



The Musical Performance Identity of Ayak Gedhog in the Siswa Laras Tayub Ensemble, Trenggalek Regency, East Java

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Abstract		
<i>This article, titled "The Musical Performance Identity of Ayak Gedhog in the Siswa Laras Tayub Ensemble, Trenggalek Regency, East Java," investigates the unique musical and cultural characteristics of this specific repertoire. Utilizing Martin and Nakayama's theory of ethnic and cultural identity, alongside George M.'s identity framework, this study aims to dissect the elements shaping the ensemble's distinct musical treatment. Data were systematically collected through observation, in-depth interviews, and literature studies focusing on the garap (musical treatment) of the Ayak Gedhog by the Siswa Laras ensemble. The findings reveal four key points. First, Ayak Gedhog possesses a specific musical form and an ayak-ayakan structural framework, with a presentation sequence flowing from the bukâ (opening), to the main balungan (skeletal melody), and ending with the suwuk (conclusion). Second, the repertoire serves three primary functions: as the opening piece for the tayub performance, as a dance accompaniment for the gedhog tayub, and as a welcoming tribute for distinguished guests. Third, the identity-forming elements of Ayak Gedhog are categorized into stable garap elements (encompassing performance material, performers, facilities, and tools) and situational garap elements (comprising performance determinants and considerations). Finally, the performance identity of the Tulungagung tayub plays a pivotal role in formulating the garap identity developed by the Siswa Laras ensemble in Trenggalek.</i>		
Keywords: Identity, Garap, Tayub, Ayak Gedhog		
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A. Introduction

The performing arts encompass various genres, ranging from dance, karawitan (traditional Javanese music), wayang kulit (leather shadow puppetry), theater, and others. In East Java, specifically in Trenggalek Regency, there is a traditional karawitan art known as Langen Tayub. Tayub or tayuban is a form of social dance; it is classified as a folk art involving two or more relatively young and beautiful female dancers, or at least attractive and arguably "sexy" (Supanggah 2007, 118). Within the musical accompaniment of langen tayub, there is a specific repertoire (gending) called Ayak Gedhog. One of the most prominent tayub groups in Trenggalek is the Siswa Laras ensemble, which is particularly renowned in the Munjungan District. Established in 1990, this ensemble is led by Wasis Sutikno. The primary function of the Ayak Gedhog repertoire in Trenggalek is to accompany the Gedhog dance, which differs from Blora, where this specific dance is referred to as Sliring. Sliring is a part of the process in which a dancer hands over a sampur (dance scarf) to an honored guest (Widyastutieningrum 2007).

The urgency of this research lies in addressing the exact function of the Ayak Gedhog repertoire and uncovering why artists and audiences in the researcher's area – Munjungan District, Trenggalek

Regency—consistently utilize Ayak Gedhog at the opening of every tayub performance. Furthermore, it questions whether this Ayak Gedhog piece possesses distinct characteristics that shape an inherent garap (musical treatment) identity. It is inevitable that tayub arts are spread across various regions in Java; however, each region certainly possesses its own unique traits or distinct garap corresponding to the creativity of its respective artists. This principle also applies to the garap of Ayak Gedhog within the Siswa Laras tayub ensemble. Thus, this study discusses how the identity or unique characteristics of Siswa Laras's Ayak Gedhog garap are formed and how they differ from the garap of Ayak Gedhog in tayub ensembles from other regions.

In relation to this research urgency, the presence of Ayak Gedhog in tayub dance performances by the Siswa Laras ensemble is highly compelling to investigate. Therefore, a study is necessary to answer three formulation problems: (1) What are the form and structure of the Ayak Gedhog repertoire in the Siswa Laras tayub ensemble in Trenggalek? (2) Why is the Ayak Gedhog repertoire utilized at the beginning of the Tayub dance performance? (3) What is the garap identity of the Ayak Gedhog repertoire in the Siswa Laras tayub ensemble in Trenggalek?

The objectives of this study are: (1) To analyze the form and structure of the Ayak Gedhog repertoire in the Siswa Laras ensemble; (2) To analytically explain the factors supporting the use of Ayak Gedhog at the beginning of the Langen Tayub performance; and (3) To elucidate the garap identity inherent in the Ayak Gedhog piece within the Siswa Laras ensemble. The benefits of this research are as follows: (1) The findings can serve as reading materials and literature for students or new researchers investigating the form and structure of Ayak Gedhog. (2) The results are expected to serve as a reference for karawitan artists and the public in understanding the utility of Ayak Gedhog to uncover the factors causing this piece to be played at the opening of a performance. (3) This research is expected to provide a foundational understanding of the Ayak Gedhog garap identity within the Siswa Laras ensemble, which can be further developed by future researchers. (4) The findings are anticipated to offer new knowledge to the public regarding tayub performing arts, successfully attracting their sympathy and appreciation.

To avoid duplication of previous studies, a literature review was conducted. Several reviewed works comprise research and books closely related to the subject of garap identity in tayub performances. First, a thesis by Karsono (2004) titled "Membangun Identitas: Kompetisi Musikal Pertunjukan Angklung Caruk Banyuwangi." This thesis discusses the competitive processes among artists that develop within the Using community (the indigenous people of Banyuwangi) (Karsono 2004). Second, Supardi's thesis titled "Perkembangan Gending Tayub Tulungagung (1970-2007)" (2008). It discusses the evolution of musical repertoires used in Tulungagung tayub arts between 1970 and 2007 (Supardi 2008). Third, Noor Efni Salam's study, "Simbol dan Identitas: Kajian Tentang Negosiasi dan Konsolidasi Terhadap Simbol Budaya Dalam Mempertahankan Identitas Masyarakat Riau" (2012). It explains the negotiation and consolidation processes of Malay Riau clothing and architectural symbols, alongside perceptual differences in their interpretation (Efni Salam 2009). Fourth, a thesis by Yayuk Retno Wati titled "Tari Tayub Dalam Upacara Sedekah Laut Longkangan Di Desa Munjungan Kabupaten Trenggalek" (2013). It elaborates on the tayub dance as a symbol of fertility performed by the Munjungan community during the sea offering ceremony known as Longkangan (Retno Wati 2012). Fifth, research by Femilia Kristian Arum Sari titled "Kreasi Penyajian Kesenian Tayub Di Kabupaten Tulungagung" (2018). This thesis examines how the tayub art lives and develops in the Tulungagung community, explaining its presentation style (Arum Sari 2019).

This research employs several conceptual theories to address the research problems. For the first problem, which relates to the form of a gending, this study utilizes the theory articulated by Martopangrawit: "A melody (lagu) is an arrangement of notes that, when played, sounds pleasing. The arrangement of these notes subsequently develops into a form, resulting in various forms, and these forms are what we call gending" (Martopangrawit 1969, 3). Besides form, there is also the structure of the gending. To address the issue of musical structure, the researcher applies Hastanto's theory: "A gending consists of gongan (a musical unit ending with a gong strike), analogous to a paragraph in written language; each gongan consists of musical sentences; each musical sentence consists of phrases, and each phrase consists of notes" (Hastanto 2009, 50).

The second research question concerns the rationale behind using Ayak Gedhog at the opening of the Tayub dance event. To dissect the function of this repertoire, the author employs Merriam's perspective on the use of music: "Thus music may be used in a given society in a certain way, and this may be expressed directly as part of folk evaluation" (Merriam 1964, 209).

The third and final research question explores the garap identity of Ayak Gedhog in the Siswa Laras ensemble. To answer this, the author employs two conceptual theories. The first is Supanggih's theory of garap: "Garap is a series of creative works by a pengrawit (musician) or a group of pengrawit in presenting a gending or karawitan composition to produce a specific realization (sound), with a certain quality or result according to the intent, need, or purpose of a musical creation or performance" (Supanggih 2007, 4).

After establishing the theory to analyze garap, the author then utilizes the theory of cultural and ethnic identity by Martin and Nakayama: "Cultural or ethnic identity can be viewed as a set of ideas about membership in an ethnic group, involving several dimensions, namely, (1) self-identification, (2) knowledge about the traditions, customs, values, and behaviors of the ethnicity, and (3) a feeling of belonging" (Martin and Nakayama 2018, 189).

Ethnic identity fundamentally involves a sense of origin and history. Individuals possessing an ethnic identity have experiences related to their ethnicity and know about the culture inherited within it. Regarding this identity issue, the Ayak Gedhog in the Siswa Laras ensemble has its own garap identity formed by: (1) Self-identification: discovering, examining, and documenting information about the Trenggalek Ayak Gedhog, then differentiating it from other regions; (2) Knowledge of traditions, customs, values, and ethnic behavior: in this context, cultural identity is determined through the customs, values, and behaviors of the Siswa Laras art group; and (3) Sense of belonging: this relates to the connection between the community and the culture inherited by past artists as a cultural identity.

B. Methods

Research methodology is a scientific approach to obtaining data for specific purposes and utilities (Sugiyono 2012, 2). This study employed a qualitative method, utilized by the researcher to comprehend the factors explaining the garap identity of Ayak Gedhog within the Siswa Laras tayub ensemble in Trenggalek. The research procedures were conducted through two main stages: (1) data collection; and (2) data analysis (Moleong 2016, 6). The detailed discussion is elaborated as follows.

Data Collection

The data collection steps conducted in this study were as follows:

- **Observation** Observations were conducted utilizing participant observation (Sugiyono 2012, 64). In this approach, the researcher was involved in the daily activities of the observed individuals or informants. The observations were carried out from May to December 2024 within the Siswa Laras *karawitan* ensemble. Through these observations, data were obtained regarding the historical establishment of the Siswa Laras ensemble, the functional use of the *Ayak Gedhog* piece, the full and abbreviated (*jugag*) notations of *Ayak Gedhog*, and the notations of *tayub* repertoires composed by Wasis Sutikno, among others.
- **Interviews** The method utilized was in-depth interviews, aimed at discovering more open and profound insights into the research problems. The informants interviewed included: Wasis Sutikno (60 years old), Sujud (59 years old), Wahyu Purwanto (47 years old), Suyatmi (47 years old), Suliyati (58 years old), Andreas Sabda (30 years old), and Hari (55 years old).
- **Literature Review** The literature utilized for the review included works by Karsono (2004), Supardi (2008), Efni Salam (2009), Retno Wati (2012), and Arum Sari (2019). The literature serving as the theoretical foundation comprised works by Merriam (1964), Supanggah (2007), Martin and Nakayama (2018), Martopangrawit (1969), Hastanto (2009), and Abdulsyani (1994). General references included works by Moleong (2016), Sugiyono (2012), Kutha Ratna (2010), and the FSP Drafting Team (2022).

Data Analysis

Prior to data analysis, data reduction was performed. Subsequently, the reduced data were analyzed. These data were gathered from the aforementioned collection steps. The analytical process commenced by examining all available data from various sources, including field notes, documents, images, photographs, audio, and audiovisual materials.

Data collected from interviews were analyzed by re-listening to the audio recordings; the data were then transcribed and reduced by eliminating information unrelated to the formal and material objects of the study. The reduced data were subsequently compared (triangulated) to obtain statements approaching accuracy. The tools utilized included a headset, a smartphone, and a computer or laptop. Finally, the reduced data were presented and verified as the ultimate analytical stage within the structural framework of the manuscript.

Results and Discussion

A. Background of the Siswa Laras Tayub Ensemble

The *tayub* performance is a traditional folk art manifesting as a paired dance between female dancers (*lèdhèk* or *ronggèng*) and male dancers or *pengibing* (Soedarsono 1985, 2). *Tayub* originated from fertility ritual dances, particularly among Javanese communities that continue to preserve pre-Hindu cultural elements (Soedarsono 1985, 2). Trenggalek Regency is one of the regions that actively maintains traditional arts, notably the *tayub* performance. This art form remains highly popular among the local community. This is evidenced by the widespread presence of numerous *tayub* art groups across the Trenggalek region, with performances frequently held during traditional ceremonies or community celebrations (Wasis Sutikno, interview, May 7, 2024).

One of the renowned *tayub karawitan* groups in the Munjungan District is the Siswa Laras ensemble, located in Bangun Village, Munjungan. This ensemble was selected for study due to its distinctive and compelling musicality. Specifically, this uniqueness lies in the musical treatment (*garap*) of the pieces and the creativity of its musicians (*pengrawit*). Furthermore, the Siswa Laras ensemble is highly demanded in the region, frequently performing in various areas across Trenggalek Regency and its surroundings.

1. The Establishment of the Siswa Laras Ensemble

Siswa Laras was established around 1989-1990 in Silap Hamlet, Bangun Village, Munjungan District, Trenggalek Regency. It was founded by Wasis Sutikno, who also serves as the leader of the ensemble. The group grew and developed rapidly over time, reflecting the persistent determination and dedication of its founder. Due to his high level of dedication, the Siswa Laras *karawitan* is ultimately recognized as a renowned *tayub* ensemble in Trenggalek Regency (Andreas Sabda, interview, May 7, 2024).

The name Siswa Laras is derived from the words *siswa* and *laras*. *Siswa* translates to student, and *laras* refers to tuning or playing the gamelan (*nglaras gamelan*). Therefore, the name Siswa Laras signifies students who are learning to play and tune the gamelan (Wasis Sutikno, interview, March 12, 2024). Following the naming of the group, Wasis invited his relatives and village friends to learn how to play (*nabuh*) together. He and his peers practiced diligently until they became proficient. Eventually, in 2010, Wasis's gamelan set (*rancak*) was complete, encompassing both *pèlog* and *slèndro* tunings, crafted from bronze. In subsequent years, the Siswa Laras ensemble became increasingly recognized and popular, with numerous patrons (*penanggap*) inviting the group to perform up to the present day (Wasis Sutikno, interview, May 7, 2024).

2. Ensemble Activities

Throughout its artistic journey, the Siswa Laras ensemble has engaged in several activities aimed at preserving and developing the *tayub* arts. These activities primarily consist of rehearsals and performances (*tanggapan*).

a) Rehearsals

During these sessions, the ensemble predominantly rehearses the *karawitan* repertoire specific to *tayub* performances. The routine rehearsal schedule, established by the leader and agreed upon by the members, is held on weekends, specifically on Saturdays. Rehearsals are conducted in the evening, from approximately 19:30 to 22:00 WIB, at the residence of Wasis Sutikno. The evening schedule was selected because the majority of the ensemble members are employed during the day, making daytime rehearsals unfeasible.

Beyond the regular members, the Siswa Laras ensemble also conducts routine gamelan-playing training for children and teenagers living in the vicinity. These training sessions are held every Saturday and Sunday afternoon at approximately 14:30 WIB, also at Wasis Sutikno's residence. The primary purpose of training the youth is to cultivate a new generation capable of preserving local arts and customs (Wasis Sutikno, interview, May 7, 2024).

b) Performances (*Tanggapan*)

Within the Siswa Laras ensemble, performing is not a rigidly scheduled routine like rehearsals. The majority of performances are initiated by invitations or requests from individuals, institutions, or other parties wishing to host a *tayub* performance by the group. These invitations are typically extended to enliven official events, such as national holidays and local traditional ceremonies, as well as private celebrations (*hajatan*) including weddings, circumcisions, and anniversary commemorations.

B. Concept of Form and Structure of the *Ayak Gedhog* Repertoire in the Siswa Laras Ensemble

According to Martopangrawit, a *gending* is an arrangement of notes that has acquired a specific form, which can be identified based on structural instruments (*ricikan struktural*) and melodic structure (*struktur lagu*). The structural instruments pertain to *gending* that have been formed and standardized within the realm of *karawitan* (Martopangrawit 1969, 10).

1. Form and Structure of *Ayak Gedhog*

The form of *Ayak-Ayak Gedhog* is categorized as a specific musical structure (*bentuk gending khusus*). This specific form represents a drum-led repertoire (*gending kendang*); in this piece, the drum executes the opening (*bukâ*), navigates the progression of the piece, and dictates when the *gending* must conclude or *suwuk* (Hastanto 2009, 72–73). Related to the form, the melodic structure serves as the foundation within the *gending*. *Ayak Gedhog* possesses an irregular phrase structure, meaning both its antecedent (*padhang*) and consequent (*ulihan*) phrases are asymmetrical. This irregularity signifies that *Ayak Gedhog* belongs to the category of specific musical structures (*gending bentuk khusus*).

Ayak Gedhog features a different musical structure compared to *Ayak Manyurâ*. The distinguishing factor is that *Ayak Gedhog* does not utilize a *ngelik* (higher register section); therefore, it consists solely of the drum opening (*bukâ kendang*), the main skeletal melody (*balungan lagu pokok*), and the conclusion (*suwuk*). Furthermore, the primary difference lies in its concluding *gongan* (*gongan suwuk*). While the *suwuk* in *Ayak Manyurâ* can occur anywhere in accordance with the drum cues – or during a *wayang kulit* (shadow puppet) performance, based on the *dhodhogan* (knocking box) cues from the *dalang* (puppeteer) – the *suwuk* in *Ayak Gedhog* strictly occurs at gong 6 (Wasis Sutikno, interview, August 7, 2024).

Berikut adalah terjemahan naskah tersebut ke dalam bahasa Inggris akademik. Ruang kosong untuk penyisipan notasi balungan tetap dipertahankan agar Anda dapat dengan mudah memasukkan gambar atau teks notasi aslinya. Istilah-istilah spesifik Jawi dicetak miring (*italic*) sesuai standar jurnal internasional:

2. The Presentation Sequence of the *Ayak Gedhog* Repertoire

The presentation sequence of the *Ayak Gedhog* piece is initiated with a drum opening (*bukâ kendang*), d d b d . It then proceeds to the skeletal melody (*balungan lagu*) utilizing a medium tempo (*irama tanggung*). At the third *kenong* stroke of the *balungan*, which is $\cdot 5 \cdot 3 \cdot 2 \cdot 1$ a tempo transition occurs, shifting into a settled rhythm (*irama dadi*). Subsequently, it enters the main melody (*lagu pokok*), maintaining the *irama dadi* and utilizing the large drum (*kendang ageng*) until the third phrase (*gâtrâ*) of the fifth musical sentence (*kalimat lagu*), which is $\underline{5 \ 6 \ 5 \ 3} \quad \underline{2 \ 3 \ 2 \ 1}$. At this juncture, the drum executes a transitional cue (*ater-ater peralihan kendang*) known as *angkatan ciblon*, while the

rhythm strictly remains in *irama dadi*. Once the *ciblon* drum is played, the *pramugari* performs a tray dance carrying the *sampur* (dance scarves), serving as a signal that the *ngibing* (interactive dancing) session will commence shortly. In this context, the drum assumes the role of the primary instrument, executing dynamic drum patterns (*sekarang kendangan*) designed to accompany the movements of the *pramugari*. Furthermore, at the second *gâtrâ* of the eighth musical sentence, specifically at the *balungan* 2 3 2 1 3 2 1 6 another drum transition occurs directing the piece towards its conclusion (*suwuk*). This is executed by employing the ending cues (*ater-ater suwuk*) of the *kendang ageng*, ultimately culminating in the final *suwuk*.

C. Performance Supporters of the Siswa Laras Tayub Ensemble

This refers to the supporters of the *Tayub* performance, which involve the performers and the performance facilities. To clarify, the author elaborates on these in several points for better reader comprehension.

1. Performers of the Tayub Art

The presentation of a performing art generally requires several supporters to execute the performance; similarly, the Siswa Laras *tayub* presentation also relies on specific performance supporters. This is because these supporters play a crucial role in the success of the *tayub* presentation. The performance supporters in question include the *pengrawit* (musicians), *waranggâna* or *tlèdhèk* (female singer-dancers), *pramugari* (performance directors/attendants), and *pengibing* (male guest dancers).

a) Pengrawit

A *pengrawit* refers to an individual or a group of people tasked with playing the gamelan (Supardi 2008, 65). The number of *pengrawit* in the Siswa Laras ensemble is approximately 15 people or more, depending on the completeness of the gamelan instruments used in the performance. In addition to the *gamelan ageng* musicians, there are also supplementary musicians providing additional entertainment or interludes during the *tayub* performance (Wasis Sutikno, interview, August 7, 2024).

b) Waranggâna

A *waranggâna* is a female dancer who simultaneously acts as a *sinden* (vocalist) within the *tayub* art. The *waranggâna* typically dances with the *pengibing* during the performance and hands a *sampur* (dance scarf) to the *pengibing*. Beyond serving as a dance property or element, the *sampur* also functions as an invitation from the *waranggâna* to the *pengibing*; anyone handed the *sampur* is obliged to dance (*ngibing*) with the *waranggâna* (Supardi 2008, 56). Female dancers in *tayub* have various designations, such as *ronggèng*, *waranggâna*, *talèdhèk* (*lèdhèk*, *tlèdhèk*), *tandhak*, and others (Suharto 1999, 65). The terms used for *tayub* dancers in this writing are *waranggâna* and *tlèdhèk*, adapted to the dialect used in Munjungan District, which serves as the research area for this study. In addition to dancing with the *pengibing*, a *waranggâna* or *tlèdhèk* must also be capable of doubling as a *pesinden*. Within the *tayub* art scene, a *waranggâna* with excellent dancing and singing (*nyindèn*) skills usually becomes popular and highly demanded, commanding a considerably high booking rate. Aside from the two aforementioned factors of dancing and *nyindèn*, another element supporting a *waranggâna*'s

popularity is a beautiful and youthful appearance. Currently, young *waranggâna* or *lèdhèk* have not yet mastered many *tayub* repertoires, let alone classical pieces that are rarely requested by *pengibing*. When classical pieces are played, the *waranggâna* tasked with singing (*nyindèni*) is usually a senior *waranggâna* or a *sinden* who has mastered the repertoire; subsequently, the young *waranggâna* will dance alongside the *pengibing* (Suliyati, interview, August 8, 2024).

c) Pramugari

A *pramugari* is an individual tasked with organizing and directing the *tayub* performance. The *pramugari* can also be considered the master of ceremonies. A *pramugari* possesses the authority to halt the *tayub* performance if the situation becomes chaotic (e.g., a riot breaks out). Furthermore, a *pramugari* typically possesses the skill to dance (*njogèd*), which is generally demonstrated at the beginning of the event when escorting the performing *lèdhèk* (Sudarsih 2011, 29). According to Supardi in his thesis, a *pramugari* is a male whose duty is to assist the *waranggâna* in distributing the *sampur* to the *pengibing*. Additionally, they perform as dancers during the presentation of the *Ayak Gedhog* piece, signaling the commencement of the *tayub* performance. In certain instances, the *pramugari* is also responsible for preventing undesirable events, such as physical altercations among the *pengibing* and decency violations against the *waranggâna* (Supardi 2008, 62).

d) Pengibing

A *pengibing* is a male dancer who dances with the *waranggâna* during a *tayub* performance. Currently, *pengibing* are not strictly restricted to males; women can also participate as *pengibing*, although very few are willing to do so due to shyness and reluctance toward other guests, rendering the vast majority of *pengibing* at *tayub* events male (Hari, interview, December 8, 2024). In the realm of *tayub* arts, there is a term known as *pandemen tayub*. *Pandemen tayub* refers to individuals who possess a profound hobby and passion for the *tayub* art. Most *pengibing* originate from these *pandemen tayub* groups or communities. One such *pandemen tayub* group in Munjungan District is the Sumbreng Tayub Arts Association (*Paguyuban Seni Tayub Sumbreng*).

2. Tayub Performance Facilities

Similar to the performers, performance facilities play a vital role in executing the *tayub* presentation by the Siswa Laras ensemble. The performance facilities in question consist of several elements, namely: gamelan musical instruments, sound systems, the performance stage, costumes, and dance properties.

a) Gamelan Musical Instruments

The gamelan instruments utilized by the Siswa Laras ensemble are as follows: *kendang ciblon*, *kendang bem*, *gendèr*, *bonang barung*, *bonang penerus*, *slenthem*, *demung*, *saron*, *peking*, *gambang*, *kenong*, *kethuk*, *kempul*, and *siter*. Contemporary *tayub* performances typically also incorporate modern musical instruments, such as keyboards, *ketipung*, drums, and guitars. These are employed as supplementary entertainment to prevent audience boredom during the *tayub* performance; however, the inclusion of modern instruments depends entirely on the patron's request.



Figure 1. Placement of the *kendang bem* and *kendang ciblon* in the Siswa Laras ensemble's *tayub* performance (Photo: Martha Ranty Nurvika, 2024).

Typically, the drums used are the *kendang ciblon* and *kendang bem*, arranged with the *kendang bem* positioned in front of the *kendang ciblon* (Sujud, interview, November 10, 2024). In addition to the *kendang bem* and *ciblon*, the *kendang jaipong* is also utilized in *tayub* performances; nonetheless, its usage is situational, meaning it may or may not be employed. The *kendang jaipong* is generally used to accompany *dangdut* or *campursari* songs.

b) Sound System

In *Tayub* performing arts, the sound system plays an essential role in facilitating the smooth running of the event and elevating the performance quality for guests and audiences. The sound system functions as an amplifier, helping to clarify the sound of the gamelan instruments and the *waranggâna*, ensuring they are audible throughout the area, particularly in expansive or open spaces. Proper sound configuration enables the sound system to cultivate a more lively and vibrant performance atmosphere. A loud and balanced gamelan sound can heighten the enthusiasm of the *pengibing* and the audience. The sound system is also utilized as a medium for conveying information and announcements to the *pengibing* and attending guests, such as welcoming speeches, event schedules, the sequence of repertoires to be played, calls for specific *pengibing*, or even lost-and-found announcements around the performance venue (Wasis Sutikno, interview, September 12, 2024).

c) Performance Stage

The *tayub* performance stage is typically constructed from neatly arranged wooden boards, designed to be sturdy and strong. This stage is wide, elongated, and slightly elevated from the ground. This wooden stage is commonly used to position the gamelan during the *tayub* accompaniment; this placement is intended to ensure the gamelan is protected from the crowd once the performance begins, while the *waranggâna* and *pramugari* remain off-stage at ground level alongside the audience and guests. This arrangement is designed to foster a more interactive and intimate engagement between the *tayub* artists and the attending audience. Positioning the *waranggâna* and *pramugari* at ground level, parallel to the audience, is one of the reasons why the *tayub* art is highly favored by the public; the rationale is that the audience does not merely act as art observers but is also involved as active participants, becoming an integral part of the *tayub* performance. The ground-level position

of the *waranggâna* and *pramugari* serves as a symbol that the *tayub* art is a populist form of entertainment that bridges the gap between the artists and the audience.

d) Costumes and Dance Properties

The costumes worn by the *pengrawit* and *pramugari* consist of complete traditional Javanese attire (*busana kejawen jangkep*) in either the Surakarta or Yogyakarta style, comprising a *blangkon* (headgear), *beskap* (jacket), *stagèn* (waistband), and *jarik batik* (batik cloth). Usually, the musicians' costumes are prepared and managed by their *karawitan* ensemble. The clothing or costumes worn by the *waranggâna* consist of a *kebaya* (traditional blouse), strapless undergarment, *jarik batik*, and a *slèyer* or scarf (Retno Wati 2012, 49). The primary dance property used in the *tayub* dance is the *sampur*. Every *pengibing* wears a *sampur* when participating in the dance (*beksan*) during the *tayub* performance. The *sampur* serves as the main property in the *tayub* dance art, functioning as an instrument to express graceful movements, such as rhythmic stomps aligned with the repertoire's tempo, *seblak sampur* (flicking the scarf), *lambeyan* (arm swings), twirling, and sweeping motions with the *sampur* (Suliyati, interview, August 12, 2024).

D. Dimensions Shaping the Cultural or Ethnic Identity of the *Ayak Gedhog* Repertoire

The dimensions shaping cultural identity are elements that depict the unique characteristics of a culture. These elements subsequently form an identity that possesses distinct traits to differentiate one culture from another, enabling it to be recognized and understood by the wider society. Cultural or ethnic identity is not merely constructed by a single element but is the result of several interconnected and interacting elements.

1. Self-Identification of the Siswa Laras Ensemble

Identity is about ourselves, how we understand who we are, and how we communicate our identity to others. A useful theory is impression management—how people present themselves and how they direct the impressions others form of them (Goffman 1959 in Martin and Nakayama 2018, 167). The Siswa Laras *tayub* ensemble identifies itself as a *tayub* group originating from Munjungan District, Trenggalek Regency, East Java Province; it possesses a distinctive style or characteristic in its *garap* presentation, which is influenced by its geographical conditions and local culture. The distinct *garap* characteristics in question relate to the tempo (*lâyâ*), rhythm, and instrumental treatment patterns.

2. Knowledge of Traditions, Customs, Values, and Ethnic Behaviors by the Siswa Laras Tayub Ensemble

The next dimension shaping cultural identity is cultural knowledge, encompassing the traditions, customs, values, and ethnic behaviors in the *garap* of the *Ayak Gedhog* repertoire within the Siswa Laras *tayub* ensemble. This cultural knowledge is crucial in establishing an identity to be acknowledged by the wider society and *tayub* art enthusiasts.

a) Community Traditions and Customs as Builders of Cultural Identity

Culture or civilization is a complex whole that includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by humans as members of society (Tylor 1871, 1).

b) Values and Behaviors of the Siswa Laras Tayub Art Ensemble in Building Cultural Identity

Cultural knowledge regarding ethnic values and behaviors is one of the dimensions or elements forming cultural identity. According to Martin and Nakayama (2018, 189), values are fundamental principles or beliefs utilized as guidelines in the behavior of a particular ethnic group. Values embody an understanding of things considered true, good, and meaningful in social life, while behavior is the manifestation or embodiment of traditions, customs, and values enacted through concrete actions. The ethnic group discussed by the author is the Siswa Laras *tayub* art ensemble. Within this ensemble, cultural values are firmly upheld and behavior is exhibited as follows.

3. Sense of Belonging

A sense of belonging, according to Martin and Nakayama (2018, 189), is one of the dimensions shaping cultural identity. The essence of this sense of belonging is a feeling of ownership toward a specific ethnic group. Possessing an ethnic or cultural identity means experiencing a sense of belonging to a particular group and knowing something about the shared experiences of its members. This theory can certainly be related to the sense of belonging possessed by the Siswa Laras art ensemble, specifically regarding the ownership of *tayub* arts. Particularly concerning the *garap* of the *Ayak Gedhog* repertoire in the Siswa Laras version, they feel that their *garap* is an original creation of the Siswa Laras ensemble, rather than plagiarizing or imitating the *garap* of other *tayub* groups in the Trenggalek area. This is acknowledged by their leader, Wasis Sutikno, stating that the *garap* of the *Ayak Gedhog* repertoire owned by Siswa Laras is a development of the ancient *Ayak Gedhog* repertoire from the royal era, driven by the creativity of its musicians (Wasis Sutikno, interview, December 8, 2024).

E. Elements Shaping the *Garap* Identity of the *Ayak Gedhog* Repertoire by the Siswa Laras Tayub Ensemble

Previously, the author explained ethnic identity as one of the elements in the *garap* of the *Ayak Gedhog* repertoire. Ethnic identity serves as a foundational stepping stone in creating a work, encompassing self-identification, knowledge of cultural characteristics, traditions, customs, values, mores, and the sense of belonging of a group or individual. It can be stated that *garap* identity is the result of processing these ethnic or cultural identity elements. Although cultural or ethnic identity acts as the initial foundation for shaping *garap* identity, the *garap* identity frequently evolves through interactions with external influences, the progression of time, or the interpretations and innovations of the artists themselves. This creates artworks possessing distinct *garap* identities and unique characteristics (Martin and Nakayama 2018, 189).

1. *Garap* Elements in the *Ayak Gedhog* Repertoire of the Siswa Laras Ensemble

The *garap* elements utilized in the *garap* of the *Ayak Gedhog* repertoire by the Siswa Laras *tayub* ensemble consist of *materi garap* (musical material), *penggarap* (performers/arrangers), *sarana garap*

Sutikno and Wahyu Purwanto as the leader and the drummer (*pengendang*) of the Siswa Laras *tayub* ensemble in innovating and developing the *garap* within the *Ayak Gedhog* repertoire. Subsequently, the knowledge and insights they possess are imparted or transmitted to other musician members during the process of working on the *gending*. This results in a cohesive, harmonious, and beautiful musical presentation aligning with the desired expectations and forging the unique characteristic of the Siswa Laras ensemble.

3. Sarana Garap (Performance Facilities)

In the *garap* of the *Ayak Gedhog* piece by the Siswa Laras ensemble, there are utilized *sarana garap*; these facilities take the form of the instruments (*ricikan*) of the *gamelan ageng* employed in the musical presentation. The *sarana garap* of the *Ayak Gedhog* repertoire by the Siswa Laras ensemble contains specific traits. The characteristic of the *sarana garap* in this piece lies in the use of an almost complete set of *gamelan ageng* instruments; the differentiator from the *Ayak Manyurâ garap* in *klenengan* and *wayangan karawitan* is the *rebab* instrument. In *tayub* performances, the *rebab* is rarely used due to the simplicity of the instrumental playing arrangement and because the stylistic characteristics of the *Ayak Gedhog* piece feature a more energetic and dynamic tempo, rhythm, and meter. In its presentation, the *Ayak Gedhog garap* places more emphasis on other instruments such as the drum, *saron*, *gambang*, and *siter* to produce a nuance that aligns with the local traditional style of the Munjungan District area in Trenggalek Regency. In the *garap* process of the *Ayak Gedhog* piece by the Siswa Laras ensemble, the author will detail the instruments that exert a significant influence in shaping its *garap* identity.

4. Prabot Garap (Performance Tools/Devices)

The meaning of *prabot garap* within this theory refers to the ideas or concepts poured out by the *penggarap* (the artist) onto the *sarana garap*, specifically the *gamelan* instruments. These conceptual ideas subsequently materialize into a musical presentation or *gending* within an art performance. In the *garap* of the *Ayak Gedhog* repertoire, the Siswa Laras ensemble possesses *prabot garap* based on technique, pattern, tuning (*laras*), as well as rhythm and tempo (*lâyâ*). These *prabot garap* always encompass internal characteristics. The trait of the *prabot garap* in the *Ayak Gedhog* repertoire by the Siswa Laras ensemble lies in its drumming patterns (*pola kendangan*). This drumming pattern holds the unique characteristic of each drummer yet remains synchronized with the dance movements executed by the *pramugari* when presenting the *gedhog tayub* dance. Not only the drumming patterns, but the *saron* instrument can also be considered a characteristic of the *prabot garap* in the *garap* of the *Ayak Gedhog* piece by the Siswa Laras ensemble. The explanation and exposition of this *prabot garap*, which will encompass technique, pattern, tuning, as well as rhythm and tempo, are elaborated by the author as follows. The following is the drumming pattern of the *Ayak Gedhog* repertoire present in the Siswa Laras ensemble's *tayub* performance.

Buka kendang

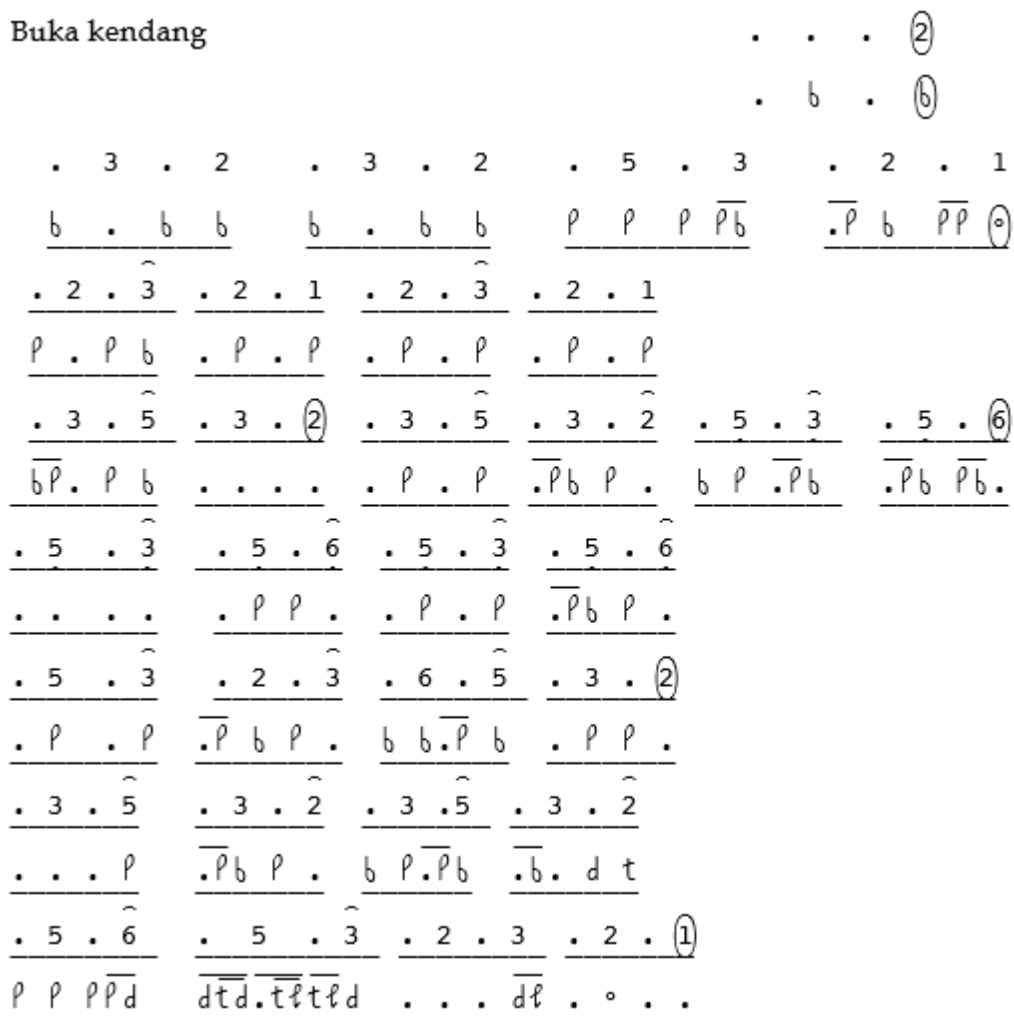


Figure 3. Drumming Pattern (Kendangan) Notation of the Ayak Gedhog Repertoire in Slendro Manyurâ Tuning
(Source: Interview transcript of Wasis Sutikno)

For the transition to the *tayub garap*, it initiates with the *angkatan ciblon* drumming pattern presented at the *balungan* 5653 2321. The following is the referenced *angkatan ciblon* drumming pattern:

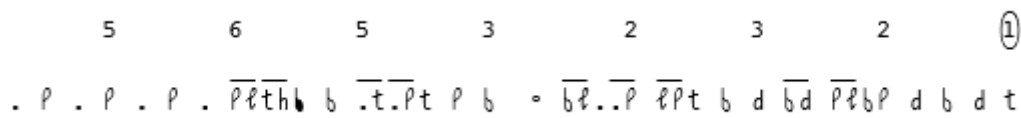


Figure 4. Angkatan Ciblon Drumming Pattern (Kendangan) Notation of the Ayak Gedhog Repertoire in Slendro Manyurâ Tuning
(Source: Interview transcript of Wasis Sutikno)

ater-ater suwuk

suwuk menggunakan kendang bem

Figure 5. Ciblon Drumming Pattern (Kendangan) Notation of the Ayak Gedhog Repertoire in Slendro Manyurå Tuning
(Source: Interview transcript of Wasis Sutikno)

b) Situational Characteristics of *Garap* Elements

The second discussion regarding *garap* elements is the situational characteristic of *garap* elements. This implies that the internal *garap* elements can be altered and change depending on specific situations or conditions. These changes typically occur due to various factors, such as sudden repertoire requests from patrons or the audience during a performance. This influences artists in working on a piece because the situation and condition demand spontaneity. In the *garap* of the *Ayak Gedhog* repertoire, there are generally *garap* elements of a situational nature; these elements are the *penentu garap* (performance determinants) and *pertimbangan garap* (performance considerations).

1. *Penentu Garap* (Performance Determinants)

The *penentu garap* within the *garap* of the *Ayak Gedhog* piece by the Siswa Laras ensemble also possesses characteristics distinguishing it from other groups. The characteristic of its *penentu garap* lies in the varied execution of the *Ayak Gedhog* piece due to requests from patrons or stemming from the creativity of the musicians themselves. In addition to presenting the *Ayak Gedhog* piece as an opening signal for the *tayub* performance and as an accompaniment to the *Gedhog* dance, the Siswa Laras ensemble also utilizes it for another function: as a welcoming repertoire for distinguished guests such as village officials, distant relatives, or individuals deemed important by the patron.

2. *Pertimbangan Garap* (Performance Considerations)

Regarding the *pertimbangan garap* in the *Ayak Gedhog* repertoire, the Siswa Laras ensemble possesses characteristics shaping its identity. This characteristic lies in the interaction occurring among the performing artists within the Siswa Laras *tayub* ensemble. The cohesiveness of the artists within the Siswa Laras ensemble is forged and directly affects the quality (*garap*) of the musical presentation.

This cohesiveness becomes the core strength of the Siswa Laras ensemble itself, solidifying its unique characteristic and shaping its distinct identity, thus differentiating it from other art groups.

2. The *Garap* Identity of the Siswa Laras Tayub Ensemble in Executing the *Ayak Gedhog* Repertoire

The characteristics of the *garap* elements present in the *Ayak Gedhog* repertoire of the Siswa Laras ensemble form an inherent identity. Identity, which can also be referred to as style, is a distinctiveness or specificity marked by physical traits, aesthetics (musicality), and/or the working system (*garap*) (Supanggah 2007, 137). The identity or style formed from these *garap* element characteristics is the Tulungagung style. This Tulungagung identity is marked by its internal *garap* element characteristics. Prior to this, the author discovered that *Ayak Gedhog* is an ancient Javanese piece that has existed since long ago, which was subsequently adopted and arranged intricately by *tayub* artists. One of the renowned *tayub* artists is Yono Prawito, hailing from Tulungagung Regency. Due to his success in composing (*ngripto*) *tayub* repertoires, he is acknowledged by other *tayub* artists as a master (*empu*) or maestro of the Tulungagung *tayub* style. This has led *tayub* enthusiasts and *pandemen* to highly favor the repertoires he composed. One of these is the new arrangement of the *Ayak Gedhog* repertoire executed by Yono Prawito. Wasis Sutikno of the Siswa Laras ensemble explained that the initial seeds of this *tayub Ayak Gedhog* piece were acquired from his learning experiences with Yono Prawito during his youth. However, Wasis Sutikno emphasized that the *garap* executed by the Siswa Laras ensemble bears differences from the Yono Prawito version of the *Ayak Gedhog* repertoire, particularly in the *prabot garap* section – namely, the instrumental playing techniques, the drumming sequence patterns (*sekaran kendangan*), and the rhythm and tempo (*lâya*), which have been explained by the author in the section on the stable characteristics of *garap* elements.

F. Conclusion

The form and structure of *Ayak-Ayak Gedhog* belong to a specific musical form (*bentuk gending khusus*). A specific musical form refers to a gending in which the lengths of the musical sentences are uneven or asymmetrical. This specific musical form is a type of drum-led repertoire (*gending kendang*) (Hastanto 2009, 72–73). *Ayak Gedhog* possesses a different musical structure compared to *Ayak Manyurå*. The distinguishing factor is that *Ayak Gedhog* does not utilize a *ngelik* section; thus, it consists solely of the drum opening (*bukå kendang*), the main melody (*lagu pokok*), and the conclusion (*suwuk*).

The rationale for employing the *Ayak Gedhog* piece at the beginning of a *tayub* performance is influenced by its utility and function as a sign or cue that the *tayub* performance is about to commence. In addition to serving as a signal or cue, another function of the *Ayak Gedhog* piece is to accompany the *Gedhog* dance. Furthermore, the *Ayak Gedhog* repertoire is also utilized as welcoming music for guests deemed distinguished by the patron (*penanggap*). These three functions of the *Ayak Gedhog* repertoire are typically presented at the onset of *tayub* performance events.

Regarding the musical treatment, the *garap* of the *Ayak Gedhog* repertoire by the Siswa Laras ensemble in Trenggalek forms an inherent identity. This identity is formed by the characteristics within the *garap* elements. Identity can be shaped by characteristics that are permanent (stable) as well as situational. Stable characteristics refer to all elements that cannot be altered or substituted.

Conversely, the situational characteristics of garap elements encompass anything that can change based on specific situations and circumstances. The use of the Ayak Gedhog piece as the musical material (materi garap), along with the drumming patterns, as well as the saron playing techniques and patterns acting as performance tools (prabot garap), serve as the identity builders for the Siswa Laras ensemble, constituting the stable characteristics of its garap elements. The alteration in the garap presentation – transforming the full Ayak Gedhog (utuh) into an abbreviated version (Ayak Gedhog jugag) to adapt to the function and utility of a gending as a performance determinant (penentu garap) – is also a builder of the garap identity possessed by the Siswa Laras ensemble, originating from the situational characteristics of the garap elements.

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