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 cèngkok. 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 cèngkok-cèngkok can be seen in the gendhing-gendhing Tayub. Sindhènan Lasmi differs from other sindhènan lèdhèk Tayub because it is more luwes (flexible) and prinès.

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 cèngkok. 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 cèngkok-cèngkok unik terlihat dalam sajian gendhing-gendhing Tayub. Sindhènan Lasmi berbeda dari sindhènan lèdhèk Tayub lainnya, karena sindhènan Lasmi lebih luwes dan prinès.

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. Gendhing Tayub is divided into several types according to their origins and characteristics, including gendhing Tayub in Srangen, 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 Tayub of Grobogan style are rikiKan kendang, siter, and structural rikiKan plays such as kenong, kempul, and kethuk. Working of kendhang Tayub in the Grobogan style has unique characteristics in the scheme and their sekaran kendangan (music sekaran), namely working on jengglèng and thrètèk which creates the impression of being cheerfull and gymyak (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, Srangen, 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, and then continue with gambyongan.

Gêmbrul is a bonangan (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,

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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).
gèmbrul 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 gèmbrul show. Gambyongan is performed by all of lèdhèk Tayub except mbok-mbokan⁵.

The art world of Tayub and Karawitan musical arts in Grobogan Regency is no stranger to a group of pesindhèn (singers) such as Lasmi, Suliym Gede, Suliym Cilik, Kristin, Puryani, Sumini, and Karsiyem. They are the legendary lèdhèk⁶ 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)](image-url)

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,

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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 sindhènan7 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. Widi Hastuti, 2019).

Lasmi is good at serving (performing) gendhing kleengan 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 cèngkok wiledan in prènès8 style and singing the sindhènan spontaneously, unplanned about working on parikan9, wangsalan10, also senggakan11.

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

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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 cèngkok, tabuhan patterns, and wiledan cèngkok 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, 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 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

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12 Cèngkok in sindhènan vocals is defined as the basic pattern of a song that has a single musical unity. Cèngkok 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).

Garap 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 has 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

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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 wiledan⁶ according to the gendhing character of her playing. If the gendhing has a prénès 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-isènlabon-abon, parikan, senggakan, wiled, luk¹⁷, 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.

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¹⁶ The variations contained in cèngkok function more as song decorations.
¹⁷ Cèngkok 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 cèngkok-cèngkok. This basic cèngkok 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).

Cèngkok 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 cèngkok sindhènan (Suraji, 2005). The manifestation of sindhènan vocal cèngkok 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 cèngkok 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 cèngkok or playing loud soft (dynamics) as well as applying pressure to certain notes. Each sindhèn has creativity in processing gregel, luk, wiledan, cèngkok-cèngkok 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 cèngkok, 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-Isèn

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

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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.

\[
\begin{array}{cccccccc}
3 & 6 & 3 & 2 & 3 & 6 & 3 & 2 \\
2 & 2 & 2 & 23 & 6 & 1 & 2 & 1 & 6 & 3 & 3 & 5 & 3 & 5 & 2 & 612 & 3 & 3 \\
a-duh a-duh la-ra-ne & jam-bu wit-wi-ta-ne & mè-sèm gu-yu ka-wi-ta-ne \\
5 & 6 & 1 & 6 & 5 & 6 & 1 & 6 & 5 & 3 & 6 & 5 & 3 & 2 & 2
\end{array}
\]

ba-pak-ne dé-wé

Jarwadèn su arane ywong suk smâ

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.

\[
\begin{array}{cccccccc}
3 & 6 & 3 & 2 & 3 & 6 & 3 & 2 \\
2 & 2 & 2 & 23 & 6 & 1 & 2 & 1 & 6 & 3 & 3 & 5 & 3 & 5 & 2 & 612 & 3 & 3 \\
a-duh a-duh la-ra-ne & jam-bu wit-wi-ta-ne & mè-sèm gu-yu ka-wi-ta-ne \\
5 & 6 & 1 & 6 & 5 & 6 & 1 & 6 & 5 & 3 & 6 & 5 & 3 & 2 & 2
\end{array}
\]

ba-pak-ne dé-wé

Jarwadèn su arane ywong suk smâ

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\textsuperscript{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 purwokanthi.

\textsuperscript{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.

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.

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.

\[
\begin{array}{c}
3 & 6 & 3 & 2 \\
2 & 2 & 6 & 2 & 3 & 2 \\
a-duh & a-duh & ma-na & ta-han \\
\end{array}
\begin{array}{c}
5 & 2 & 5 & 2 & 2 & 3 \\
\text{à-nâ rân-dhâ nggu-guk} \\
\end{array}
\]

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 32 | 321 | 2 3 32.532 | 321 |
|     | *Na-dyan nà* | *nà* | *Na-dyan nà* | *nà* |
| 2.  | 2 3 1 | 2 1 6 | 2 3 532 | 16 |
|     | *Was-têng sê* | *lâ* | *Was-têng sê* | *lâ* |

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.

| Céngkok Dasar (dalam Supadmi 1988:3) | Wiledan Ngombak Banyu Yang Dikembangkan Lasmi |
|--------------------------------------|---------------------------------------------|
| 6 ! 6 0 6 3 z2x1c2 2                | @ # @ z!c@ 6 3 z2x3x2x1c2                  |
| Sa-tri-ya-ing lé san pu rá          | g2 sa-tri-ya-ing lé-san pu- rá              |

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 laras21 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.
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 *prênès* 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 Widyastutingrum that *nglèdhèki* comes from the root word *lèdhèk* which is another term to refer to *pesindhèn* (Widyastiningrum, 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
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 cèngkок and wiledan. Lasmi’s sindhènan nglèdhèki is clearly visible when Lasmi nyindhèni22 in gendhing klenengan, because her cèngkок 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 cèngkок 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

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

Lasmi often performing cêngkok-cêngkok 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.

\[
\begin{align*}
6 & 1 \\
& 6 2 1 \\
& \text{Ra ma} \\
& 3 2 1 6 \\
& \text{Ya mas ya mas} \\
2 3 & 3213216 \\
& 6 1 6 2 1 6 3 2 1 3 21632
\end{align*}
\]

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.

\[
\begin{align*}
3 2 3 6 & \\
7 2 3 2 3276 & 5 6 5.36 6 \\
& \text{prâ-ta ru- ná prâ-ta ru- ná}
\end{align*}
\]

However, in the sindhènan gendhing Pacul Gowang of Tayub Grobogan style, Lasmi functions more as part of the cêngkok or the main song, namely as a substitute for wangsalan.
Lasmi is a lèdhèk Tayub who is good at creating cèngkok sindhènan. The cèngkok 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 cèngkok-cèngkok that are difficult to imitate. Lasmi in any nyindhèni gendhing, will exaggerate in processing cèngkok. As stated by Sumanto that Lasmi is a lèdhèk Tayub who is able to process cèngkok 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.

Cèngkok dasar sindhènan

Cèngkok Lasmi
The cèngkok sindhènan notation above shows the difference between the basic cèngkok sindhènan and the Lasmi-style cèngkok sindhènan in the gendhing Rondho Momong performance with the lasra slendro pathet manyura in the cèngkok sèlèh 3. The Lasmi-style cèngkok uses a sindhènan plot that seems to exaggerate in managing the cèngkok, namely by making minir cèngkok 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 cèngkok 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 cèngkok 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.
Lagu:

\[
\begin{array}{ccccccc}
\cdot 6536 & . & 1 & . & 6 & . & 5 & . & 3 & . & 5 & . & 6 \\
\dot{\ldots} & 6 & 5 & 3 & 6 & . & 612 & . & 66 & . & 353 & 566 \\
\text{Nonton tayah wan ci su rup ka ton ka ton gu yup} \\
\cdot 1 & . & 6 & . & 5 & . & 3 & . & 5 & . & 2 & . & 1 \\
\dot{\ldots} & 612 & . & 663 & . & 33 & . & 3 & 36 & . & 2 & 3 & . & 6 & 1 \\
\text{Prâ su têns ná pà diñá ngi bêng njaluk gênding} \\
\cdot 2 & . & 1 & . & 3 & . & 2 & . & 6 & . & 5 & . & 3 & . & 2 \\
\dot{\ldots} & 1 & 2 & 23 & 2 & . & 66 & 5 & 6 & . & 6 & 3 & 21 & 2 \\
\text{Jê jë go tenn si neng gâ kan nut wi rà mà} \\
\cdot 6 & . & 1 & . & 2 & . & 3 & . & 5 & . & 3 & . & 2 & . & 1 \\
\dot{\ldots} & 612 & 3 & 3 & . & 5 & 6 & . & 533 & . & 221 \\
\text{Kè-nà ngi-bêng o ra pà rëng nyân ding} \\
\cdot 2 & . & 1 & . & 3 & . & 2 & . & 6 & . & 5 & . & 3 & . & 2 \\
\dot{\ldots} & .61 & 23 & 2 & . & 66 & . & 65 & . & 32 & . & 1 & 2 \\
\text{Më gôl më gol u gâ o-ra pà rëng nyêng gol} \\
\cdot 6 & . & 1 & . & 2 & . & 3 & . & 5 & . & 3 & . & 5 & . & 6 \\
\dot{\ldots} & 612 & . & 63 & 232 & 3232 & 323 & . & 35 & . & 6 & 6 \\
\text{Yo di go yang (gëyang 5x) ka bëh nga wàng} \\
\cdot 1 & . & 3 & . & 5 & . & 6 & . & 3 & . & 5 & . & 6 & . & 1 \\
\dot{\ldots} & .66 & 3 & 6 & . & 6 & 5 & . & 3 & 6 & . & 121 & 11 \\
\text{Di} \\
\cdot 3 & . & 1 & . & 3 & . & 1 & . & 3 & . & 3 & . & 2 \\
\dot{\ldots} & 1 & 3 & 3 & 1 & . & 6 & 5 & 6 & 6 & 61 & 61 & 62 \\
\text{Di} \\
\cdot 3 & . & 6 & . & 3 & 6 & . & 3 & 6 & . & 1 & . & 2 \\
\dot{\ldots} & .65 & 3 & 6 & . & 66 & . & 66 & . & 16 & 1 & 23 & 2 \\
\text{Di} \\
\cdot 6 & . & 5 & . & 6 & . & 3 & . & 2 & . & 1 & . & 2 & . & 6 \\
\dot{\ldots} & .65 & 3 & 3 & . & 3 & 5 & 3 & 2 & 3 & 2 & 16 & 6 \\
\text{Nyë} \quad \text{ta sa yëk ti bëk san ta yub Pur-wo-da-di}
\end{array}
\]
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](image-url). 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 prênès character. The sigrak and gumyak-style gendhing Tayub character of Grobogan combined with Lasmi’s sindhènan style which has a prênès 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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