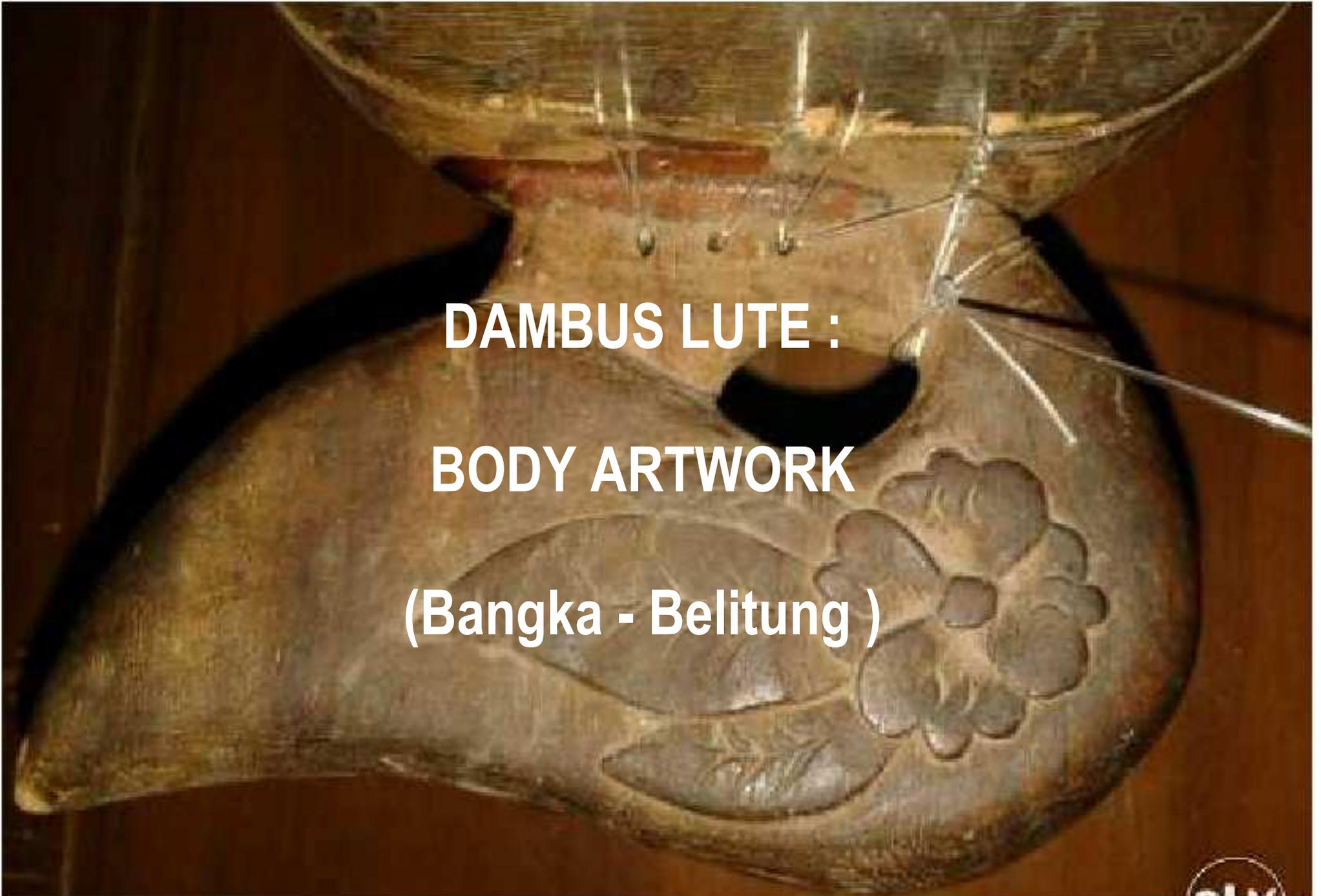


DAMBUS LUTE :
BODY ARTWORK
(Bangka - Belitung)



The **Gambus** designation nowadays took an unexplicit acception in the Indonesian archipelago, since the word became synonymous of “middle east-like lute” there. If the word is certainly rooted in the Yemeni name “Qanbus”, according to the homonymous lute of the Sana’an plateau, for sure, every current Indonesian avatars now embody various designs.

Three main categories of **Gambus** coexist Malaysia and Indonesia:

1. - **Gambus Hijaz**, a monoxyle, long necked lute.
- 2 - **Gambus Hadramawt**, a.k.a. « **Gambus Johor** », an **oud**-like lute. Feat a soundbox generally of made bowed ribs.
- 3- **Bruneian monoxyle Gambus Seludang** is a local crossover design family in Brunei and Sabah.

Now on the way to extinction in many places, the **Dambus** lute is still (seldom) accompanying **Dincak**, a vague relative of the **Zapin / Jepen** dance (Ar. **Zafin**, a dance genre from Hadhramawt, still widespread in **Sawt**-like sessions in the Gulf countries) . According Usni MARIOSHA, the **dambus** was used among rice croppers in the past, which let assume a previous **gambus** music for the lute, such as the Segele genre of the rice croppers in Bima (NTB).

THE CONSTRUCTION OF THE DAMBUS LUTES

Based on the original **Gambus Hijaz**, the production of the **dambus** lute (Bangka isl, Belitung isl) reached a significant profusion from the 1990's. The **Dambus** is likely the subject of a folklorization process. In this regard, the imagination of the natives of Bangka & Belitung is peaking afterwards, leading then to a restricted variety of design.

- The animal-head shaped Peghead, introduced lately, in order to celebrate the local deer as a folkloric totem. Having said that the exercise proved to have some variants, such as: fox head, deerlet head, or even bird head.
- The typical features (skin cover, arab-style peghead & rose) being less and less followed
The progressive *substitution of the skin-made “soundboard” with wood-made* one lead first to a dramatic down-scaling of the whole instrument, balancing a booming trend for amplified use & microphone. This caused such a *miniaturization*. The skin cover still exist, and does proemine among the Kutai (East Kalimantan).
- The echoing properties of *the hollowed body subsequently lost any functional attractivity* for the various ethnics in south Kalimantan, as the wood- made cover to retain a properly acoustic rendering indeed.
- The state of the art makers – namely: Zuwaiyd KUSUKENI, Usni MARIOSHA, ZAROTTI and Pendi Koera-Koera a.k.a. “PAKSU” - now on rivalry for innovations and artwork.

The late success of the instrument allowed than alternate, less significant, trends such as :

- Some few XXL sized Items by ZAROTTI
- Art lutey by Pak Usni MARIOSHA (Belitung)
- Wide boodied lutes by KUSYADI (Desa Namang, central Bangka)

Having said that, the available technologies anticipated a shut of the hollowed bodies, with a distinctive defiance vs the monoxyle design of the Arabs. The aesthetical evocation of the Arabic way of life seem nowadays more tied here with imagination than with any realistic imitation. Facing a recent boom for the instrument , maker ZAROTTI standardized his production with twm main types & sizes .

For the makers ZAROTTI & KUSUKENI, the deer head-like peghead is the main artwork, and requires a lot of technical cares. MARIOSHA's case in Belitung being a exception, when we consider his work as totally unorthodox among every Indonesian lute makers. By implementing non figurative pegheads, Usni MARIOSHA envisions clearly the carving artwork as a pretext for a one-of-a-kind plastic investigation.

This document summarizes endemic construction techniques for every types of **Dambus** lutes in Bangka Isl & Belitung Isl. About wood-boarded **Gambus** lute making, see alternate file

http://inthegapbetween.free.fr/pierre/process_malay_gambus_seludang_wooden_v8.pdf
http://inthegapbetween.free.fr/pierre/process_panting_kalimantan.pdf

BIBLIOGRAPHY

Abdoun, Seifed-Din Shehadeh, « The oud, the king of arabic instruments », ISBN ????, Arabila production Publ., 100 p., Washington DC(USA) / Irbid (Jordan), 1996. Introduction and playing course. (i)

Ashari, Mohammad, interview, lutemaker. Firdowsi Bazaar, Bandar Qeshm , Hormuzgan, 2007

Hakim, T Lukman, « Ciri Khas Bedeleau Gambus » in Bedeleau.com website , Riau Sumatra, 2012

Hilarian, Larry Francis, « The Gambus lute of the malay World », pH D. , Nanyang Technical University of Singapore, Singapore, 2004. (e)

Hilarian, Larry Francis, « The gambus (lutes) of the malay World : its origins and significance in Zapin Music », Nanyang Technical University of Singapore, Singapore, 2005. A concise Synthesis about the Hypothetic Origins of the Instrument (p)

Hilarian, Larry Francis, « The migration of Lute type instruments to the Malay Muslim World » in Congr s des musiques dans le monde l' Islam, Assilah, August 8-13, 2007. about importing **Gambus** to the muslim world (p)

Hilarian, Larry Francis, « The folk lute (gambus) and its symbolic expression in malay muslim culture » in Folklore studies # XXIII , Institute of lituanian literature and folklore, Vilnius, 2006. (p)

Hilarian, Larry Francis, « Understanding malay music theory through the performance of the malay lute (gambus) » in Music Journal # 4 , Malaysia, 2008. (p)

Hilarian, Larry Francis, « The structure and development of the gambus (malay lute) » in the Galpin society Journal # LVIII , Malaysia?, 2005. (p)

Nariman, Mansur, « The method of Playing the Lute », Soroush Publ, ISBN 964-376-291-2, Tehran, 2005. Iran. (g)

Mading blog: “Dambus : Alunan Indah Dari Negeri Serumpun Sebalai “ a weblog about the maker ZAROTTI at Pangkalpinang, Bangka Isl Indonesia , January 2014 <http://madingpgri.blogspot.fr/2014/01/liputan-budaya-daerah.html>

DAMBUS- MONOXYLE LUTES, BANGKA ISL



Dambus lute in Bangka



Player Pak ARIF. Lute made by ZAROTTI (Pangkalpinang, Bangka).

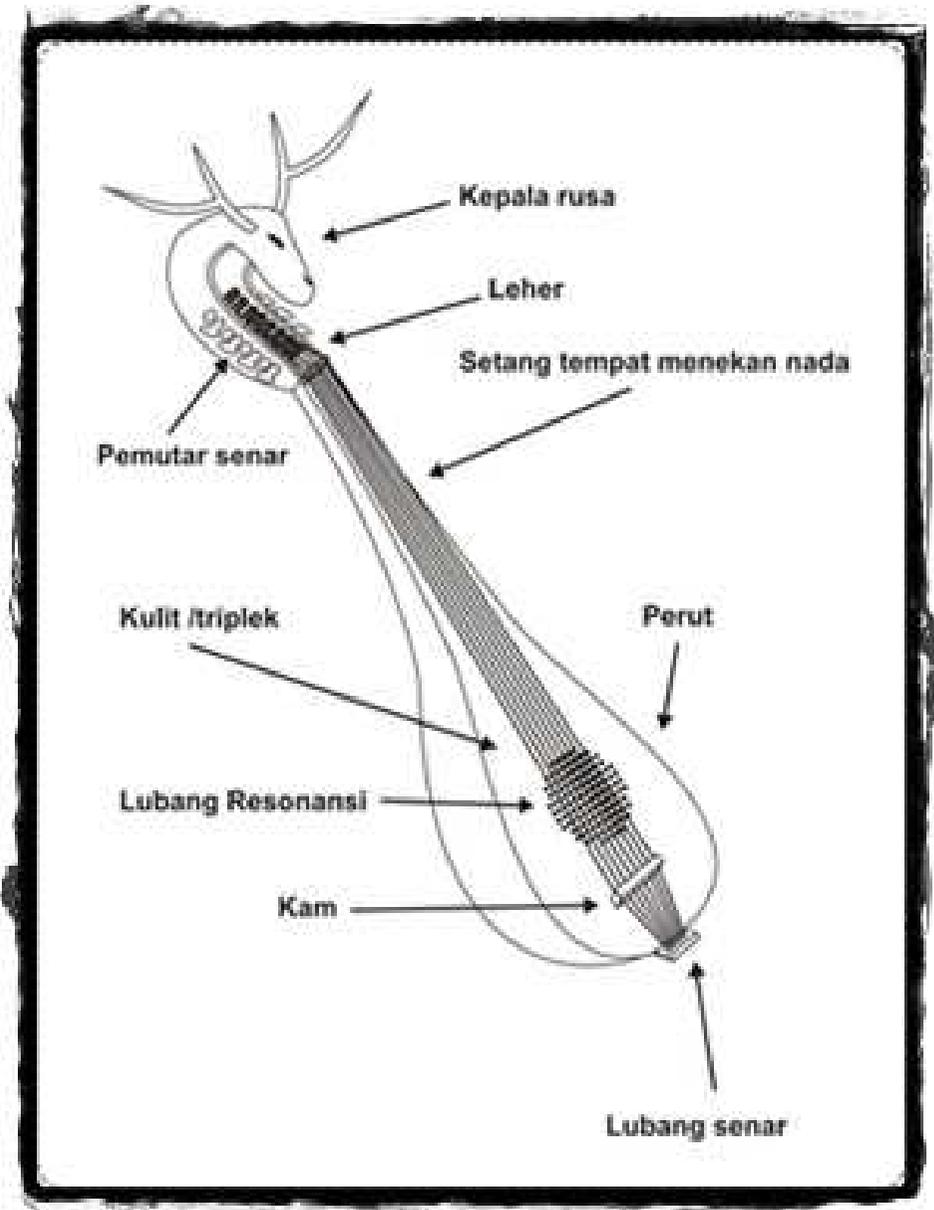


Pak AKIL: unusual *Dambus* lute by MARIOSHA in Belitung Isl



Old style dambus, as observed in the late 1990's

DAMBUS- MONOXYLE LUTES, BANGKA ISL



Endemic names of the components of the *Dambus* lute, according KUSUKENI.



Typical pegbox art from Bangka

DAMBUS – WOOD MADE RESONATORS

01



02



03



04



05



ITEMS n°01-05 Soundboard deco: all by ZAROTTI (Bangka)

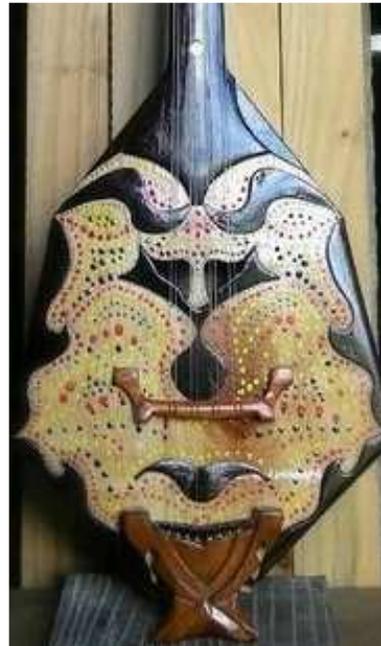
06



07



08



09



10



ITEMS n°06-08 by Usni MARIOSHA (Belitung Isl) , n°09 by KUSYIADI (Desa Namang, Bangka), n°10: by ZAROTTI (Bangka)

DAMBUS – WOOD MADE RESONATORS

01

02



03



04



05



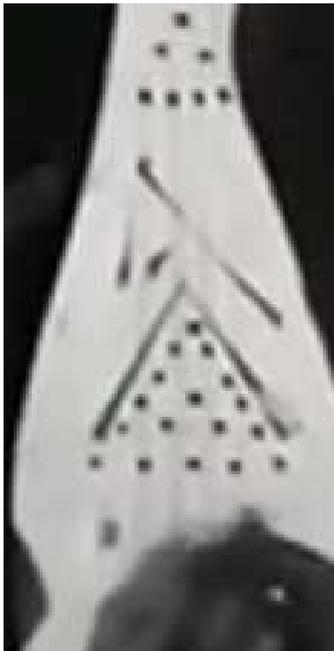
Maker

Maker PAKSU, Muntok

Maker Ruslan KELANA, Bangka

unknown (Belitung)

06



07



08



09



10



Traditional, Bangka

Maker ZAROTTI (Pangkalpinang)

maker Ishaq (Belitung)

Desa Puput (N. Bangka)

DAMBUS – WOOD MADE RESONATORS

01



02



03



04



Maker MULKAN, Rangkui

Maker MULKAN, Rangkui

Maker MULKAN, Rangkui

08

Observed in Muntok

05



06



07



Maker MULKAN? (Bangka)

Maker MULKAN, Rangkui

Maker MULKAN, Rangkui

DAMBUS – WOOD MADE RESONATORS

01



Pufferfish skin made resonator, by ZAROTTI

02



Maker ZAROTTI

03



Maker MULKAN

04



05



Maker PAKSU, Muntok

06



Maker MULKAN, Rank

07



Maker MULKAN, Rangkui

08

DAMBUS (MUNTOK, BANGKA ISL) – STRINGHOLDERS



Stringholder by maker KOERA-KOERA "PAKSU" (Muntok, Bangka Isl)



Stringholder by maker KOERA-KOERA "PAKSU" (Muntok, Bangka Isl)



Stringholder by maker KOERA-KOERA "PAKSU" (Muntok, Bangka Isl)

Stringholder by maker ZAROTTI (Bangka Isl)

DAMBUS (BANGKA ISL) – STRINGHOLDERS



Stringholder by maker KOERA-KOERA "PAKSU" (Bangka Isl)



Old style Stringholder (Bangka Isl)



Stringholder by maker KUSUKENI (Bangka Isl)



Stringholder by maker ZAROTTI (Bangka Isl)