shadow puppets become quiet audiences. This also has an impact on the lives of *sinden* now.

The changing tastes of society, the declining level of appreciation for contemplative works of art have a big impact on the existence of *pesindhen*, both the impact that is present in the community of connoisseurs, as well as the impact felt by the *pesindhen* themselves. Today's karawitan society has been accustomed to the phenomenon of hanging *rebab*, which is a phenomenon that is often found in the coastal areas of Java island which is far from the palace. The phenomenon of hanging *rebab* is a phenomenon where people who enjoy karawitan concerts ask for loud music, songs that have a fast tempo as an accompaniment to dance when the audience is drunk due to the influence of liquor, *rebab* as a *pemurba* song or a subtle leader began to be eliminated. It seems to reflect the taste of the people who no longer have interest in the presentation of subtle *gendings*, which prioritize a sense of *semeleh* in its presentation. This tendency has made the generation of artists born in the 90s rarely touched the classical form of karawitan, as a result, there is a stuttering in ability, the current generation of artists feel that they do not need the classical vocabulary because they rarely need it at this time.

Renewal discourses are also carried out by many initiators of karawitan art today, the implementation of renewal carried out one of which is the birth of campursari music, which is an effort to transfer karawitan music in the medium of electric keyboards. In campursari music, karawitan becomes very practical to pack, easy to carry around, and at the same time very cheap in terms of income. Campursari was once triumphant in the 90s to 2000s, pioneered by Manthous through CSGK (Campur Sari Gunung Kidul), many commercial recordings were born and sold out, but new uncertainties and problems were also born, campursari as an electronic product in fact failed to represent conventional gamelan tunes, from campursari in the end a generation of campursari *sinden* was born, who in fact had below average abilities because the sound produced was discordant tones, not *pleng* in the rules of Javanese gamelan tuning. Therefore, *sinden* with campursari voices and *cengkok* receive less attention in art schools, and this is something that must be seriously improved.

Another trend experienced by the *pesindhen* as a result of the instant tastes of society in addition to the decline in the ability of *pesindhen* to explore the *sindhenan* vocabulary is in terms of ethical values.

The development of social media has made it easier for *pesindhen* to access for self-actualization, fans can access the lives of their idol *pesindhen* through Facebook, Twitter, Instagram, YouTube and other social media pages. Likewise, *pesindhen* will easily take advantage of this media as a means of self-promotion, so that sometimes what is often uploaded on social media pages is the prestigious side of life, often even things that provoke the desire for visual exploitation alone, not achievements or abilities that are positive. Today's *Sinden* has become a celebrity who is adored for her beauty and ability to dance on stage, with make-up and frenetic lights, without realizing her position as a *pasindhiyan* or conveying the value of life through satire.

The above phenomenon is a small part of the anxiety felt by Peni, who is also a child born by karawitan and the world of *pesindhen* as well as a *tembang* lecturer in the Karawitan department of ISI Surakarta. Departing from this phenomenon, Peni conducted a long contemplation, through experiences encountered since Peni was in the first grade of elementary school, the beginning of knowing the song on the coast of Brumbun Tulungagung, East Java, where Peni was born. From the seed of love for the song, in the end, it led Peni to become a champion in various macapat and *sindhenan* competitions on a national scale. This achievement continued to increase until Peni became a professional *sinden* who traveled from one stage to another from 2000-2006.



The seed of the song that was planted in the end also became the basis for the next sound adventure, when Peni tried to tread the tone in a new world as a music composer.

The world of composers provides new pleasures for Peni, these pleasures are the opportunity to explore broader sounds, create freer tones, convey values expressively through self-written poems, create an independent performance stage, find her identity as a female vocalist, who lives and breathes through sound, even in silence. From the seed of tembang, the composer has had the opportunity to collaborate with international caliber artists, including Waluya Sastro Sukarno, Gondrong Gunarto, I Wayan Sadra, AL Suwardi, Rahayu Supanggah, I Wayan Sadra, Sawung Jabo, Garin Nugroho Riyanto, Sardono W kusuma, Mike Del Ferro, Olaf Keus, Yuval Avital, Aga Umja - UK, Mohammad Sharul Mohamad, Rianto, Restu Imansari, Didik Nini Thowok, Dibal Ranuh, Jasmine Okubo, Idud Sentana Art, Wildan Noumeiru, Abdi Karya, Øivind Klungseth Zahlsen, Katsura Kan, Noriko Omura, Aki Bando, Kiyoko Yamamoto, Elena Moon Park, Ali Tekbas, Eva Salina, Mehdi Nassouli, Ben Townsend, Zafer Tawil, Alexia Webster, Kyla-Rose Smith, Christopher Marianetti, Jeremy Thal, Gideon Crevoshay, Asma Ghanem, Ezra Tenenbaum, Christopher Botta, Ashley Tata, Eamonn Farrell, Maxwell Bowman, Guh S Mana, Philip Graulty, Rodrigo Parejo, Blessing Chimanga, Neil Chua, Andy McGraw, Anna Robert G & Elizabeth Prielle, Kroncong Rumpit Virginia, Danis Sugianto, Gusti Sudharta, Kavitha Krishnan, Kailin Yong, Subastian Tan, Shahrin Johry, Esme Boyce, Bernice Lee, Eva tey, Danang Pamungkas, Neil Chua, Nur Hidayat, Ucok Dungkon Hutabarat, Kyungso Park, Young Yorn, Ng Chor Guan, Wu Siou Ming, Zachary Chan, Rosemainy, Gilles Saisi, Jen Shyu, Ade Suharto, Idud Sentana Art, Meredith Monk, Suzanne Teng, Roman Stolyar, Kit Young, Albert Zimedza, Dwiki Dharmawan, Kamal Musallam, Asaf Sirkis, Adi Dharmawan, Ade Rudiana, Agam Hamsah. Jarad Powel, Jessika Kenney, Djaduk Ferianto, Ronnarong Khampha, Eko Supriyanto, Miroto, Boby Budi Santosa, Dedek Wahyudi, Mugiono Kasido, Midiyanto, Barry Drummond, Pandji Vasco Da Gama, Setyawan Jayantoro, Enno Sulistyorini, Plenthe Percussion, Fay Ehsan, Prisha Subastian, Leslie K Gray, Mindy Johnson, Chris Miller, Philip Grauthy, Jacob Garchik and even the legendary string quartet, Kronos Quartet, which often receives Grammy Awards, the world's most prestigious award in the music industry.

Recognition in the field of music, in addition to being obtained through performances as well as processes, both independent and collaborative, led Peni to a truly magnificent music stage, not only as a pesindhen under the shadow of a dalang, but appearing as herself, until in 2016 succeeded as an icon for an international performing arts festival, SIPA (Solo International Performing Art).

Peni realizes that the seeds of tembang that have been planted are deeply rooted, so that no matter how far the wanderings and the results of the sounds found, all cannot be separated from tembang and sindhenan. This is in accordance with the basic human instinct, which always has the desire to return to its origins, to return to itself from a long adventure of life.

2. Creation Method

Jineman Maduswara is one of the works created, to review the lives of the current *sinden*, departing from all the phenomena that occur in the world of *sindhenan* now. Maduswara is a reflective work of art, dedicated to the world of *sindhenan*. This can be seen from the word choice, Maduswara, which means a singer or a woman with a sweet voice. In other words, Maduswara is filled with feminism, even from the beginning of its creation.

The creation of Maduswara's traditional music composition is based on the contemplation of the composer in appreciating the world of *sinden* more deeply, along with everything that surrounds it.

In composing a new work of traditional music, it is necessary to reflect deeply on the existence of the composer. The existence in question is a memoir of the artist's journey, which will determine the characteristics of the music to be created. The steps of creation are as follows.

2.1. Self-Reflection



Reflection means the reflection or resolution of a problem obtained from outside oneself (KBBI online/Reflexion). Before creating a work of art, the composer first looks at the phenomena that occur regarding something related to the work being composed.

2.2. Dialectic/Poetry Writing

Maduswara
Tembang iku mitra setya
Mitra tumrap ing lelampah panjang
Pangliling pangling saking pepangling
Pangling eling saking pepangling
Saben swara mawa rasa,
Maduswara among rasa njaga raga
Panyendhu panganggit,
Panganggit anggit lagu
Panyendhu panganggit lagu anggit lagu
Saben gatra mawa jiwa
Saben swara mawa rasa
Saben gatra mawa jiwa
Paes geguritan sendhu”.
(Maduswara, Peni Candra Rini, 2019)

(Maduswara (the singer), the song is a loyal friend, a companion for a long journey, so that you look back, what you momentarily forgot yesterday. That you may remember, and be remembered. For each sound is the essence of feeling. oh Maduswara, how you are the guardian of feeling, with all your body and soul. You are touched and then you give birth to each soulful stanza, each sound is contemplation. And from each stanza that soul, is the adornment for the poetry of longing).

2.3. Gives a Revealing Tone

The next process after composing the poem is to compose the vocal notation, from poem to *tembang*. Composing the notation in question does not merely provide notation but considers the phrases contained in the poem. Composing this vocal notation by considering the nuances of feeling that will be achieved. So that between poetry and tone can be a unity. The process of preparing this vocal notation also goes through many considerations, including the process of listening repeatedly, so that the accuracy of taste can be achieved in accordance with what is needed. The vocal notations that are arranged are as follows.

i 56.53.,56i 2.1232i.2i,65,3235 (5)

Ma – du – swa – ra

. . 6 5 . 32 13 3 . . 6 i . 12 i 6

Tem-bang I – ku mi – tra se – tya



. . 6 5 .6 2 12 6 . . 12 3 .2 3 56 62

Mi – tra tu-mrap ing le – lampah panjang

In this section, the atmosphere of affection is expressed with the advice that for pesindhen, tembang is a loyal friend, a friend who can be a place to express all the emotions of the soul in facing a long life. Therefore, the selection of tones tends to be gentle and flowing, as well as the depiction of gentle and affectionate speech in its expression.

3 2i.23 i.32i65.32.356 6

Pa – ngli – ling pa

This section is an invitation to remember about the song which is a reminder or storage of all memories and life's journey, hence the tone with a long high note, because *pangiling* comes from the root word eling which means remember. Remembering everything that has gone before as a long memory.

. . 23 1 . 65 61 1 . 21 21 6 . 12 56 1

Nge-ling saking pepangling pangeling eling sakingpepangling

. . 3 5 . 56 12 3 . . 3 12 . 12 62 2

Sa – ben swa – ra ma – wa ra – sa

.6 5 6 2 .6 5 .6 2 6 1223 3

Madu swara among rasa ja- ga ra – ga

The atmosphere of love is still prominent in this section, as a continuation of the invitation described in the previous high and long tone. The *ulihan* sentence in this section ends with a seleh tone, in the phrase *maduswara among rasa jaga raga*.

2 12.1 6, 1 2 3, 1 2 3 2 3, 5 6.71

Pa – nyen – dhu pangang-git pangang-git anggit la- gu

i 2 i 3 2 12 6 5 3 5 56 62

Panyendu pa-nganggit la-gu anggit la – gu

. . . .6 54 54 21 26 45 65 46 5

Saben gatra mawa jiwa Saben swara mawa rasa

. . . .6 54 54 21 2 1 6 . .6 12 3 1216



Saben gatra mawa jiwa pa – es ge-gu-ri-tan sendhu

At the end of the poem "Maduswara" contains the conclusions obtained, therefore the tones presented are more repetitions of the previous tone, and finally the tone ends with a sense of great harmony in the *pathet nem* tone area used for the big conclusion phrase in this poem, namely; *paes geguritan sendhu*.

2.4. Determining the Medium of the Work

Maduswara is a vocal composition in the form of *jineman*. The choice of *jineman* form is because the composer feels that this work is a musical composition that emphasizes a single vocal. In addition, it also departs from the term *jineman* itself which means bed (Poerwadarminta/*Jineman*). The composition of "Maduswara" is a musical composition that conveys good advice for the generation of *pesindhen* as a result of the composer's contemplation conveyed to the listener. The notation of the *jineman* form "Maduswara" is as follows.

"Maduswara" Jineman Laras Pelog Pathet Nem

Part A

Vocal :	i	56.53.,56i	2̣.1̣2̣3̣2̣1̣.2̣1̣,65,3235	5
	Ma –	du –	swa –	ra
Bal :	.	6	.	5
	.	2	.	3
	.	6	.	1
	.	2	.	6
Voc :	.	6	5	.
	.	32	13	3
	.	.	6	i
	.	12	i	6
	Tem –	bang	I –	ku
	mi –	tra	se –	tya
Bal :	.	.	2	.
	.	1	.	6
	.	3	.	5
	.	3	.	2
Voc :	.	6	5	.
	.	6	2	.
	.	12	6	.
	.	12	3	.
	.	2	3	.
	.	56	62	.
	Mi –	tra	tumrap	ing le –
				lampah panjang

Part B

Vocal :	3	2̣1̣.2̣3̣	1̣.3̣2̣1̣65.32.356	6
	Pa –	ngli –	ling	pa
Bal :	.	.	1	.
	.	2	.	1
	.	2	.	6
	.	2	.	1
Voc :	.	23	1	.
	.	65	61	1
	.	21	21	6
	.	12	56	1
	Ngeling	saking pepangling	pangeling eling	sakingpepangling



Bal : . 3 . 5 . 2 . 3̇ . . . 1 . 3 . ②

Voc : . . 3 5 . 5̄6̄ 1̄2̄ 3 . . 3 1̄2̄ . 1̄2̄ 6̄2̄ 2

Sa – ben swa – ra ma – wa ra – sa

Bal : . 6 2 . 6 1 2 3̇

Voc : . 6̄ 5̄6̄ 2 . 6̄ 5̄6̄ 2̄6̄ 1̄2̄2̄3̄ 3

Maduswara among rasa jaga ra-ga

Part C

Voc : 2 1̄2̄.1̄ 6̄, 1 2 3, 1 2 3 2 3, 5 6̄.7̄1̄

Pa – nyen – dhu pangang-git panganggit anggit la- gu

Bal : . 1̇ . 6̇ . 5 3 2̇

(Senggak hanya dlm ir. rangkep) 1̇ 2̇ 1̇ 3̇ 2̇ 1̇2̇ 6 5 3 5 5̄6̄ 6̄2̄

Panyendu pa-nganggit la-gu anggit la – gu

Bal : . 6 . 4 . 1 . 2 . 6 . 4 . 6 . 5̇

Voc : . . . 6̄ 5̄4̄ 5̄4̄ 2̄1̄ 2 . . . 6̄ 4̄5̄ 6̄5̄ 4̄6̄ 5

Saben gatra mawa jiwa Saben swara mawa rasa

Bal : . 6 . 4 . 1 . 2̇ . 6 . 2 . 1 . ⑥

Voc : . . . 6̄ 5̄4̄ 5̄4̄ 2̄1̄ 2 1 6̄ . 6̄ 1̄2̄3̄ 1̄2̄1̄6̄

Saben gatra mawa jiwa pa – es ge-gu-ri-tan sendhu

Part D

Voc : 1̇ 2̇ 1̇ 3̇ 2̇ 1̇2̇ 6 5 3 5 5̄6̄ 6̄2̄

Pa-nye-ndu pa-ngang- git la-gu anggit la - gu



Bal :.	$\hat{6}$	.	$\times 4$	.	$\hat{1}$	.	$\hat{2}$	.	$\hat{6}$	.	$\times 4$	.	$\hat{6}$	.	$\hat{5}$
Voc :.	.	5	6	5	4	1	2	.	.	5	6	5	4	6	5
Ga- tra ma- wa ji- wa Swa-ra ma wa ra- sa															
Bal :.	$\hat{6}$	.	$\times 4$	.	$\hat{1}$	.	$\hat{2}$	.	$\hat{6}$	.	$\times 2$	.	$\hat{1}$	.	$\hat{6}$
Voc :.	.	5	6	5	4	1	2	.	.	2	1	3	2	1	6
Ga- tra ma- wa ji- wa Ge- gu- ri-tan sendhu															

Remarks

- Bal = *Balungan*
- Voc = *Vocal*
- Sengak part C in *Rangkep* rhythm

. . $\dot{2}$ 6 $\dot{2}$ $\dot{1}$. . 6 $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}\dot{1}$ 6
Tem-bang i- ku pan-yen-du pa - ngang-git la-gu

- Part D (*garap srepeg*) is only performed in dadi rhythm.
- The "Garap irama Wiled" way of performing (Part A, Part B, Part C, Part D)
- "Garap irama Rangkep" (Part A, Part B, Part C)

3. Results and Discussion

Nyarira lagu comes from two words, consisting of *sarira* and *lagu*. The base word *sarira* gets the hanuswara prefix "ny" to become *nyarira*. In Javanese, *sarira* is the body, *lagu* is a sound, or a sound that has a tone. Conceptually, *nyarira lagu* is the ability to represent a song and express it in a total expression. The total expression in question is the unity between tone, verse and sound, as well as body expression in performing the work.

As a gamelan composition, Maduswara places the concept of *nyarira lagu* as an important indicator in its performance. The concept is built through a dialectic within the self, as well as extracting from the memory of the journey that has been done. As stated above, *nyarira* is a union between art and expression, meaning that it can unite the elements of vocal work, namely poetry, song and expression. In detail, the five elements are (1) Language, (2) Voice, (3) Expression, (4) Spirituality (5) Improvisation.

3.1. Language, Aesthetics of Sound

According to Dharsono, aesthetics is broadly defined as the view of the Greeks with figures such as Plato and Aristotle who thought that character, customs, and habits were beautiful things. The idea of the beautiful will usually appear in the beauty that is in contact with the senses or referred to as symmetry. In a limited sense, beauty is only focused on objects that are absorbed through vision, namely in the form of shapes and colors. Another view is that beauty is defined as pure aesthetics that seeks to express the aesthetic experience of a person in relation to everything that is absorbed (Dharsono, 2007).

Meanwhile, the aesthetics of sound, according to Hasanudin in Widhiastuti, (2009: 9) says that aesthetics in rhyme is divided into two, namely sound aesthetics and language aesthetics. Sound aesthetics is a beauty that can evoke imagination, give suggestions, create poetry and can grasp the



atmosphere. Sound aesthetics is divided into: rhyme, euphony, kakophony, alliteration, assonance, anaphora, epiphora, and onomatopoeia. Meanwhile, the aesthetics of language is a beauty of language resulting from the crystallization of experiences, feelings and thoughts that are fused with obsession. To evoke the crystallization of experience that has been percolating requires a certain language which is the language of choice. Language aesthetics is divided into: figurative language, rhetorical language, linguistic elements, word choice (diction), and language style.

Based on the definitions put forward by several experts above, the composer can conclude that beauty (aesthetics) is a branch of philosophy that deals with beautiful phenomena in nature, art, and things that can be absorbed by the five senses, and it can also be concluded, as is the case with *Jineman Maduswara*, that a literary work can be said to contain aesthetics if:

1. There is repetition of sounds, including vowels, consonants, consonant sounds, liquid consonants, and nasal consonants in the lines.
2. There is succession in the sounds, the successive sounds will produce a regular blend of sounds like music.
3. Contains repetition of phonemes, syllables, words, phrases, both within the same array and between arrays.
4. There is word shortening, word cutting, the use of affixes, the removal of affixes, the use of reduplication, as well as the storage of syntactic structures for certain reasons.
5. The words used reflect the author's creativity in suppressing meaning, creating sounds, and containing local wisdom.

3.2. Voice

To achieve *nyarira lagu* in this artwork, one of the most decisive mediums is sound. As stated above, that *nyarira lagu* is the unity of aesthetic feeling, between song and self-expression, therefore the vocal expression can be expressed freely, artificially, or the vocalist is allowed to construct the sound, according to the needs of the atmosphere.

This indicator also refers to the *sindhen's* ability and mastery of the tuning and sound. To achieve a *nyarira lagu*, *pesindhen* must have complete vocal ability and mastery of the scale, by no longer experiencing *blero* or *fals* in every pronunciation of the desired scale. All framed in the *slendro pelog* tone system or others, so that the composer found two vocal playing techniques named as *Jiwaswara* which is a memoir of sound that is not bound by standard tones, not necessarily using falsetto techniques itself, or the use of deep voices as is commonly done in conventional *sindhenan-sindhenan*, but also uses more expressive sounds, such as sighs, to express feelings of spoilage, lullabies, to express feelings of love and lust, even shouting to express feelings of anger, and sobbing to express sadness, crying, and languishing as referred to as the *Jiwaswara* technique.

Then the second voicing technique is the *Mancalaswara* Technique, which is a voicing technique that is able to switch tones, tunings, pathetics, tonal and atonal in vocal voices that express the atmosphere without being framed by verses and standard tones quickly. *Mancalaswara* can be in the form of shouted expressions, or sighs.

3.3. Expressions

Expression, is something that is released by the artist, in releasing emotional reactions that occur directly (Sunardi, 2010: 181). In this case, expression is highly dependent on the strength of *sindhenan* technique, creativity, imagination, and sensibility of a *pesindhen*. Expression is released not only through the medium of sound, but also through the medium of movement.

The medium of movement can be in the form of *solah* (expressive movements) that are adapted to the atmosphere being built. Such as waving, *ngawe*, *ulap-ulap*, and *ngujawat*, which is a glance with a spoiled accent. As well as everyday forms of movement that are built with an aesthetic impression, these everyday movements are activities such as walking, lighting candles, lighting incense, and so on.



The form of expression is also related to the facial expressions when the vocalist develops a song, in this case the vocalist is no longer a *pesindhen* who must sit sympathetically while developing the song, but is a vocalist with free expression who is free to explore, uniting sound with movement.

3.4. Spirituality

Spirituality, or inner power, is one of the internal elements found in *pesindhen*. This element of spirituality relates to the inner depth of a vocalist in exploring life, as well as her position as a conveyer of universal values. This inner depth can present the spiritual feelings of the audience, touching the hearts of the audience with sounds that come out of the expression of the soul.

Spirituality or inner power is related to the contemplation of actual things that are happening, and the extent to which the composer can capture and then pour these phenomena into the work, both in form and appearance. Such as when wanting to display a magical atmosphere, convey the nuances of love, and display sadness, so that the audience can be carried away by the feelings that are built.

3.5. Improvisation

Improvisation is an indicator that has a large percentage in achieving the concept of *nyarira lagu*. In this case, improvisation is related to an artist's ability to interpret sounds and put them into vocal form. The ability to interpret sounds is obtained from sound sediments obtained from past experiences, both structured sounds and unstructured sounds such as sounds inspired by the sounds of nature and even sounds that are considered to be pollution which are then expressed in works of art and become a *nyarira* unity.

4. Conclusion

Maduswara is a new traditional music work inspired by Peni Candra Rini's journey in pursuing the world of vocals, from being a traditional *sinden*, to becoming a music composer and vocalist until now.

The journey began when the composer was a toddler, as the daughter of a fisherman in Tulungagung, during adolescence when the composer began participating in *sindhenan* competitions and festivals, then during high school when the composer entered a karawitan vocational school and became a professional *sinden*, to the present when the composer entered the world of music composers and as a lecturer in vocal and music composition.

The creation of the work, which departs from Peni Candra Rini's memoir, through nine methods, namely: Self-reflection, Dialectic/Writing Poetry, Giving the Tone of Expression, Determining the Form of the Work, Determining the Medium of Composition, Composing Karawitan Composition Notation, Transmedium, Rehearsal, and Improvisation.

Peni Candra Rini's method and sedimentation of music inspired by memoirs resulted in the artistic concept of *nyarira lagu* or the union between voice and body, which is obtained from several indicators, namely; (1) Language, (2) Voice, (3) Expression, (4) Spirituality and (5) Improvisation.

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