



Laras* concept and its triggers: A case study on *garap* of *jineman Uler Kambang

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Abstract

Laras is one unresolved aesthetic concept and *gendhing garap* models as the triggers have not been identified yet either. This paper is a case study which discusses a case of *jineman garap Uler Kambang pélog lima*, the first winner of *Sindhèn Idol* contest 2012, which is considered to have the most qualified performance to meet *laras* criteria. The purpose of this research is to figure out the *laras* concept construction and identify the *gendhing garap* models as its triggers. *Laras* concept reconstruction within the aesthetic framework of Javanese *karawitan* and identification of *gendhing garap* model are discussed based on concept of *garap* in Javanese *karawitan*. This research uses a qualitative-descriptive method. The results show that *laras* is a beautiful, delicate, and deep *karawitan* sense containing elements of *mat*, *lega*, *betah*, *adhem*, *ayem*, *tentrem*, *jinem*, *sengsem*, and *marem*. The triggering *gendhing garap* models include: *garap* of *leres*, *rempeg*, *greget-urip*, and *sareh-sumèlèh*.

Keywords: *laras*; *gendhing*; model of *garap*; Javanese *karawitan*

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Introduction

In this paper, *laras* is considered as one Javanese *karawitan* aesthetic sense. Javanese *karawitan* sense has an important position as the orientation and parameter of *gendhing* quality and aesthetic channel in obtaining their beautiful essence (Sedyawati, 2006, p. 128). The Javanese art sense is the culmination of aesthetic perception which unifies subjects and objects (Marianto, 2011, p. 154-156). One *karawitan* sense occupying the position is *laras*. *Laras* is frequently attached to *gendhing* which parts are made in a particular *garap* model following the characters, performance functions, and applicable *garap* rules. Howe-

ver, the owners and actors are not in one linguistic understanding to comprehend the *laras* concept and feel its presence in *gendhing*. In a competition or contest for example, *gendhing* is commonly discussed at the end of contest and explicitly used as a quality benchmark of participants' masterpiece works to determine the winners and intensely proceed, yet eventually without solution similar to a *Sindhèn Idol* 2012 contest case which works on the compulsory material of *Jineman Uler Kambang*.

Uler Kambang is a name of the oldest classical Javanese *karawitan* of *jineman* musical composition which is still popular until now (Waridi, 2002, p. 126). It is selected as the compulsory *garap* material based on

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the following considerations: (1) its composition is a classical popular *gendhing* vocabulary; (2) its sense is based on *prenès* and *kenès*, yet contains glorious and dignified elements favoured by many people; (3) the performance duration is relatively short; and (4) the *sindhènan* vocal *garap* is highly emphasized. According to the strength of performance sense, the *Garap sindhènan Jineman Uler Kambang Pélog Lima* is eventually performed by one of the finalists, Lina Rohmiyati from Wonogiri, Central Java who is supported by the professional *karawitan* players from several prominent *gamelan* group members from Semarang, is decided as the first winner among the other nine finalists who have also performed the same *sindhènan gendhing* vocal, yet followed with different *laras* and *pathêt*. *Sindhènan* is a vocal material containing *ricikan garap* with elements processed and translated with musical language (Budiarti, 2013).

Laras as a rare aesthetic sense is discussed by various *karawitan* researchers. There are many discussions made but mostly in the context of *sléndro-pélog* and only within its tones. Supanggah (2002, p. 86) in *Bothékan Karawitan* book I briefly defines *laras* as an aesthetic sense but its relationship formed with *gendhing garap* is not further discussed, similarly to Sumarsam (1992, p. 1) who starts his dissertation by quoting *tembang* texts containing the word *laras* as one *karawitan* aesthetic sense.

Soetarno (2007, p. 13) states that Javanese *Karawitan* was born from a long searching process symbolically expressed through a vocal medium with *laras léndro dan pélog*. The performance function is not only intended to meet the entertainment purposes but also social, moral, cultural, and spiritual senses. Javanese *gendhing* has various basic senses and performance functions (Benamou, 1998, p. 129-134). The disclosure of various basic *gendhing* senses is made through works, *balungan gendhing* interpretations, choices, and implementations of *vocabulary* techniques and playing patterns on *gendhing* parts based on the composition characters and performance functions. When the work is broken, the

effort to express the basic sense and to achieve the essence of its beauty fails, as Sultan Agung said in the following *Serat Sastra Gendhing*.

*Pramila gendhing yèn bubrah
Gugur sembaé mring Widdhi
Batal wasesaning salat
Tanpa gawé ulah gendhing
Déné ingaran ulah
Tukirèng swara linuhung
Amuji asmaning Dat
Swara saking osik wadi
Osik mulya wentaring cipta surasa*

Translation

when *gendhing* is broken
the worship to God is broken as well
the power of worship is void
Gendhing processes are useless
it is called processes
due to the glorious vocal
to praise the God's names
voices of the secret movements
the dignified ones which create ideas
and senses

Work in Javanese *karawitan* refers to a creative and systemic musical work consisting of several interconnected and supportive stages to realize the qualified *karawitan* work. Work also means doing or making things into materials (Supanggah, 2009; Perlman, 1993). The concept contains several elements covering *gendhing* and *balungan gendhing* as the material works; *pengrawit*, *wiraswara*, and *waranggana* as the composers; *Gamelan* as the expressing means; *vocabulary* technique, *cengkok*, and *wiled* as the working devices; the authority of people, institutions, social functions and musical services as the work determinants; while the physical and psychological conditions of *karawitan* musicians and external conditions are situational and accidental as the work consideration.

Gendhing is a Javanese *karawitan* musical composition in the forms of *sampak*, *srepeg*, *lancaran*, *gangsaran*, *ayak-ayak*, *kemuda*, *ketawang*, *ladrang*, *jineman*, *ketawang-gendhing*, *kethuk 2 kerep*, *kethuk 2 arang*, *kethuk 4 kerep*, *kethuk 4 arang*, *kethuk 8 kerep* and *kethuk 16 kerep*; as well as *pamijen* (Rustopo, 2000, p. 34). In particular, *gendhing*

means *karawitan* musical compositions in the forms of *kethuk 2 kerep* and other bigger ones. *Jineman* is a particular *gendhing* form, while *balungan gendhing* is as an abstraction form of song composition made based on the flows of the vocal song which part numbers and lengths are different for each composition.

Gendhing has the elements of *irama* (rhythm), *laya*, *laras*, *pathêt*, and dynamics. The work refers to the structure and composition of *balunngan gendhing* tones, composition characters, and performance functions. *Irama* concept is related to tempo gradations as well as *ricikan* and vocal playing contents. The gradual *gendhing* tempo results in the widened and narrowed beating distance between *sabetan balungan*. Those spaces are filled with *ricikan* and *peking* work playing in two folds increased or decreased number of beating. Javanese *karawitan* has five *irama* gradations covering *lancer* symbolized with 1/1, *tanggung* 1/2, *dadi* 1/4, *wiled* 1/8, and *rangkep* work. Symbol 1/1 shows the number of *peking* beating on each *sabetan balungan gendhing* and the symbolic meaning of the other *irama* gradations (Martapangrawit, 1975, p. 2). *Laya* is *gendhing* speed at the same *irama* gradations, including: *laya tamban* or slow, *laya sedheng* or medium, and *laya seseg* or fast (Supanggah, 2002, p. 123). *Laras* as the *gendhing* musical element means that *sléndro-pélog* musical scales and tones contained within that are written in the form *Nut Kepatihan* in numeric symbols called *titalaras* (Sumarsam, 2003, p. 155-161). *Pathet* is the *sèlèh* sense atmosphere on *gendhing* song lyrics made by the phase combinations of raising, lowering, *gantungan*, *ageng tengah*, and *alit* tones (Hastanto, 2009). Dynamics refers to various and proportionate works at all musical elements.

Most *ricikan gamelan* are in the forms *pencon* and *plates* made of the finest bronze metal. *Ricikan pencon* includes: *penembung*, *bonang barung*, *bonang penerus*, *kenong*, *kethuk*, *kempyang*, *kempul*, *gong*, *engkuk*, and *kemong*; *ricikan plates* include: *gendèr barung*, *gendèr penerus*, *slenthem*, *demung*, *saron*, *peking*, and *gambang*; other *ricikan* forms:

rebab, *kendang*, *bedhug*, *siter*, *clempung*, *suling*, *kemanak*, *gong beri*, and *kecer*. Due to its musical roles, when working on *gendhing*, *ricikan gamelan* is divided into three: (1) *balungan*, that is, *ricikan* played close to *balungan* tone compositions including: *slenthem*, *demung*, *saron*, *peking*, and *penembung*; (2) work, that is, *ricikan* played by working on *balungan gendhing*, including: *ricikan garap ngajeng* (front): *kendang*, *rebab*, *gendèr barung*, *bonang barung*, *sindhè*, and *ricikan garap wingking* (back): *gendèr penerus*, *gambang*, *siter*, *clempung*, *suling*, *bonang penerus*, and **gérong**; and (3) structural, that is, *ricikan* which playing forms *gendhing* construction structures, including: *kethuk*, *kenong*, *kempul*, *gong*, *engkuk*, *kemong*, *kemanak*, and *kecer* (Supanggah, 2002, p. 71). *Gamelan* quality is determined by its materials, shapes, and *laras* sounds which have various interval patterns called *embat* (Hastanto, 2009, p. 22).

Metal *ricikan* is played by beating it with the beating device called *tabuh*; *Rebab* is swiped with *rangkung*; flute is blown; *sitar* and *clempung* are plucked; and *kendang* is beaten with palms and fingers. Some *ricikan* have special vocabular playing techniques: *gemakan*, *kecekan*, and *genjotan* on *ricikan balungan*; *besutan*, *plurutan*, *sendhal pancing*, *kadhal mènèk*, *ngicrik* on *rebab*; and *mbalung*, *samparan*, *sarugan*, *pipilan*, *genukan*, *ukelan*, *gugukan*, *umbaran*, *pêthêtan* on *gendèr barung*. *Céngkok* is also called *sekararan*, *kembangan* or playing pattern, that is, tone and rhythm configuration in certain length unit. Its implementation on *gendhing garap* has been given musical ornamentation called *wiled*. *Gendèr barung* has the most various *céngkok* vocabulars, namely: *éla-élo*, *dualolo*, *jarik kawung*, *ayu kuning*, *kacaryan*, *ora butuh*, *tumurun*, *kutuk kuning*, *dhebyang-dhebyung*, *puthut gelut*, *puthut semèdi*, *gantungan*, *nduduk*, *rambatan*, and *ya surakka*. *Céngkok-céngkok* is also called adapted by *rebab*, *gambang*, *siter*, *clempung*, and *gendèr penerus*. Other *ricikan* also have *céngkok* vocabulars, namely: *milah*, *mipil*, *gembyang*, *imbal-sekaran*, and *klénangan* on *bonang barung*; *pinjalan*, *kinthilan*, *imbalan*, *nyacah*,

and *pancer* on *ricikan balungan*; and *kendangan* on *gendhing* shape with *kendang bem* or combination *kendang bem* and *ketipung*, *ko-sek* with *kendang sabet*, and *kendang ciblon* on *kendang* (Sukamso, 1992, p. 54).

Work in *gendhing* parts results in its models. Those using on *gendhing* determine *karawitan* senses, including *laras*. This type of aesthetic sense arises from the particular model implementation based on *balungan gendhing* tone structures and arrangements, composition characters, performance functions, and the applicable working rules. However, *laras* as an aesthetic concept, abstract idea dealing with *karawitan* beauty with certain characteristics, has been unresolved (Alfian, 2003, p. 1-3), as well as *gendhing garap* models as the triggers. Those problems are then discussed through a case study of *Jineman Uler Kambang Laras Pélog Pathêt Lima*, the first champion of *Sindhèn Idol* contest 2012 which performance is considered meeting *laras* criteria. These *gendhing garap* elements are discussed to figure out the construction of *laras* concept and *gendhing* models as its triggers.

Method

The object of this research is the *Garap of Jineman Uler Kambang Pélog Lima* as the first winner of *Sindhèn Idol* contest 2012. *Sindhènan* vocal performed by Lina Rohmiyati while *ricikan gamelan* is played by the collaboration of some *karawitan* professional musicians from Semarang, Central Java: *Karawitan* group of Sekar Dhomas Semarang, Suka Raras Semarang, and Studio RRI Semarang.

Research data are in the form of information about *laras* elements as the Javanese *karawitan* aesthetic sense and various aspects of *gendhing garap* models as the triggers. The first data are collected through literature sources and *karawitan* practitioners who are directly involved in *gendhing garap* and as appreciators, while the second ones are contained within the direct performance of *Jineman Uler Kambang, Pélog Lima* as well as in the audiovisual recording documents. The literature

data sources are collected from literature studies; observation directly conducted in *karawitan* concert; document recording studies are made through the recording media; and respondent interviews are employed to gather the required data.

Data are verified using triangulation techniques to ensure its validity. Valid data are identified based on the problem solving needs which are classified into two groups: data of *laras* elements and aspects of work models as the triggers. The data are first analysed in the framework of Javanese *karawitan* aesthetics to figure out its conceptual formula, while the second ones are discussed in the framework of Javanese *karawitan* working concept to figure out the work model characteristics as *laras* triggers. The research processes and results are then descriptively explained.

Results and Discussion

Description of *sindhènan* Vocal Work

Sindhènan work involves vocal technique, *céngkok* and *wiled* selection and application, as well as the use of *cakepan wangsalan*, *parikan*, and *abon-abon* on *gendhing* sections. *Jineman Uler Kambang* vocal consists of several parts: (1) *buka celuk*, that is, short vocal song performed by a single *pesindhèn* to start *gendhing*; (2) *sindhènan wangsalan*, that is, *céngkok sindhènan* using *wangsalan* text applied on song lyric of *ulian* or *sèlèh*; (3) *sindhènan parikan*, that is, *sindhènan céngkok* vocal using *parikan* texts; (4) *sindhènan abon-abon* or *isen-isen*, that is, short *céngkok sindhènan* with *abon-abon* texts; and (5) *sindhènan andhegan*, that is, *sindhènan* vocal performed in the middle when *gendhing* is stopped as the bridge to the next *gendhing* section.

The above *sindhènan* vocal parts are found in the *Garap of Jineman Uler Kambang sléndro pathêt sanga, sléndro pathêt manyura, pélog pathêt lima, pélog pathêt nem* or *nyamat*, and *pélog pathêt barang*. In broad, the vocal *Garap sindhènan Jineman Uler Kambang, Pélog Lima* performed by the first winner of *Sindhèn Idol* contest 2012 is presented as in Figure 1.

Celuk: 5 6 i 2.32i2 5 5 i 6 5 6 2 1.2165 6 1.3212.16
 Jar-wa tir - ta, tir - ta wi - jil - ing ang - ka - sa

A. Irama dadi

1 1 6 5 1 2 1 6 5 2 1 6
 .1 1 1 2 1 . 1 2 1 6 5 6 4 5 . 5 6 1 2 5 6 2 . 2 2 1 3 2 1 13 216
 Sa-yuk ru - kun - ru-kun ka-ro kan-ca-né Ja la-ti lo mas ko-we, go-tong ro-yong nya-mbut ga - wé |
 2 4 5 6 5 4 2 1
 . . . 6 61 2 2 . . i 2 2 2 2i 6 23 2i 6 5 654 21
 Ya mas Nyen-yu wu - na mrih ka-sem-ba-da-ne se - dya
 6 5 6 2 6 5 2 1
 .5 6 .5 6 12 5 .6 5 .3 23 1 2 . 2 6 12 5 5 5 6 5 3 2 32 1
 Kin-clong al-lah kin-clong kinc-long gu-wa-ya-né, mu-byar mu - rub men-co-rong ka-ton te - ja-né,
 3 2 1 6 2 1 6 5
 . 1.321 65 i 2 3 12 6 56 36 6 5 6 6 6 5 3 2 2 3 1 21 65
 Ka - ma ya ra-ma - ra ma-nè dhe-wé ka-wi li-ma pu-tra pri-ya dhah-ywang Dur-na
 2 5 2 1
 5 5 5 5 5 5 6 16 5 3 2 35653 21
 Pan-ca Si-la dha-saring na - gri u - ta - ma

B. Garap Rangkep

5 6 2 1
 . . 5 1 6 5 6 . 2 3 5 3 5 6 . . 5 6 1 2 . 1 2 2 3 1
 Ha-lah o - ra - pa-ti a - yu na-nging a-yu na-nging nggre-get a - ké
 5 2 1 6 5 2 12 5 6 2 . . 1 2 3 2 1 1 3 2 1 6
 Ha-lah yo mas ha-lah ya mas, ya mas ya mas man e - man e - man e - man
 2 4 5 6
 6 1 . 3 2 1 2 Md
 ya mas....
 1
 . i 2 2 1 3 2 1 2 6 5 3 2 2 1 6 1 2 3 3 5 6 5 3 2 1
 Lir pus pi - ta war - na ning ku - su - meng pu - ra
 6 5 2
 . . . 5 6 . 5 6 1 2 5 . . 5 5 6 5 . 3 2 3 1 2 2
 Bram-bang sak sen li - ma ber - ju - ang la - buh ne - ga - ra
 6 5 2 1
 . . . 2 6 2 3 1 21 6 5 . . 5 5 61 6 5 . 3 2 653 2 1
 Bram-bang sak sen te - lu ber-ju wang di - men ber - sa - tu
 3 2 1 6
 . 1 3 2 1 6 5 i 2 3 1 2 6 5 3 6 6 3 6
 Ya mas o - ra bu - tuh go-dhong ka - yu ya mas
 2 1 6 5

Figure 1. Garap of Jineman Uler Kambang

Cakepan

Cakepan is a vocal song lyric. The above *sindhènan* vocal uses *cakepan wangsalan*, *parikan*, and *abon-abon* used in *sindhènan* vocal. *Wangsalan* is a literary work in the form of puzzles which questions and answers are implicitly expressed. *Wangsalan* is also frequently used in Cirebon classical *tarling* songs (Suharto, 2016). In *wangsalan*, the questions and answers may be found after the formation of its phrases are analyzed based on its meaning and relation. The example of *wangsalan* analysis is as follows.

Kawi lima putra priya Dahywang Durna
Pancasila dasaré Nagri utama
Jarwa tirta, tirta wijiling angkasa
Nyenyuwuna, mrih kasembadaning sedya
Translation
Kawi (language) (for the word) five, is the son (name) of Resi Druna
Pancasila (becomes) the (main) state principle
The term (to mention) water, is the water (which) falls from the sky
Pray, that your wishes may come true

The first *wangsalan* consist of two phrases: *kawi lima putra priya Dahywang Durna*; and *Pancasila dasaré Nagri utama*. The first phrase is the question while the second is the answer. The explicit question is what *Kawi* language for the word five is. The answer is mentioned in the second phrase, that is, *panca* as a part of the word *Pancasila*. The second explicit question is what the name of Resi Druna's son is. The answer is *Aswatama*, *tama* is a part of the word of *utama* mentioned in the answer phase. The second *wangsalan* consists of two phrases: *jarwa tirta tirta wijiling angkasa*; and *nyenyuwuna mrih kasembadaning sedya*. There are two question phases covering *jarwa tirta* and *tirta wijiling angkasa*. The answer to the first question of *jarwa tirta* is *banyu* (water), the word part of *nyu* is derived from the word *nyenyuwuna*. The answer to the second question phase is *udan* (rain), as the word part of *kasembadan*.

Parikan is *pantun* literary work com-

posing of two or four regular rhymes. The last syllable of the first and the third phase as well as the second and the fourth phrase (if *parikan* consisting of four phrases), or the first and second phrase (if *parikan* consisting of two phrases) have similar sounds, as follows.

Sayuk rukun, rukun karo kancané
Gotong royong nyambut-nyambut gawé
Kinclong-kinclong, kinclong guwayané
Mubyar murub, mancorong katon tejané
Brambang sak sèn lima
Berjuang labuh negara
Brambang sak sèn telu
Berjuang dimen bersatu
Translation
Unity in harmony with companions
Mutually working cooperation
Pure and obviously clear the water
Glowing, shining, and illuminting aura is shown
One cent (gets) five red onions
Fighting for the state and the nation
One cent (gets) three red onions
Fighting for the sake of unity of the nation

Abon-abon or *isèn-isèn* is short texts which sometimes are meaningless or the meanings are not taken into account. *Sindhènan abon-abon* in *gendhing* is performed to fulfill the vacant space before or after the main vocal song (Waridi, 2002, p. 130). *Abon-abon* texts in *sindhènan* vocal above are: *ya mas, ya rama ya rama-ramané dhéwé, ha-lah yo mas, ya mas ya mas*, and *man-éman-éman-éman*.

Ricikan garap

Jineman Uler Kambang performance involves *kendang*, *gendèr barung*, *gendèr penerus*, *gambang*, *suling*, *kenong*, *kethuk-kempyang*, *gong*, *clempung*, *siter*, and *gérong*. *Gendèr barung* starts the performance of *grambyangan* playing as *laras* and *pathêt* guidance for *pesindhèn* to innitiate *buka celuk* tones. At *Jineman Uler Kambang* above, *gendèr barung* plays *grambyangan pélog pathêt lima* to guide *buka celuk* tones in *laras* of *pélog pathêt lima*. After the flows of rhythmic song passes through tone five, *kendang* responds it with *kendangan* patterns

of *nampani buka irama dadi* using *kendang ciblon*. At the second *ketegan*, *ricikan garap* group simultaneously plays *gendhing* together. At the eighth *gatra* which is ended with *panunggal* or *siji* tone, there is a rhythmic transition from *dadi* to *rangkep* initiated with the slowing down tempo. At the first *gatra rangkep*, the performance of *mandheg* is continued with single *sindhènan* as the bridge to the following *gendhing* part section until *suwuk*.

Ricikan garap interpretation refers to the structure and composition of *balungan gendhing* tones from the abstraction of the flows of the vocal song as in Figure 2.

Since *buka celuk*, *kendang* has welcomed it with *pematut* pattern. This pattern is played along *gendhing* playing interrupted by *kengser* pattern in the middle of the first *gatra* of the second *kenong*, and *ngaplak* pattern in the third *kenong* of the second *gatra*. When approaching *gong panunggal*, tempo is slowing down shifting to *rangkep* work. *Ngaplak* pattern is also performed in *rangkep* work before the final *andhengan* of the first *gatra* of the second *kenongan*. *Céngkok-céngkok gendèr barung* implemented to *gendhing* sections is followed by *ricikan* song work, namely: a quarter of *sèlèh 6* to respond *buka celuk*, followed by half of *gantungan 1 tumurun 5*, *puthut gelut*, *dhebyang-dhebyung*, *dualolo 6*, *tumurun 5*, and *kkg1*. *Slenthem* plays *balungan gendhing* tone composition, while *kenong* plays its tones at the end of *kenongan* based on *balungan gendhing* tones except *panunggal* tones are played five to build a harmonic sound, *kethuk-kempyang* plays a pattern, such as in *ketawang ladrang*, *gong gedhé* giving a strong *sèlèh* impression at the end of the fourth *kenongan*, and at the fifth *gatra* with *gong* of *suwukan panunggal*, while *gérong* plays *imbal keplok*, *senggakan*, and *alok*.

Discussion

Almost all Javanese *karawitan* players enjoy their performance either directly or through audio visual recording document including that uploaded by Suharto (2013) in Youtube media. Some media accessors generally appreciate that by revealing their compliments, such as “*duh...nggarai ati adem, suaramu waduh-waduh mak nyes, serak-serak penak lan laras banget, gayeng tenan, rasane tekan ati, jan mat tenan, manteb banget, nyamleng tenan, gawe ademe ati, marem, sampai ngantuk*”. The expressions of various aesthetic words are the proofs of individuals who enjoy the beauty of the show performance. Those expressions are due to the arising emotions when enjoying the music, because music can express emotions (Justin, 2013). This video has been viewed by more than 40,000 people and of those, 161 people show that they enjoy the video by giving their thumbs up. In the discussions of board of jury panel to determine the championships, some members feel that their performance *mengkorokaké githok* or make their hair stands and ends, the predicate given on something, including the extraordinary beautiful objects which provide deep impression. From vocal *sindhènan* point of view, the beauty of performance is influenced by many factors: first, *pesindhèn* basic voice is more astonishing with *kenès* but gentle voice type, strong character, subtle and complex *gregel*, soft vibration, and broad *ambitus*. That basic tone has a chance to voice more complicated vocal flows, broad *ambitus*, and various musical characters.

Second, the tones on *laras sléndro* and *pélog* are sophisticatedly mastered. Darsono, a Javanese *karawitan* vocal expert from ISI Surakarta as the chairman of board of jury panel in the contest, asserts that the flows of the vocal song may be performed in *pleng* when the vocalist has mastered

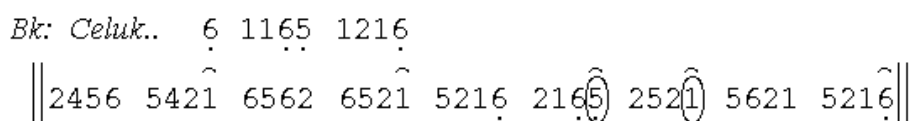


Figure 2. *Balungan gendhing*, result of abstraction

laras sléndro-pélog. The *pleng* concept referring to the tone sounding of the flows of the vocal song is relatively accurate, not exceeding the limits of *laras sléndro* and *pélog* tone frequency tolerance. No matter how complicated *wiled* to *céngkok* vocal song, it is not meaningful if one or more tones are not *pleng* or *bléro, sasap*. The tone arrangement in *wiled* and *céngkok-céngkok* of *sindhènan* vocal above is expressed in *pleng* that the performance is pleasant to be heard and felt.

Thirdly, *céngkok* and *wiled* variously use and their implementation to the proper *gendhing* parts, not *nglèwèr* nor *nungkak*. Nyi Supadmi, Javanese *karawitan sindhèn* master from Surakarta as the member of board of Jury panel, explains that *nglèwèr* shows *sèlèh* the flows of the vocal song is far behind *sèlèh balungan gendhing*, while *nungkak* is far forefront. From this perspective, *sindhènan* vocal work above is considered the most qualified one. *Céngkok* dan *wiled* in several *sèlèh panunggul* tones are different, as well as the other *sèlèh* tones with the relatively accurate implementation which results in dynamic musical impression, unison, and integrated manners in the dynamic integrity of *gendhing garap*.

Fourth, *cakepan* is correctly, clearly, and firmly expressed. Vocal text pronunciation unclearness may lead to multiple interpretations of meaning. Thus, the work is considered a fatal error which greatly reduces the esthetic value of the performance. Vocal text expression correctly, clearly, and firmly shows that the vocalist understands Javanese language, text meaning, and how to pronounce it.

Fifth, *gendhing* characters and their parts are strongly expressed through vocal work model performed with full concentration, spirit, and understanding, in addition to *menep, sarèh, and sumèlèh*, patient, not in hurry inspired by the characters of *gendhing* composition. The vocal work performance greatly provides the spirit to *gendhing* parts that its performance is *greget-urip, dynamic, energetic, and alive*.

Sixth, *pesindhèn* performance upholds the aesthetic values and the applicable cul-

tures. *Pesindhèn* appears in *timpuh*, a seated position with both folded hands over his thigh in a calm and dignified manner. A complete Javanese traditional cloth is worn to make *pesindhèn* look stunning based on the applicable aesthetic and cultural norms in Javanese *karawitan*.

Some musical and cultural aspects above are taken into consideration by the board of jury panel to decide the winners based on the criteria of *leres, rempeg, and laras*. Lina Rohmiyati is named the first winner because she is considered as the most qualified one meeting the criteria. However, its beauty may not be realized without the supports of *ricikan garap* and *gendhing* musical elements. In terms of *ricikan* engagement, its technical work, playing patterns, and dynamic, the supporting *ricikan gamelan* playing is expressed correctly, clearly and firmly in the evenly, balance, unison, and integrated composition dynamically under the lead of *sindhènan* song and *kendangan* dynamics which result in depth and holistically striking *karawitan* sense. The manifestation of *karawitan* sense is also due to the support of Kyi Cakra Kembang's *gamelan* devices belonging to Semarang State University which *laras* and materials are highly qualified.

Laras Concept: A Study on Jineman Uler Kambang Pelog Lima

The results of the research on *Jineman Uler Kambang Pelog Lima* are supported by the views of the research respondents through the findings of some keywords on *laras* concepts: (1) *laras* is a kind of sense, atmosphere, or impression of beautiful, delicate, comfortable, deep, and holistic containing the element of *mat, lega, betah, adhem, ayem, tentrem, jinem, sengsem, and marem*; (2) the triggering events contain many elements with specific characters, roles, and functions; (3) these elements interact each other to realize the common goals; (4) interactions between elements run dynamically, truly, fairly, evenly, in balance, unison, and integrated manners within one integrated purpose made at the atmosphere of togetherness, mutual respect,

and helping each other to follow the applicable norms; And (5) its interaction models form the perfect balance centers called the harmonic points as the sources from which *laras* occurs. In Javanese *karawitan*, that event is called *klenengan* or *karawitan* concert with its activities in the forms of a *gendhing garap* processes. *Laras* concept is schematically made as follows.

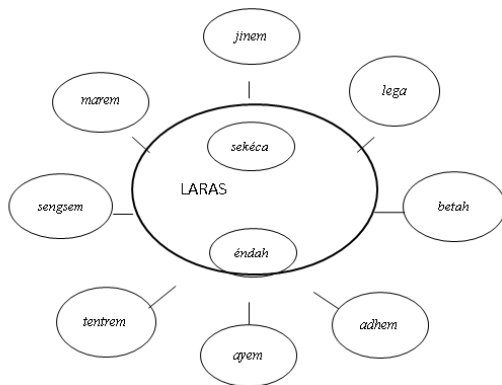


Figure 3. *Laras* Concept

The keywords appearing in Figure 2 are similar with the viewers' comments on a youtube video uploaded by a youtuber, Suharto (2013) and that has been watched by more than 40,000 viewers. The expressions made by the observers and viewers are considered as conceptions. Meanwhile, conception is a particular meaning given to a term by particular individuals. Based on these conceptions, a concept may be created. Thus, concept is an abstract notion based on a set of conceptions or a sharpened conception (Rohidi, 2011, p.126) as concept is also considered as an abstract and general idea of a particular case. Concept is what exists in the mind as a representation (as of something comprehended) or as a formulation (as of a plan), concept may apply to the idea formed by consideration of instances of a species or genus or, more broadly, to any idea of what a thing ought to be (Merriam-Webster, n.d.). thus, *Laras* concept is made after understanding the conceptions, such as *mat*, *lega*, *betah*, *adhem*, *ayem*, *tentrem*, *jinem*, *sengsem*, *marem*.

Gendhing garap Model Triggering Laras

Laras which concept has been defined does not suddenly appear. Some *gendhing garap* models as *laras* triggers are *leres*, *rempeg*, *greget-urip*; and *sarèh-sumèlèh*. Literally, *leres* means true, accurate, appropriate (Widada et al., 2000, p. 59 & 590). The concept in *gendhing garap* refers to the selection and implementation of *vocal* techniques, patterns, and *wiled* of true or precise playing based on *balungan gendhing's* structures and song flow patterns, character compositions, and performance functions based on the applicable work patterns in Javanese *karawitan*.

Literally, the word *rempeg* means unison, simultaneous, and dense (Widada et al., 2000, p. 667). *Rempeg* in *gendhing* performance refers to the work in *gendhing* elements which are dynamic, balance, evenly, unison and in integrated manners with the unity of work idea. Dynamic impression appears from various works; balance shows the playfulness of *ricikan* as well as the clear and proportional vocal: evenly means all *gendhing* elements are touched by the work, there is no dominant or dominated element: unison is playing or *céngkok* and *wiled* patterns in *gendhing* parts based on each musical tasks following the composition types and shapes as well as *balungan gendhing* tone composition.

Greget refers to the disclosure of *gendhing garap* models which are full of concentration, spirit, strength, and understanding shown by the characters of composition parts which enliven *gendhing* spirit or soul and its parts arising *urip* (alive) impression meeting the basic sense of *gendhing*.

Sarèh-sumèlèh refers to the work expressions which are quietly, patiently, unhurriedly made based on the mastery of the mature work device aspects indicating that the competence of *karawitan* work composers is greatly qualified. Schematically, *gendhing garap* models as the triggers of *laras* are as follows.

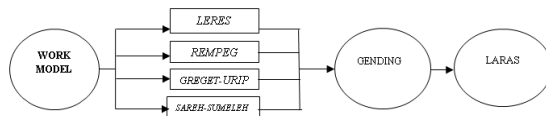


Figure 4. The Triggering Aspects of Laras

Laras in *gendhing* performance may not be realized only from one work aspect. Some aspects are closely related and support each other to realize the *karawitan gendhing* as a whole. Laras sense in *Jineman Uler kambang Pelog Lima* is realized due to the triggering combination of *Leres*, *Rempeg*, *Greget Urip*, and *Sarèh Sumèlèh* work models in each composition parts. *Gendhing garap* aspects as *laras* triggers have been formulated based on *gendhing garap* function analysis, which is combined with the opinions of board of jury panel as Javanese *karawitan* experts as well as the respondents. The compliments expressed by the viewers after watching the show either directly or through YouTube are the original expressions on the aesthetic senses which have been experienced by the viewers.

Conclusion

Laras is a type of sense, atmosphere, or a deep impression of beautiful, delicious, comfortable, and entirely containing elements of *mat*, *lega*, *betah*, *adhem*, *ayem*, *tentrem*, *jinem*, *sengsem*, *marem* arising from interactive events which processes are made dynamically, correctly, clearly, fairly, evenly, in balance, unison and integrated manners in forming the perfect equilibrium centers called synchronized points. The presence of *gendhing* is triggered by the application of *laras* work model, technique, pattern, and *wiled* play as well as *gendhing* elements played correctly; *rempeg*, *gendhing* elements are made dynamically, evenly, in balance, unison, and integrated manners; *greget-urip*, *gendhing garap* expressed in full concentration, spirit, and understanding, and *sarèh-sumèlèh* *gendhing garap* performed quietly, patiently, not in a hurry based on the mastery of mature work device aspects.

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- Andhegan* : *gendhing* stops at a moment before accent.
- Ayem* : at peace
- Ayu kuning* : a playing pattern type of *gendèr barung*
- Balungan gendhing* : *gendhing* song framework, sketch, or outline
- Betah* : feeling at home, happy, comfortable
- Cakepan* : vocal song lyrics
- Céngkok* : playing pattern; *gendhing* song length unit; Karawitan style
- Celuk* : a vocal song to start *gendhing*
- Clempung* : a plucked instrument larger than sitar
- Ciblon* : a Javanese drum type instead of *bem*, *sabet*, and *ketipung*
- Demung* : a metal plate instrument of the largest *balungan* group
- Dhadha* : a reference to tone *telu* (three) commonly called *lu* with numerical symbol 3
- Dhebyang dhebyung* : a playing pattern type in *gendèr barung*
- Dualolo* : a playing pattern type in *gendèr barung*
- Ela-élo* : a playing pattern type in *gendèr barung*
- Embat* : a jangkah pattern variant in *larasan gamelan*
- Engkuk* : *pencon's* structural metal instrument as *kemong's* partner
- Gatra* : Musical unit consisting of four *sabetan balungan*.
- Gambang* : wooden plate instrument of *wingking* work group
- Gamelan* : a set of musical instruments in *karawitan*
- Gangsaran* : a form of small size Javanese *gendhing*
- Gantungan* : a playing pattern type in *gendèr barung*
- Gemakan* : a playing technique type in *slenthem*
- Gembyang* : octave, a playing pattern type in *bonang*
- Gendèr barung* : a metal plate instrument of *ngajeng* work group
- Gender penerus* : a metal plate instrument of *wigking* work group
- Gendhing* : *karawitan* musical composition; *karawitan* musical composition possessing *mérong* and *inggah* part.
- Genjotan* : a playing technique type on *demung* and *saron*.
- Gérong* : (male) vocalist performing *gérongan* vocal type.
- Gongsa* : *gamelan*
- Gong* : the biggest metal instrument of *pencon's* structural group

Respondents

- Darsono, 60 years, an expert of Javanese karawitan vocal works, Indonesian Arts institute (ISI) of Surakarta
- Supadmi, 63 years, an expert (*mpu*) of Javanese *karawitan sindhènan* vocals, Surakarta

Glossary

- Abon-abon* : a *sindhènan* vocal part which uses meaningless texts
- Adhem* : cool
- Alok* : unimpeded toneless shouting vocal

<i>Grambyangan</i>	: a short composition played by the earliest instruments	<i>Panunggul</i>	: a reference of tone <i>siji</i> (one) read <i>ji</i> with the numerical symbol number 1
<i>Gregel</i>	: a set of tones played in rapid tempo	<i>Parikan</i>	: Javanese quatrain text form
<i>Greget</i>	: full of energy or spirit	<i>Pathêt</i>	: <i>sèlèh</i> sense atmosphere in <i>gendhing</i> melodic flow
<i>Gugukan</i>	: a playing pattern type in <i>gendèr barung</i> .	<i>Peking</i>	: the smallest-size plate instrument of <i>balungan</i> group.
<i>Gulu</i>	: a reference of tone <i>loro</i> read <i>ro</i> with a numeric symbol 2	<i>Pélog</i>	: type of Javanese <i>karawitan</i> musical scales in addition to <i>sléndro</i>
<i>Irama</i>	: a <i>gatra</i> widening and narrowing	<i>Pencon</i>	: a hollow round shape metal instrument with a <i>pencu</i> on its surface
<i>Jarik kawung</i>	: a playing pattern type in <i>gendèr barung</i>	<i>Penembung</i>	: the biggest-size <i>bonang</i> like <i>pencon</i> instrument type
<i>Jinem</i>	: a very comfortable feeling	<i>Pêthêtan</i>	: a playing technique type in <i>gendèr barung</i>
<i>Jineman</i>	: a Javanese <i>gendhing</i> type emphasizing on vocal work	<i>Pinjalan</i>	: a playing pattern performed with <i>demung</i> and <i>slenthem</i>
<i>Kacaryan</i>	: a playing pattern type in <i>gendèr barung</i>	<i>Plurutan</i>	: a playing technique type in <i>rebab</i>
<i>Kadhal mènèk</i>	: a playing technique type in <i>rebab</i>	<i>Puthut gelut</i>	: a playing pattern type in <i>gendèr barung</i>
<i>Kawahan</i>	: a <i>kendang</i> playing pattern to mark accent	<i>Rebab</i>	: a friction instrument in <i>gamelan</i> music
<i>Kawilan</i>	: a playing pattern type in <i>kendang ciblon</i>	<i>Rempeg</i>	: a sense of cohesive, unison, and integrated musical performance.
<i>Kecekan</i>	: a playing technique in <i>sitar</i> , <i>celem-pung</i> , <i>demung</i> , and <i>saron</i>	<i>Ricikan</i>	: <i>gamelan</i> instrument
<i>Kecèr</i>	: toneless metal plate instrument	<i>Sampak</i>	: a reference of small Javanese <i>gendhing</i> form.
<i>Kempyang</i>	: <i>pencon</i> 's metal instrument as <i>kethuk</i> 's partner.	<i>Samparan</i>	: a playing technique type in <i>gendèr barung</i>
<i>Kempyung</i>	: Two tones with two-tone distance played together	<i>Saréh</i>	: patient
<i>Kemong</i>	: <i>pencon</i> 's metal instrument as <i>engkung</i> 's partner.	<i>Saron</i>	: metal plate instrument of <i>balungan</i> group
<i>Kendang</i>	: a double-sided membrane instrument	<i>Sarugan</i>	: a playing technique type in <i>gendèr barung</i>
<i>Kenong</i>	: a big metal instrument of <i>pencon</i> 's structural group	<i>Sekaran</i>	: a playing pattern
<i>Keplok</i>	: applause	<i>Senggakan</i>	: a vocal type played between the main vocals
<i>Ketawang</i>	: name of small-size <i>karawitan</i> composition form	<i>Sengsem</i>	: fascinated
<i>Kethuk</i>	: <i>pencon</i> 's instrument as <i>kempyang</i> 's partner	<i>Sindhèn</i>	: female vocalist performing <i>sindhènan</i> vocal
<i>Kinthilan</i>	: a playing pattern type in <i>saron 1</i> and <i>saron 2</i>	<i>Sindhènan</i>	: a rhythmic vocal in <i>gendhing</i> with <i>wangsalan</i> texts, <i>parikan</i> , and <i>abon-abon</i>
<i>Kutuk kuning</i>	: a playing pattern type in <i>gendèr barung</i>	<i>Siter</i>	: a plucked instrument other than <i>clempung</i>
<i>Lancaran</i>	: name of small-sized <i>karawitan</i> composition form	<i>Sléndro</i>	: a type of musical scales in Javanese <i>karawitan</i> other than <i>pélog</i> .
<i>Laya</i>	: <i>gendhing</i> performance speed at the same <i>irama</i> (rythm).	<i>Srepeg</i>	: a reference of small <i>gendhing</i> form
<i>Lega</i>	: Relieved, satisfied	<i>Suling</i>	: a blowing instrument made of bamboo
<i>Leres</i>	: correct, accurate, proper	<i>Sumèlèh</i>	: a feeling after the burden is removed, relieved
<i>Mat</i>	: delicious	<i>Suwuk</i>	: <i>gendhing</i> ending performance
<i>Nduduk</i>	: a playing pattern type in <i>gendèr barung</i>	<i>Tabuh</i>	: <i>gamelan</i> beating device
<i>Ngaplak</i>	: <i>kendang ciblon</i> playing pattern performed right before <i>gong</i>	<i>Tentrem</i>	: a very comfortable feeling
<i>Ngelik</i>	: <i>gendhing</i> 's high tone composition part	<i>Thinthingan</i>	: <i>gendèr barung</i> playing to guide vocalist voice
<i>Ngicrik</i>	: a playing technique type in <i>rebab</i>	<i>Timpuh</i>	: a woman sitting way whose legs are folded down
<i>Nut kepatihan</i>	: <i>karawitan</i> notation using numeric symbols	<i>Tumurun</i>	: a playing pattern type in <i>gendèr barung</i>
<i>Ora butuh</i>	: a playing pattern type in <i>gendèr barung</i>	<i>Ukelan</i>	: a playing technique type in <i>gendèr barung</i>
<i>Pangrawit</i>	: <i>gamelan</i> player		