



Music Illustration Training Based on Pelog and Slendro Idioms at Sekolah Indonesia Kuala Lumpur (SIKL)

Senyum Sadhana¹, Autar Abdillah¹, Retnayu Prasetyanti Sekti¹, Tomy Agung Sugito¹

¹Universitas Negeri Surabaya, Surabaya, Indonesia

senyumsadhana@unesa.ac.id, autarabdillah@unesa.ac.id,
retnayuprasetyanti@unesa.ac.id, tomyagungugito@unesa.ac.id

Abstract. Sekolah Indonesia Kuala Lumpur (SIKL) is one of the schools in Malaysia where Indonesian children learn Indonesian culture abroad. In its implementation, SKIL provides educational services to the Indonesian community in Malaysia. The concern in SIKL is that it needs supporting facilities and infrastructure to introduce Indonesian culture. This research is conducted to provide training programs, workshops, and discussions to introduce the diversity of Indonesian culture through pelog and slendro gamelan tunes training at the SKIL. The pelog slendro tune was applied as a training base for SIKL students to improve their memory and reintroduce Indonesian culture in Malaysia. It is used as a basic introduction so that the participants can learn the basics of Gamelan. The selection of instruments that will be used as training material depends on the conditions at the school. This training method employs a step-by-step implementation, introduction to the fundamentals, practice of gamelan instruments, and performance of the material that has been delivered. Furthermore, the accomplishment that will be obtained is that the students can play the gamelan and learn pelog and slendro tunes. The training steps at SIKL were: 1. Delivering an introduction to the pentatonic melodies in Indonesia; 2. Training on the implementation of pentatonic melodies in several regions in Indonesia, combined with non-melodic instruments; 3. Completion of the training results. This program expects to maintain, add, and qualify cultural product facilities (gamelan, dance properties, and other art needs) and attract students and communities in Malaysia to learn about traditional arts.

Keywords: Pelog, Slendro, Illustration, Performance.

1 Introduction

Training in pelog and slendro tunes is fundamental to introducing Javanese-Indonesian culture in Malaysia. It is the primary selection for introducing traditional culture and arts to the students, expecting them to learn about traditional music in Indonesia. The introduction of pelog and slendro tunes is the foundation for performing in any field, such as singing *dolanan* songs, accompanying dance, accompanying poetry, musicalization, accompanying drama, and other forms of performance. Training in pelog and slendro tunings is also necessary for several forms

of general characteristics, such as: 1. Gamelan in pelog and slendro tunings can be used as illustrative music, where the music is composed to flow with the narrative or story; 2. Supporting the emotional ambience: illustrative music improves the artwork's expressed emotion; 3. Knowing the scales/tones selection to be used; for example, *gending A* uses pelog tuning, so all supporting instruments also use pelog.

Illustration music is cinematic or background music explicitly designed to strengthen works of art, such as film, animation, theatre performances, or video games [14]. It aims to enhance the work's atmosphere, emotion, and narrative. Illustrative music can also create an immersive and engaging experience for the audience and performer. This illustrative music training is realized as illustrative music and accompanies a performance. There are various general characteristics of illustrative music, including 1) Adjusting to the narrative, where the illustration music is synchronized with the narrative or story that is developing, including changes in dynamics, tone, or theme according to the events in the story. 2) Emotional support/ambience: Illustrative music strengthens the emotions that are trying to express. For example, music can create a gripping, happy, dramatic, or melancholic atmosphere. 3) Adapting to visuals: Illustration music should provide visual elements in the artwork, such as character movements, atmosphere changes, or specific scenes. 4) Cohesive with the style of the work: Illustration musicians need to comprehend and adopt the style of the artwork they are supporting. This includes understanding the work's era, genre, or general theme. 5) Using appropriate Instruments: Appropriate musical instruments are essential for illustration music. Instruments can create colours and textures that match the preferred ambience and genre. 6). Performing as a connector: Illustration music can be a connecting element that ties together different scenes or parts of the artwork. This helps create a seamless narrative flow [7].

Illustrative music in pelog and slendro gamelan covers a wide range of styles, from traditional orchestral to modern electronic, depending on the artwork's creative and aesthetic needs. The illustrator's music composer or accompanist is essential in determining how the music can communicate the intended narrative elements.

Indonesian School Kuala Lumpur (SIKL) is one of the schools that requires the potential to explore Indonesian culture since Malay culture is firmly embedded in daily life. In the context of music, there is a lack of mentoring in the exploration of illustrative music and the introduction of traditional Indonesian music variation, including accompanying performances. Mentoring is carried out to create music production that can simultaneously turn into a performance. The enthusiasm of the participants of Sekolah Indonesia Kuala Lumpur is high. Therefore, this is a fundamental that the participants can explore straightforwardly and creatively. Some participants must strengthen their musical techniques and exploration, especially gamelan in slendro and pelog tunings.

Training is conducted as one of the solutions, and it is carried out personally and in groups. Personal training is related to equalizing the ability to play music. Meanwhile, group training is conducted so that participants can work together by exploring the collaborative elements and effects of performance through music, especially for children. Participants can also directly interact with the production of performances that are prepared to be done. Another solution provided is mentoring to introduce,

study, evaluate, and practice regularly at SIKL or in Indonesian cultural spaces in Malaysia. Besides, it also provides scheduled performance space for teaching and mentoring students and communities in Malaysia, such as the Indonesian Independence Day, Indonesian National Night celebrations, etc. With this solution, it is a concern for the community and Government in Malaysia.

According to Bell and Chicurel, the mode refers to the colour or tone of the sound produced from a scale or melody sequence [2]. The two most common modes in Western music are major and minor, which consist of eight tones. For Karawitan in Indonesia, it is known as *titi laras* or Pelog and Slendro tone system. Pelog has seven-tone systems, and Slendro has five-tone systems. In the training at Sekolah Indonesia Kuala Lumpur, the scales in Western music and the tone system in Indonesian *karawitan* were first introduced. Those tone systems are required to strengthen the sound and tone used in a musical illustration. Introducing the tone aspect is vital since the students and the learning community can at least distinguish between Western music's tone and Karawitan or Gamelan's tone. Then, the participants involved in the training can distinguish between slendro and pelog tunes.

Hastanto et al. believe that Slendro has a personality. Laras Slendro is flexible and determined by certain cultural regions (such as Banyuwangi, Banjar, Madura, and Pasundan, which have their characteristics) in Indonesia [4]. The difference is intentional and has its size. For this reason, it is necessary to adapt to a learner's readiness to comprehend and use Slendro and Pelog tunes to collaborate with the musical elements of the performance. Pelog tuning is older than Slendro, which started in the Javanese Hindu era.

Sasaki considers that the Pelog tuning has similarities with Ryukyu Onkai in Japan [8]. This similarity indicates that cultural engagement creates a tonal system in music illustration that can be explored more comprehensively. This cultural engagement allows music illustration to involve multiethnic and multicultural areas. The term 'Laras' comes from Indonesian and is translated as 'pleasing to the ear,' 'appropriate,' 'suitable,' 'beautiful,' and so on. It can also be defined as a set of rules that arrange tones pleasing to the ear [3]. The narrow definition means the rules of tone. The role of slendro and pelog tunes in music illustration is to introduce the tones so that, in the upcoming creative space, students, communities, and participants can develop their imagination by practicing illustrations of drama, dance, or other kinds of performances.

Although it does not explain the importance of balungan, it is recognized that the discussion of balungan in gending has stimulated intellectual discourse in the gamelan field, including notation concerns [10]. There are significant differences between musicians' interpretations of music notation. This is due to their different abilities to transform a piece of music into particular tones and codes. In addition, each musician has a unique talent for musical imagination. Thus, it affects their perception of the musical structure of music [12]. Therefore, the interpretation of tuning is crucial from different aspects related to the identification of *pathet*. Hastanto in Supanggih explains that *pathet* is not only related to the leading tone (tonic) of a gong but is a more complicated concept. It includes functional formulas between tones (such as *gembyang*, *kempyung*, *seleh*, and so on), the instruments used for accompaniment, and

the direction, range, and harmony of tones within a *gending* [13]. *Pathet* is a musical concern related to *karawitan*, as it is a characteristic of the works, and it results in significant changes and developments in musical dynamics [10]. It is also essential for in-depth learning of barrel identification.

2 Method

2.1 Training and Mentoring Methods

Based on the challenges above, the methods to be applied in this training and mentoring include training on the introduction of pantomime forms, supporting musical instruments, illustration work models, and the introduction of musical instruments and children's characters.

Training on Pantomime Performance and Supporting Musical Instruments. This training provides direct material to the participants about the characteristics and supporting musical instruments. Selecting supporting music is essential in determining what atmosphere supports the character in pantomime.

Accompaniment Music Arrangement Training. Illustration arrangement training is conducted for the participants and children with good musical instrument skills. This illustration arrangement training provides knowledge for composing music and performance illustrations. For example, the primary music taught to the participants, such as *gending lancaran*, begins to be practised by imagining the ambience, character, and selection of instruments used and composing a series of melodic song sentences accompanying the pantomime. After the music is composed, it is then adjusted to the character of the pantomime, whether it has strengthened the character and atmosphere of the pantomime.

Musical Illustration Training for Children. After the scenario is realized, it is necessary to transmit musical material to the children. In training children on illustrative music, the trainer must understand children's characteristics and skills [5]. Training is necessary to transform the scenario that has been formed. Therefore, the team will train the children to realize the performance, which this training is step-by-step and finished in several sessions. They can master the material in at least two meetings to complete it. Illustrative music training activities are technical training, and each step must be carried out through several processes. The process requires correction to achieve what both sides expect, partner of Unesa and Sekolah Indonesia Kuala Lumpur in Malaysia.

2.2 Evaluation

Each activity process requires an evaluation to observe the results achieved, as this can determine the success of the learning material process. According to Arifin, there

are several types of assessment in the learning material process. This can be adopted to evaluate an activity process carried out by the trainer in delivering the material [1].

Evaluation of Planning. The results of this evaluation are required to create an activity program. The main target is the arrangement of the material program that will be carried out in the material training assistance activities with idiom-based *slendro* and *pelog* tunes.

Evaluation of Monitoring. This evaluation observes the learning process of the material presented in each meeting. The results of this activity also help to determine the intensity of the presenter and participants' material learning [6]. As a result, the impact of problems in the learning process can be solved immediately. Due to the *gamelan* facilities and limited time and space, the material adjustment was also carried out briefly so that periodic monitoring could be well received with good results.

Evaluation of Impact. This evaluation is to determine the impact of learning the material. It can be evaluated based on the success criteria for implementing the material learning process, story writing, and directing pantomime with the intended characters by the participants. Each participant observes the level of success in the learning process through this activity. This activity must align with preparing pantomime and music illustrations. Thus, the pantomime characters presented are also relevant and can be an excellent collaborative show.

Evaluation of Comprehensiveness. This evaluation is used to examine the level of success thoroughly. It starts with planning, monitoring, the impact of success, and efficiently implementing learning activities. Therefore, as a whole, it can be evaluated through the level of success in implementing the material learning process activities. The results of performance collaboration in introducing music in *slendro* and *pelog* tunes go through a long process, so the expected results are also compatible with planning and monitoring.

3 Results and Discussion

Sekolah Indonesia Kuala Lumpur is located at Jalan Tun Ismail Kuala Lumpur. The school was built on July 10, 1969, and is concerned with national education. In addition to Indonesians and Malaysians, this school also involves citizens from neighbouring countries in Kuala Lumpur [11]. The students' enthusiasm is high, and the Indonesian culture is easy to understand. The use of musical instruments and playing techniques supports the success of exploring music illustration and accompanying performances, dance, and theatre. The training introduces all students' required aspects and is directly related to the target use of music illustration.

The training was conducted in several phases. The trainees participated in a well-organized manner so that performance products such as pantomime, theatre, and dance motifs could be explored in the performances. The facilities and infrastructure are beneficial, so the trainees are free to prepare themselves, together with the mentors collaborating on each stage of the training. The participants are passionately interested in developing illustrative music and searching for song motifs to make the performance more meaningful and enjoyable. As a result, the trainees understood the different tonal systems entirely well.

Malaysia is a neighbouring country and is very similar culturally, linguistically, and even artistically. Therefore, it is easy to popularize and reintroduce *gamelan*. Since the language is identical, this approach can make the introduction and transformation of *gamelan* knowledge and its practice more accessible.

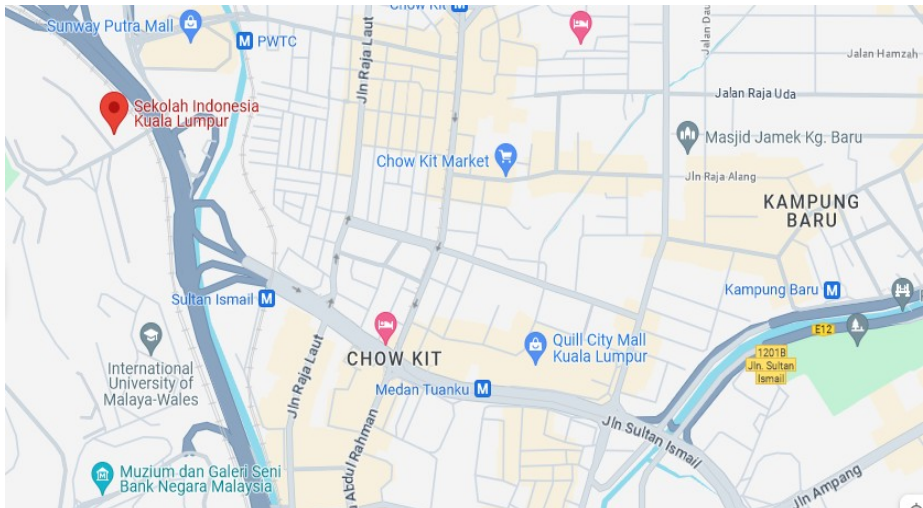


Fig.1. Training Location of Sekolah Indonesia Kuala Lumpur (Malaysia)



Fig.2. Briefing and materials delivery at the training location, Sekolah Indonesia Kuala Lumpur (Malaysia)

4 Conclusion

Training pelog and slendro tunings are essential for those who want to play and learn *kara witan*. They can play, develop, and create works from the idioms of pelog and slendro tunings. The choice of pelog and slendro tunings is the primary aspect of teaching and introducing the *karawitan* system. The pelog and slendro manifest in the Indonesian community and among students in Malaysia. Therefore, it becomes a form of reconnecting Indonesian culture.

The training and enthusiasm of participants in learning about culture are essential in appreciating the treasures of Indonesian culture, one of them through illustrative music performances that benefit the participants. Cultural education that re-introduces language and art abroad is the primary access to broad cultural recognition and becomes an agent of Indonesian culture. The participants also prepared themselves to develop music illustrations with Pelog and Slendro tunings. Performance motifs were also created to extend the creativity of constructing music illustrations. Music illustration was also performed for a pantomime show, which received a positive response from the participants. This training suggested that there should be continuity and expansion of the introduction of Indonesian culture involving participants from other countries, such as India, Japan, England, and France, as well as citizens from Southeast Asia closely related to Indonesian culture.

References

1. Arifin, Z.: *Evaluasi Pembelajaran: Prinsip, Teknik, Prosedur*. PT Remaja Rosdakarya Offset, Bandung (2009)
2. Bell, J., and Chicurel, S. R.: *Music Theory for Musical Theatre: The Scarecrow Press Ltd., Lanham* (2008)
3. Bhagaskoro, A.: Bentuk Komposisi Musik Pengiring Seni Pertunjukan Ronteg Singo Ulung di Padepokan Seni Gema Buana Desa Prajekan Kidul Kecamatan Prajekan Kabupaten Bondowoso Provinsi Jawa Timur. *Jurnal Seni Musik*, 3(1) (2014)
4. Hastanto, S., et al.: *Redefenisi Laras Slendro*. Institut Seni Indonesia Surakarta, Surakarta (2015)
5. Hutagalung, A. D.: *Transmisi Seni pada Sanggar Seni Budaya LK Ria Agung Nusantara di Kota Medan: Analisis Proses Transmisi Musik dan Tari Tradisional*. Universitas Sumatera Utara, Medan (2023)
6. Mustofa, M. L.: *Monitoring dan Evaluasi: Konsep dan Penerapannya Bagi Pembinaan Kemahasiswaan*. UIN-Maliki Press, Malang (2012).
7. Rerefany, D.: *Peran dan Fungsi Musik Ilustrasi Karya Thomas Newman dalam Film Animasi Wall-E Produksi Walt Disney Tahun 2008*. Institut Seni Indonesia Yogyakarta, DIY (2015)
8. Sasaki, M.: *Konstruksi Teori Laras Karawitan Sunda: Kajian Tentang Lahirnya Laras Sorog berdasarkan Analisis Struktur Musikalitas*. Universitas Pendidikan Indonesia, Bandung (2022)
9. Setiawan, A.: The Concept of The Pathet and Avoided Tones In Jawatimuran Karawitan. *Music Scholarship*, 0854(1), 111–124. <https://doi.org/10.33779/2587-6341.2021.1.111-124> (2021)
10. Setiawan, A.: Slendro Culture, Balungan Concept, and Inner Melody of Jawatimuran Karawitan. *Malaysian Journal of Music*, 11(1), 53–67 <https://doi.org/10.37134/mjm.vol11.1.4.2022> (2022)
11. Setyani, S., Zuliyana, F., Rofitrasari, R., Amelia, N., & Fakhru Ahsani, E. L.: Analisis Sistem Pendidikan di Sekolah Indonesia Kuala Lumpur (SIKL): Perspektif Guru. *Jurnal PGSD: Jurnal Ilmiah Pendidikan Guru Sekolah Dasar*, 14(1), 70–79 (2021)
12. Supanggah, R.: *Gatra Inti dari Konsep Gendhing Tradisi Jawa (1st ed., Issue Karawitan)*. Jurnal Seni WILED. STSI Press Surakarta, Surakarta (1994)
13. Supanggah, R. *Bothekan Karawitan II: Garap*. ISI Press Surakarta, Surakarta (2007)
14. Widianto, M. I., Emridawati, E., & Hafif, H. R. *Metode Penggarapan Musik Ilustrasi The Sound Of Crusades*. Laga-Laga: *Jurnal Seni Pertunjukan*, 7(2), 108–124 (2021)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

