



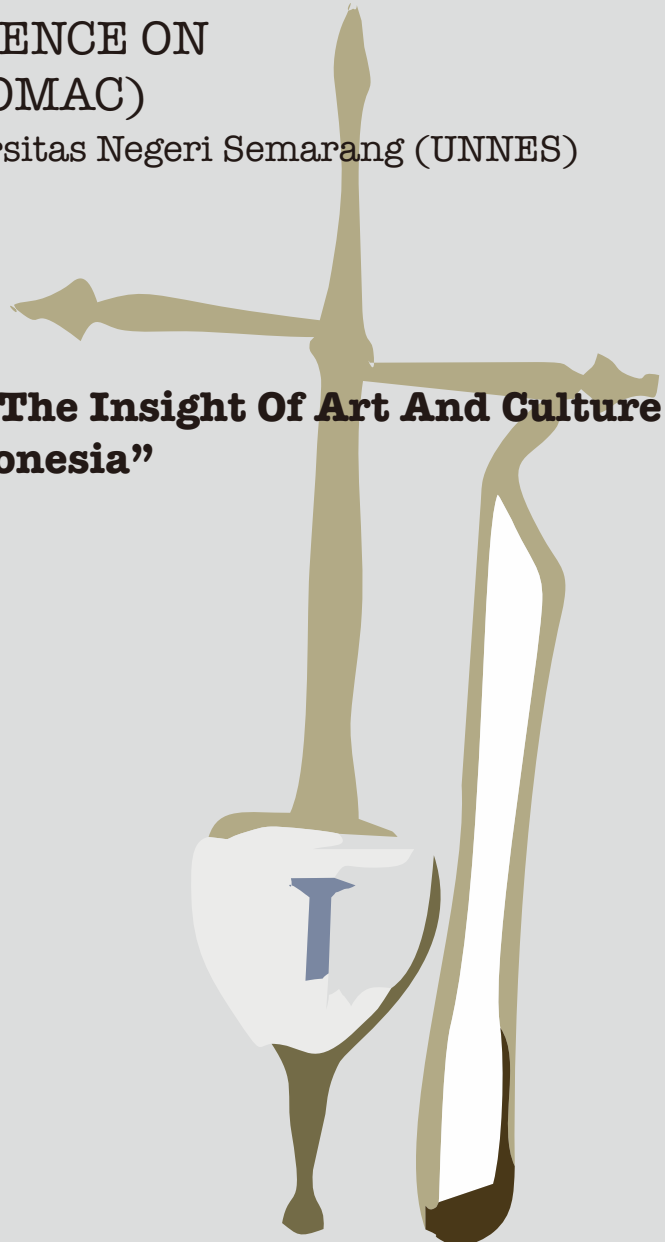
International Conference On Music And Culture

# PROCEEDING BOOK

INTERNATIONAL CONFERENCE ON  
MUSIC AND CULTURE (ICOMAC)

(Held On October, 11/ 2021. Universitas Negeri Semarang (UNNES))

**“ Strengthening The Insight Of Art And Culture  
For A Tough Indonesia”**



Publisher:

Jurusan Seni Drama Tari Dan Musik, FBS UNNES

**PROCEEDING BOOK OF  
International Conference On Music And Culture (ICOMAC)**



Theme:  
Strengthening The Insight Of Art And Culture  
For A Tough Indonesia

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**FAKULTAS BAHASA DAN SENI**  
**UNIVERSITAS NEGERI SEMARANG**  
**2021**

**International Conference On Music And Culture (ICOMAC)**  
**(Held on 11 October 2021, Faculty Of Language And Art,  
Universitas Negeri Semarang)**



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## PREFACE

Alhamdulillahirobbil alamin, praise and gratitude to Allah SWT for His blessing so that the International Conference on Music and Culture (ICOMAC) as one of the agendas of the series of activities to commemorate the world music day and the month of language and arts in 2021 can be held. The ICOMAC activity is a form of our concern and concern as an art education institution towards the continuity of education and the preservation of art as part of our culture. This activity and several art activities and art studies with various topics and forms, have been continuously carried out by the Department of Drama, Dance, and Music Education, Faculty of Language and Arts, State University of Semarang to date. Of course, this is in line with the vision of the State University of Semarang as a University with Conservation Insights and with International Reputation.

The 2019 Covid pandemic situation, which has lasted for more than two years, of course has an impact on various art activities and art studies in all existing art education institutions. However, this situation does not dampen our enthusiasm as one of the arts education institutions in the Central Java region to continue to work and strive so that art education can continue to take place and contribute to the development and change of existing society. Therefore, adjusting to the existing situation, the seminar was held this time online by presenting four speakers, namely: (1) Prof. Made Mantle Hood, Ph.D from Tainan National University of The Arts Taiwan; (2) Prof. Triyono Bramantyo, Ph.D, from the Yogyakarta Institute of the Arts, Dr. Zechariah Goh Toh Chai from Nanyang University Singapore; (3) Assoc. Prof. Dr. Loo Fung Ying, from the Department of Music Level 2 Faculty of Creative Arts Universiti Malaya 50603 Kuala Lumpur Malaysia; (4) Dr. Zechariah Goh Toh Chai of Nanyang Academy of Fine Art, Singapore; and. (5) Dr. Sri Fortune Urip, M. Hum. from the Faculty of Languages and Arts, State University of Semarang as the keynote speaker. Relevant to the existing theme, the proceedings to be published at this seminar will present articles from webinar participants on various issues related to education, performance, culture, and the music industry.

Head Of Sendratasik Departement/  
Dr. Udi Utomo, M.Si

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## *Gamolan Peking* Musical Notation : Denoting Musical Sound in Local Style

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### Abstract

There has been little research conducted, particularly on the notation system used in Indonesian traditional music. Music notation is a dying type of written tradition; most local musicians are unaware of the critical nature of recording musical works, let alone interacting through music notation as a medium. The purpose of this paper is to examine the history and styles of written notation as local musicians in Lampung, Indonesia, have practiced them. With a focus on notation's functions and implications. While the issue is essential in and of itself, it also touches on broader concerns such as acculturation, the social organization of performing artists, and the interface between oral and written tradition. Most importantly, we must consider to what extent the usage of notation indicates shifting values and altered circumstances of music learning in Lampung. The data are from a personal 2016-2017 investigation in Bandar Lampung. The results indicated that the *gamolan pekhing* notation system still has flaws, most notably the inability to comprehend rhythmic values denoted by written symbols. While notation is still beneficial for some artists, it is not frequently comprehended by students during the learning process. It necessitates hands-on instruction in order to educate the students.

Keywords: *Musical notation, local musician, Lampung tradition, gamolan pekhing*

### Introduction

Musical notation is a sound depicted by symbols. "The grand staff" is the most renowned musical notation; each pitch is determined by the position of the note in the stave line. Nearly every music scholar employs music as a tool for communicating and preserving his work. Additionally, there are spontaneous forms of notation, such as Cage, Crumb, and Xenakis (1). Further, there is a graphic notation for specific parameters and vocal instructions. It is becoming increasingly apparent that notation is extraordinarily versatile and adapts to the musical function.

Many musicians in Indonesia, particularly self-taught musicians, are 'afraid' of dealing with musical notation. The unavailability of theory is sometimes cited as the primary cause for the notation's lack of popularity among local musicians. That is why the notation appears to belong only to music scholars (2,3). Additionally, "the grand staff" has been associated with Western classical music for centuries. Indeed, many musicologists continue to employ Western musical notation to describe and analyze local music. Apart from being generally ignored, Western musical notation is still regarded as an effective and efficient means of visually communicating sound phenomena.

Killick argues that Western musical notation is not always necessary and can be applied to all genres of music, particularly world music. He invented the "global notation" used to express Korean music (4). He believes that many notes and melodies are hard to express using Western musical notation.

Occasionally, the composer's duty as an interpreter is still required to transmit the message contained in a composition.

Almost all previous research has been critical of the use of Western notation to depict indigenous (traditional) music. Start from (5) and (6) assertions that Western notation harmed the authenticity of local music (gamelan) to criticism of Colin McPhee's bravery in developing and examining indigenous Balinese music (7–12). Thus, to understand local music, a system of knowledge that is also traditional is required.

### *Gamolan Peking*

*Gamolan peking*, commonly known as "*cetik*," is a xylophone musical instrument invented and developed in Lampung, specifically in Sekala Brak, West Lampung. This instrument's primary material is bamboo (figure 1), and it has a one-octave diatonic scale (13). This musical instrument was initially published as a result of research by Margaret J. Kartomi (14), and some researchers conducted subsequent research (15–19).

The musical instrument is commonly utilized to demonstrate cultural identity by the *Saibatin* or Lampung Coastal communities. *Gamolan* is now used as a teaching tool in ethnomusicology classrooms and universities. Some *gamolan* activists, like Sapril Yamin, I Wayan Sumerta Yana, and I Gusti Nyoman Arsana, manufacture *gamolan* in large quantities.



Figure 1. *Gamolan peking*

(Source: Hidayatullah, 2017)

The tuning of the *gamolan* was standardized on the do = G tone (A=440) once it was mass-produced and distributed throughout Lampung. This system is intended to make tuning easier as well as collaborate with other Western musical instruments easier. Local musicians also reference the *gamolan* scale with a Western music system, demonstrating the influence of Western music. The do (1)-re-(2) mi (3)-sol (5)-la (6)-si (7)-do note (1) and no fa (4) is the current standard *gamolan*.

The discussion of music notation in Lampung will be started with a short overview of prior research on music notation in Java. All ethnomusicologists agree that the Javanese gamelan's notation system is still inspired by Western musical notation (6). This innovation undoubtedly altered the nature of musical performance in Java. Meanwhile, Myers-Moro notices significant similarities in the formulation of traditional music. The social structure impacts significant developments in Thailand's notation system (5). This article will begin by challenging the musical notion that the relationship between musical notation

and traditional music begins with the role of literate artists. Some of them are of Javanese or Balinese ancestry; two prominent figures, I Wayan Sumerta Yana and I Gusti Nyoman Arsana, are credited with developing the notation system that is extensively employed today, particularly in *talok balak* and *gamolan*.

## Lampung musical notation

For long centuries, self-taught musicians in Lampung were unfamiliar with the musical notation system. Later music scholars and experts brought it up, emphasizing its importance for the long-term sustainability of musical works. Numerous book writing projects have been launched with support from the local education and culture department and a team of book authors with a strong foundation in music theory. Thus began the history of writing notation system books in Lampung.

As previously stated, various actors were crucial in establishing the *gamolan* notation system, including I Wayan Sumerta Yana and I Gusti Nyoman Arsana. In other words, they inform and educate local musicians on the value of writing tradition. They provide a notation system in the form of numeric numbers, which requires additional discussion. That is, in order to interpret notations containing numeric symbols, physical or face-to-face meetings are required. Because the mentor directly practices what is written in the notes or modules, numeric numbers can be directly understood for their rhythmic value.

Lampung had no self-help initiative to write down other traditional music genres after special projects notated many works. Most of them rely on such efforts or wait for the dissemination of research findings containing musical notation. There is no standard music notation system model available for generic models. Of course, if we return to Western music notation, we are dealing with complex issues. Music notation for Lampung public consumption should be made in a simple form that is easy to understand, yet it will still require thorough education in the end.

## Materials and Methods

Observations, documentation, and interviews were undertaken as part of the preliminary study for book authoring in 2016-2017. Based on this information, it is then used to current research the development and form of the musical notation system in Lampung. A musical notation analysis is performed to determine the form, function, sign, and symbol and how it is read and interpreted. The analysis focuses on rhythm, especially on note values and beat.

## Result and Discussion

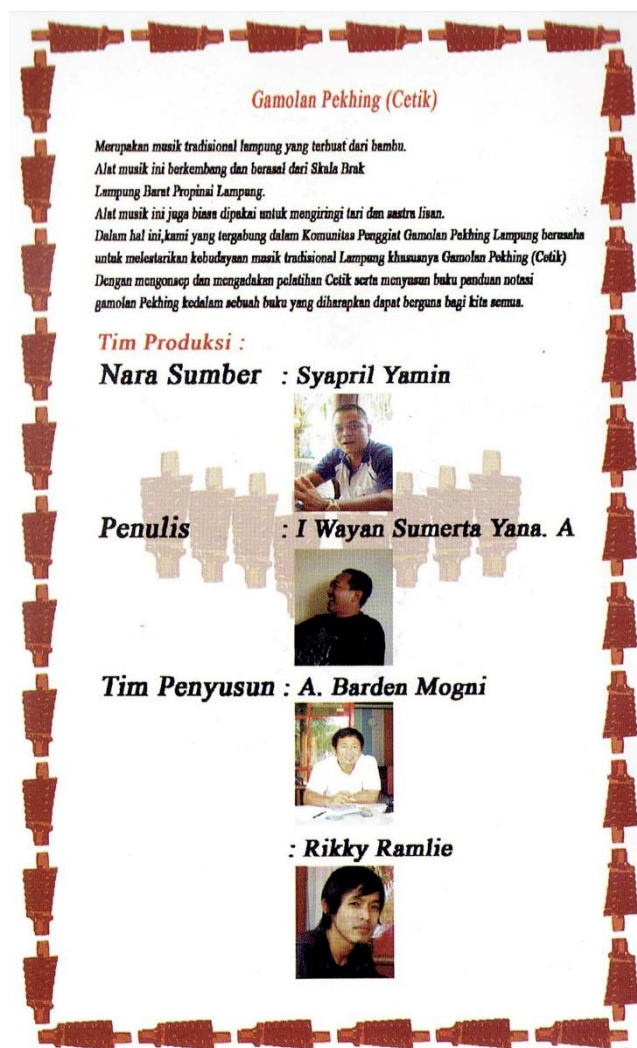
### *Gamolan Peking* Musical Notation as Learning a Module

The musical notation system was initiated by local Lampung artists such as Syapril Yamin (*Mamak Lil*), I Wayan Sumerta Yana A., A. Barden Mogni, and Rikky Ramlie in 2007-2008. As an informant, Sapril Yamin gave information, songs, and compositions about history. As the author who translated the material from the principal informants, I Wayan Sumerta Yana A. As editors, Rikky and Barden are also responsible for the book printing fund. I Wayan, a team member that developed the module; in the subsequent years, he also performed research and published a book on *gamolan* with more in-depth material (18). Numerical numbers are used to visualize the composition of the melody played by the *gamolan* (figure 3). The notation is printed on 13 pages in a pocketbook. Everyone who learns *gamolan* uses

the pocketbook as a learning module. The book's preparation is also in the name of activists and *gamolan* artists, who include teachers, instrument makers, distributors, speakers, local cultural specialists, and native communities who inherited the *gamolan*. They print the modules in mass and distribute them to everyone, even *gamolan* purchasers.



(a)



(b)

Figure 2. (a) Module cover; (b) The Informant, authors, and editors

(Sumber: personal document, 2016)

Eleven songs from local Lampung musicians are included in the learning module. Songs were written expressly for specific purposes, such as backing music for Lampung traditional dances. Their works are called "*tabuh*" or "*tabuhan*." One of the pieces of music is called "*layang kasiwan*," and it is dancing background music to greet the harvest season (figure 3). This piece of music is fast-paced, although how fast is not specified. The 1/8 count is used to assign a value to each note and denote the beat.

In addition to solo performances, *gamolan* is often performed in ensembles, either with the same instrument or with different musical instruments such as guitar, keyboard, and drumset. Because of the learning module's requirements, the author has included *gendang* musical instruments. *Gamolan* is still used to play extra rhythmic patterns, such as *gelitak*, which is an additional rhythmic pattern. As an accompaniment to the main melody in music, *gelitak* is a sort of melody. Because there is just one scale with solmization, numeric numbers are pretty exact in representing each note. The one-octave scale makes it easy for musicians to read the notation and instantly practice it. They have time to concentrate on the note composition and hit every surface of the bamboo.

*Gendang* is also often replaced with a *rebana* which is played by hitting it with the hands. "Tak" (t) is a way of hitting the *rebana* hard; they keep their hands held after hitting. The hitting position is located slightly to the center to produce a loud sound. "Dung" (d) is a way of hitting by bouncing the hand after the sound. The hitting position is located slightly to the edge of the *rebana* (see figure 3).

**LAYANG KASIWAN**

Sinopsis :

Tabuh pengiring tari pada saat akan panen tiba

Tempo : Cepat

Ketukan : 1/8

+  
- 1 2 3 5 6 6 6  
          d → Gendang Buka  
- 6 6 6 5 5 3(3)  
          +  
- 3 3 5 3 3 2 2  
- 2 2 3 1 1 1(1)

Gelitik :

[|| - 1 7 1 7 1 7 1 ||]

Gendang :

[|| - t d - - t - d ||]

Figure 3. *Layang kasiwan*, one of the musical works in the notation book (learning module)

(Source: personal document, 2016)

Line 1



Line 2



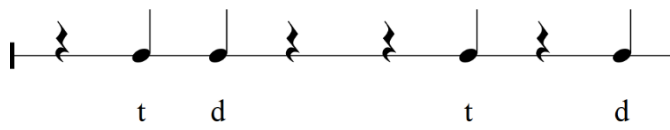
Line 3



Line 3



(a)



(b)

Figure 4. (a) Main melody, (b) *gelitak* dan *gendang*

As illustrated in Figure 3 and 4, all instruments perform the melody on the second beat. The structure of the kite kasiwan song is similar to "call and response," as seen by the melody of the first line (1-2-3-5-6-6-6), and the second line (6-6-6-5-5-3-3). The third line (3-3-5-3-3-2-2) and fourth line (2-2-3-1-1-1-1) include the solutions to the first and second rows, respectively (see table 1). In this notation method, the term solmization in western music is still used unambiguously. Here it is highly evident, even the musical notation of Lampung is still unable to get rid of the dilemma of Western music as indicated in Javanese and Thai music by Becker and Myers-Moro.

Table 1. Melody and rhythm on each instrument according to the beat

	Meter							
Beat	1	2	3	4	5	6	7	8
Line 1	-	1	2	3	5	6	6	6
Line 2	-	6	6	6	5	5	3	3
Line 3	-	3	3	5	3	3	2	2
Line 3	-	2	2	3	1	1	1	1
Gelitak	-	1	7	1	7	1	7	1
Gendang	-	t	d	-	-	t	-	d

**Educational Purpose**



Western musical notation is not widely used in Lampung due to the system's complexity for the majority of local musicians. As a result, this notation system is more prevalent in Lampung for practical reasons. Indigenous musicians in Lampung should be grateful to non-native artists such as Nyoman and Wayan for bringing this writing tradition to their attention early on.

*Gamolan* is gaining popularity and taught in *sanggar*, formal schools, education departments, and universities.

### *Sanggar*

*Sanggar* is one of the best venues to study *gamolan*, as most *gamolan* musicians also have a *sanggar*. The educational activities there are not geared toward teaching *gamolan* specifically but rather toward teaching the performing arts in general. For example, *Sanggar Kerti Bhuana* owned by Nyoman teaches dance, theater, and music. Each student who studies there receives extensive instruction in the art. As a result, alumni acquired a variety of fundamental artistic abilities. The ability to perform *gamolan* tasks is merely one of the advantages. Notation is not utilized in the studio because learning is more about the notion of liberty. Students may inquire at any moment with a sufficient amount of time. Because communication is the studio's primary capital, notation is unnecessary.

### *Formal Schools*

*Gamolan* also makes his way into official schools via extracurricular and curricular activities. Some *gamolan* musicians educate as regular teachers in official schools, while others instruct in extracurricular activities. Notation is more widely accepted in schools due to the inclusion of Western music content. Even with a high numerical approach, notation is regarded as more appropriate to utilize.

### *Education Departments*

The existence of province and city education departments is critical for the continued development and maintenance of *gamolan* in Lampung. They influence policy through school curricula and organize numerous competitions for students. As a result, *gamolan* is becoming more widely used and taught. Additionally, this department often initiates notation book writing projects involving various stakeholders, including researchers, local musicians, and users.

### *Universities*

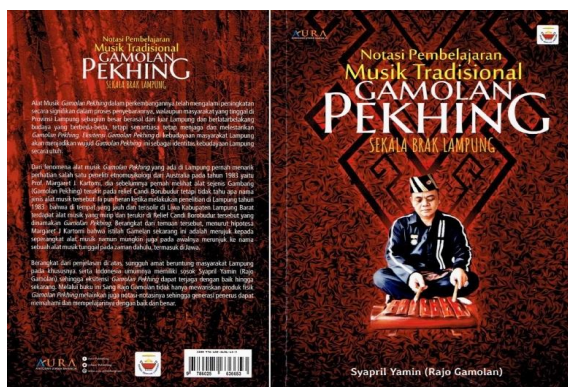
*Gamolan* has been taught through collaboration between music lecturers and local musicians. *Gamolan* has been made a required course in the FKIP, University of Lampung's Dance and Music Education Study Program. Local musicians were initially invited to serve as guest lecturers and to share information about the *gamolan*. Additionally, they performed research to develop textbooks that included musical notation. Previously, the learning module notation developed by Wayan et al. was more frequently employed due to its ease of practice. Music notation is increasingly extensively utilized on campus; notation is the primary medium and musical instrument in learning. Students must copy notations and practice at home.

Even video recording technology via smartphones is commonly utilized as supplemental teaching material.

### Cultural History and Acculturation

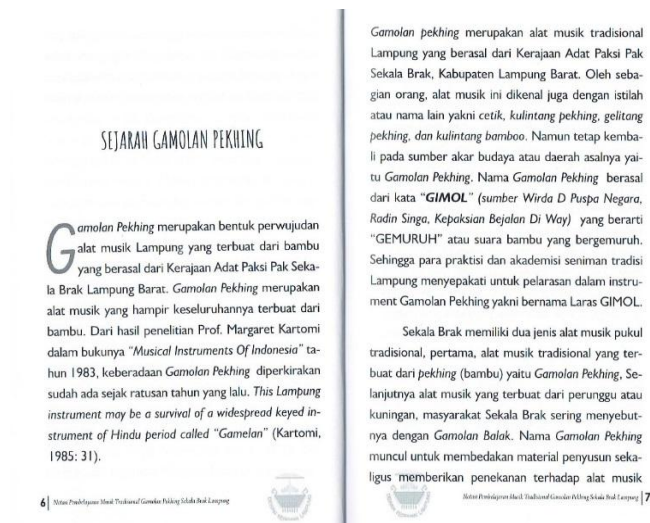
The commencement of the notation system cannot, as previously said, be isolated from some significant actors. They do not originate from the indigenous community, unfortunately. However, the matter does not seem critical because local musicians worked with them to compose the notation. The function of indigenous musicians in informing people on earlier history, the locus of art, distribution, and their works is no less significant. Nevertheless, it began with *gamolan* music, whereas there was no motion in other music kinds, such as string music, *gambus*, *gitar tunggal*, or other music, including *talo balak*, *serdam*, *serdap*. For the written tradition, everything is still naturally unfounded.

Although many local musicians continue to lack an understanding of and familiarity with notation, the concept of writing tradition has begun. Surprisingly, these first concepts sparked an awareness of the need to rebuild musical notation more precisely. Sapril Yamin requested colleagues and music scholars to create an updated notation in the form of a module in 2018 (17). Batin Maulana, Riyan Hidayatullah, Erizal Barnawi, Wisnu Nugroho, Raden Saputra Nugraha, Diantori, Ricard Sambera, Rudi Darmawan, Andi Wijaya, Aditya Octavian, Sandro Yudha, and Muhammad Zopi comprised the writing team (figure 5).



(a)





(b)

Figure 6. *Gamolan* book was written in 2018. (a) Cover, (b) content  
(Source: personal document, 2018)

The book's basic concept was to create a pocketbook with a notation system. The book's writing began with a gathering at the home of Sapril Yamin. He added that he was concerned about how *gamolan* was being played, which he believed was improper and inconsistent with established standards. To cut a long story short, all of the musicians present that day agreed to collaborate on creating a *gamolan*-specific music notation book. The book was funded by the Komite Musik Tradisi Dewan Kesenian Lampung (DKL). Sapril Yamin serves as a vital informant, providing any information on *gamolan*. The book has been filled with the history and information about musical instruments based on figure 6. The book is structured in a logical manner and concludes with a concise and easy-to-understand discussion. The involvement of scholars is critical in describing the many pieces of material.

8. **TABUH SAMBAI AGUNG (Kepaksian Pernong)**  
 M = 120  
 CIPTAAN : Sekala Brak  
 SUMBER : SYAPRIL YAMIN (RAJO GAMOLAN)

$\overline{. 2} \overline{2 3} \overline{3 5} \overline{5 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid$   
 $\overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{5.6} \overline{5.6} \overline{5.5} \overline{5 5} \mid \overline{5.3} \overline{3.2} \overline{1.2} \overline{3 5} \mid \overline{5.3} \overline{3.2} \overline{1.2} \overline{2 2} \mid$   
 $\overline{2.2} \overline{2.2} \overline{2.2} \overline{2 2} \mid \overline{2.2} \overline{2.2} \overline{2.2} \overline{2 3} \mid \overline{3.2} \overline{2.3} \overline{1.2} \overline{3 2} \mid \overline{3.2} \overline{2.3} \overline{1.2} \overline{3 2} \mid$   
 $\overline{3.2} \overline{2.3} \overline{1.2} \overline{2 2} \mid \overline{2.2} \overline{2.2} \overline{2.2} \overline{2 2} \mid \overline{2.2} \overline{2.3} \overline{1.2} \overline{3 2} \mid \overline{3.2} \overline{2.3} \overline{1.2} \overline{2 2} \mid$   
 $\overline{2.2} \overline{2.3} \overline{1.2} \overline{3 5} \mid \overline{5.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 7} \mid$   
 $\overline{7.6} \overline{6.7} \overline{5.6} \overline{7 6} \mid \overline{7.6} \overline{6.7} \overline{5.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 7} \mid \overline{7.6} \overline{6.7} \overline{5.6} \overline{6 6} \mid$   
 $\overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid$   
 $\overline{5.6} \overline{5.6} \overline{5.5} \overline{3 5} \mid \overline{5.3} \overline{3.2} \overline{1.2} \overline{3 5} \mid \overline{5.3} \overline{3.2} \overline{1.2} \overline{2 2} \parallel 2$


Fungsi : Ritual Adat, Pengiring Tari, Referensi musik kreasi, Pengiring Sastra,  
 Bentuk : Dua pola ritme, I kalimat Tanya dan I kalimat jawab

Figure 7. A new notation system in updated *gamolan* book

(Source: personal document, 2018)

Numerous music academics contributed to the refinement of the new musical notation. While numeric digits continue to be used as symbols, bars and rhythmic values have been added to each note. "*Tabuh Sambai Agung*" is one of the notated musical pieces. Additionally, the music explains its inclusion in the formal occasion "*Kepaksian Pernong*." Tempo, composer, and information sources all complement the notation. Additionally, the team responsible for writing the notation included information about form and function (figure 7,8).

$\overline{. 2} \overline{2 3} \overline{3 5} \overline{5 6} \mid \overline{6.6} \overline{6.6} \overline{6.6} \overline{6 6} \mid$



2 2 3 3 5 5 6 6 6 6 6 6 6

Figure 8. Musical notation in books versus Western notation

(Source: personal document, 2018)

Lampung's local music is remarkably unaffected by Western music theory. However, in terms of cultural history, Lampung music is inextricably linked to the influence of foreign civilizations. For instance, *gambus* and *gitar tunggal* Pesisir were affected by Arab-Malay culture (21–24), and *gitar tunggal* Pepadun music was influenced by the Portuguese, the Dutch, and Malay-Islamic culture (25,26). It is self-evident that foreign culture has influenced the instruments and musical genres used in local Lampung music.

Sapril Yamin plays a significant part as a pivotal figure in the second book's writing. This cultural agent's influence was crucial in establishing significant events in Lampung's history of musical notation, particularly *gamolan* music. If the previous notation was created to preserve musical compositions, the *gamolan* notation was created for other purposes. Firstly, notation is proposed as a guide for standardizing musical performance for each learner. Second, notation as a means of cultural identification and representation of the *Saibatin*, Sekala Brak society. Thirdly, the impetus for book authoring stems from the DKL initiative. Thus, with the assistance of local musicians and music scholars, musical notation is consciously culled.

Lampung is now having an abundance of music scholars who were immediately capable of writing musical notation. They communicate with local musicians and occasionally cooperate on musical compositions. Local musicians may encourage music scholars to write their musical compositions or demonstrate how the musical notation system works through interaction. Western music notation is still utilized for research purposes; after all, local musicians do not assume that studying musical notation will result in employment. Musical contact may simply result in the presentation of musical and cultural awareness. Whether written in Western notation or not is irrelevant. Interactions between local musicians and music scholars can also catalyze the organization of further musical events. As a result of this contact, two possibilities emerge: first, the insecurity will be challenged by young music scholars, and second, a good and complementary collaboration will emerge.

### Oral Tradition Vs. Written Tradition

In Lampung, oral tradition is still regarded as the most effective method of spreading music. Some local artists still believe that learning entails having face-to-face meetings, asking questions, correcting, and practising. They must carefully supervise the process, as there is still a tradition that must be upheld. The written tradition was also established during that time, though not in a notation system like the Western music paradigm or the numerical numbers currently being discussed. At an earlier age, specific local musicians made it a habit to write songs. They have been writing oral tradition poetry for a long time, such as *kias* (27). Such oral traditions are still carried forth through reading, which the poets do while holding a piece of paper. The written tradition is utilized as a remembrance tool, like a note or memo. The local musicians provide the notes their knowledge. Sometimes, without prior learning experience, notes have no relevance. In other words, only those who have studied personally may understand the contents of the letter.

Unlike the conventional western musical notation, however, the *gamolan* musical notation paradigm can only, till now, be utilized on xylophone-like devices with a limited scale. Up to now, the usage of musical notation has been widespread. Even school students know the *gamolan* notation system. They can write down *gamolan* notes with the specified numeric numbers, which consist of only seven tones. If they have heard it live or captured its sounds, they can play it effortlessly.

Even when they contemplate how the *gamolan* music notation method was refined with today's compelling technology, there is still no entirely correct written notation. Even if it is well-written and based on what local musicians play, there is sometimes an element of bias here. For example, when performing *gamolan*, Sapril Yamin frequently employs a distinct style of performance and a slightly different melody. When repeating a piece of music, one or two notes are usually missing. As a result, the notation system is ineffective because they must still confirm the melodies they play to the teacher. This, on the other hand, suggests a promising trend in the traditional teacher-student connection. The written music notation method may be the primary source of information for learning gamelan music, but the learner still interacts with the teacher.

The traditional *gamolan* repertoire has only a few works in recent years, with no more than 50 repertoires. This is ironic because *gamolan* music differs from Thai music, with some repertoires challenging to write. Furthermore, the notes in the *gamolan* musical instrument have been standardized based on specific requirements. Music scholars should begin recording and writing repertoires that are on the verge of extinction due to the deaths of musicians. That is the true definition of "nurturing" culture. The *gamolan* repertoire is simple to play and write in rhythm, so they should write more. So yet, little systematic study has been conducted to track local artists, particularly *gamolan* musicians. Based on interviews with descendants of the Saibatin ethnic group, the musicians' whereabouts are impossible to track down, even if some may have died.

Furthermore, *gamolan* is no longer popular in his hometown of West Lampung. *Gamolan* is still primarily found in the city of Bandar Lampung and numerous nearby regencies. Local musicians such as Sapril Yamin and his companions preserve traditional music, aided by linkages to specific departments through policies. If not, gamelan music will, without a doubt, become extinct.

As Becker and Myers-Moro mentioned in a previous report, the improvised element of *gamolan* music appears to be challenging to eradicate. Even though he appears to vary with each repertoire, this is due to the aesthetic of his music. Even if the complete *gamolan* repertoire could be written, the dynamic aspect of the music would not be diminished. Traditional music, especially *gamolan*, is indeed improvised; that viewpoint is still valid, at least at this time. It's difficult to fathom if every *gamolan* repertoire in musical notation had to be exact, with no room for variation. With the advent of music scholars, it appears that notation is no longer required. The rise of new media in digital technology, particularly, bringing *gamolan* music to a bright future. All musical pieces have been correctly recorded and uploaded. As a result, there is no reason to be concerned about the future of *gamolan* music.

In terms of observations, it appears that *gamolan* music notation is still used as a preservation tool rather than a medium for accelerating instruction. Music literate scholars and students are consumers who clearly understand musical notation.

## Conclusion

The current state of *gamolan* music notation appears to be in a quandary. On the one hand, the oversupply of music experts and the relationships amongst local musicians are beneficial. On the other hand, as a preservation medium, it is under threat from modern recording technology. Even in the increasingly popular era of YouTube, they (music scholars) must re-examine if notation has always been required. Who will be responsible if this is required? Although there are usually answers to such questions, the fact is that students have grown accustomed to watching videos.

It may only be popular in official schools, universities, and interested parties when preserving musical notation. So far, it appears that making musical notation with numeric numbers is straightforward. For the remainder of the time, musical sense still plays a more significant chunk. Musicologists may be interested in studying the presence of the notation system in Lampung, but they are also interested in learning what was behind the creation of the notation. Because the research will reveal how music notation works and is maintained.

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