

PANTING PEGBOX ARTWORK – vol.2

(Kalimantan Selatan)

- NAGA PATTERNS-

| Version | Date | On line | Updates | |
|---------|------------|---------|--------------------|----------------|
| V1.0 | Nov. 2016 | yes | Creation | dHerouville P. |
| V9.0 | Dec 2020 | yes | Addings by HUSNI | dHerouville P. |
| V12.0 | Dec 2022 | yes | Addings by BUSAIRI | dHerouville P. |
| V13.0 | March 2023 | yes | Addings by ATHARA | dHerouville P. |
| V14.0 | Dec 2024 | yes | Addings by GEYLANG | dHerouville P. |

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. Now rare and hardly survives reportedly in Johor state, Sarawak (near Kuching), Sabah (Semporna, and seldom in Papar, Bongawan), Kalimantan (**panting** music in Benjarsin /Banjarmasin) and various districts of Sumatra districts : Bengkalis, Penyengat, Jambi, & Medan. The Panting lute is a tiny avatar in South and South-East Kalimantan.

2 - **Gambus Hadramawt**, a.k.a. « **Gambus Johor** », an *oud*-like lute. We describe the relevant process in the document named “process_malay_gambus_Vx.pdf” . This is famous in peninsular Malaysia as the « **Gambus Johor** », as this is appreciated there still when performing local avatars of the **Ghazal** musical performance. This can be found still in Johor state, Brunei, Sabah, Java , Sumatra, Madura, Sulu.

3- Bruneian monoxyle **Gambus Seludang** is a local crossover design family in Brunei and Sabah. Though often named “**Gambus Hijaz** “ , the bruneian making of “**Seludang**” feature the typical 100% wooden soundboard - unlike the existing **Gambus Hijaz** and **Gambus Hadramawt** families. We describe the relevant process in the document named “process_malay_gambus_Vx.pdf. Anyhow the acception of the term « **Seludang** » highly varies between Riau and Brunei - Sabah.

Now on the way to extinction in many places, the **Gambus Hijaz** lute is still (seldom) accompanying **Zapin / Jepen** dance (Ar. **Zafin**, a dance genre from Hadhramawt, still widespread in **Sawt**-like sessions in the Gulf countries) namely the local **Hamdolok** dance – Batu Pahat – and the **Zapin Banjar** - Kalimantan-. Considering that Johore’s **Ghazal** music now substituted **Gambus Hijaz** lute with *oud* in continental Malaysia, the relevant regional musical avatars for **Zafin & Gambus Hijaz** are nowadays **Hamdolok** (Batu Pahat), **Tingkilan** (Kutai tribesmen, south Kalimantan) and **Panting-Banjar** (south Kalimantan and surroundings of Benjarsin/Banjarmasin city). The name **Banjar** echoes obviously “*Banjarmasin*”, which is an harbor-city, situated south of Kalimantan.

THE CONSTRUCTION OF THE PANTING LUTES

Based on the original Gambus Hijaz, the production of the panting lute reached a dramatical profusion after the 1970’s. Possibly the late revival of the sister-arts, such as stage musicals (**Mamanda, Lenong, Bangsawan, Hamdolok/ Badamuluk**) contributed the boom of the **Panting** orchestra.

Having said that the typical use of the **Gambus** in such plays, as a picturesque accessory of the Middle-Eastern caricature, such as in **Hamdolok**, is now peaking in the Kalimantan theatre, with an enhanced attraction for its decorative appearance. A profusion of carved components & colours abund among them.. Several factors historically contributed such original.

1. The progressive *substitution of the skin-made “soundboard” with wood-made* one lead 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).
2. Unlike among the Kutai ethnics (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.
3. Around Banjarmasin & Kota Bahru, tooling and *construction technics were much optimized*, with regards to a growing demand from the 1970’s.

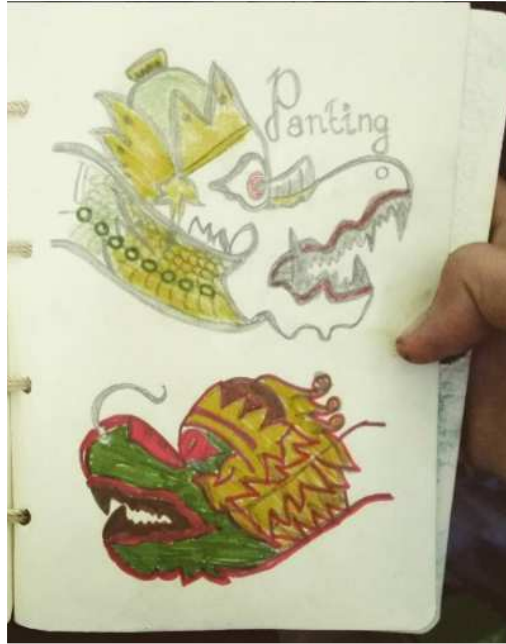
The strings of the **Panting** lute originally used to be made of twisted vegetal fibers (haduk hanau (ijuk) nenas, bikat, bast or twisted sinali), but nylon strings are now in use. The quantity of string rose from 3 , up to 10. Each string of the **Panting** was traditionally a part of 3 choirs, namely:

1. **Pangalik**: first string/choir, ringing the **penyisip** a.k.a melody.
2. **Panggundah** or **Pangguda** second string/choir, a.k.a. constituent *indones. paningkah*.
3. **Agur**, that is played as a bass string, or buzz.

PANTING (BANJARMASIN) - SHAPING THE PEGBOX



Peghead design by Fahrul ANWAR



Peghead design by Fahrul ANWAR



Peghead design by Fahrul ANWAR



Design by Rashyah SYIR HAYATI



Copying patterns by Fahrul ANWAR



Copying patterns by by SYIR HAYATI



Peghead pattern by SYIR HAYATI



Design by Rashyah SYIR HAYATI

Having said that, the available technologies anticipated a shut of the hollowed bodies, with a distinctive defiance vs the monoxyle design of the Arabs. In spite of “*The One & thousands Nights*” rooted **Mamanda** theater, the aesthetical evocation of the Arabic way of life seem nowadays more tied here with imagination than with any realistic imitation. At the end of the day, the trends below have been recently observed in the luteri of Kalimantan:

1. Would any hollowed neck be needed, the monoxyle structure of the qanbus lute turned optional. This proto-industrial luteri optimized some “standardized” production of the components. Plain wood neck and carved soundbox may be produced in parallel with optimized shapes, and fast assembly.

A significant consequence is a recent production of *bowls*, and then: *8-shaped soundboxes* regardless to any fluidity from the soundbox with the neck. This latter body shape possibly caused metaphoric names for such variant, such as **Putri Kurung** (“Rounded” lady), **Putri Bungsu**, (« *young lady* ») to be compared with the previous **Putri Mayanguk** (virgin lady), **Mayang** (virgin) design.

Moreover this break-down approach lead to alternate, unseen subassemblies, linking now the soundbox with such a plain wood (half-)neck, thanks to a variety of shaped interfaces, such as dovetail, mortises or V-shape.

2. Excepting the kutai people (East Kalimantan), the new trends in style caused also an inflation of string choirs. Overall, the peghead are now featuring up to 12 strings, then the modern guitar pegs are welcome for such a layout of the pegbox.

3. The existing tradition of wood carving in Kalimantan caused a decorative digression of the luteri artwork, also involves the overall appearance of the lute, such as its colorful paintings, much regardless to the arab forecomers. The soundboard might be also be decorated sometimes with wooden carvings.

4. The existing tradition of wood carving in Kalimantan caused various innovations in the art of peghead (malay **Kepala**). These latter components are much involved in such an expression of the skills of the lutemaker, as a decorative wood carver actually. Such an artwork clearly echoes surrounding arts of house decorating and **Sape** luteri. As a tiny, light instrument for stage use, the aspect of the **panting** of South Kalimantan may alternatively meet various influential aesthetics of the Indonesian cultures of Borneo and around, such as:

- a. Patterns of the surrounding theater: flower or puppet, mask-shaped ornamentations
- b. Various decorative patterns from the alternate luteri, such as the flat-boxed **Sape** lute from NW Kalimantan. The carved pattern of “flower” (Sarawak) is prominent in the peghead artwork of the Kalimantan.

- c. Some decorative patterns, such as flowers or bird head, are obviously borrowed from the artwork of the flat-boxed **kacapi** lute, in central Kalimantan
- d. Some unexpected developments of the well-known pattern of “Naga” / dragoon (Riau) in the artwork of the peghead. Basically, there is an infinity of nuances ranging from Lotus petals to a toothed dragoon face, and all are virtually met in the production of Kalimantan.
- e. Some carving developments of the well-known pattern “bird” (Sabah, Sarawak) in the artwork of the peghead (malay **kepala**).
- f. Sometimes meeting some details of a scaled-down, middle-eastern oud, such as the rose, the rounded soundbox and the S-shaped pegbox. This influence occurs very seldom and exclusively in the coastal areas, such as Kota Bahru (S-E Kalimantan).

PANTING as a MUSIC STYLE

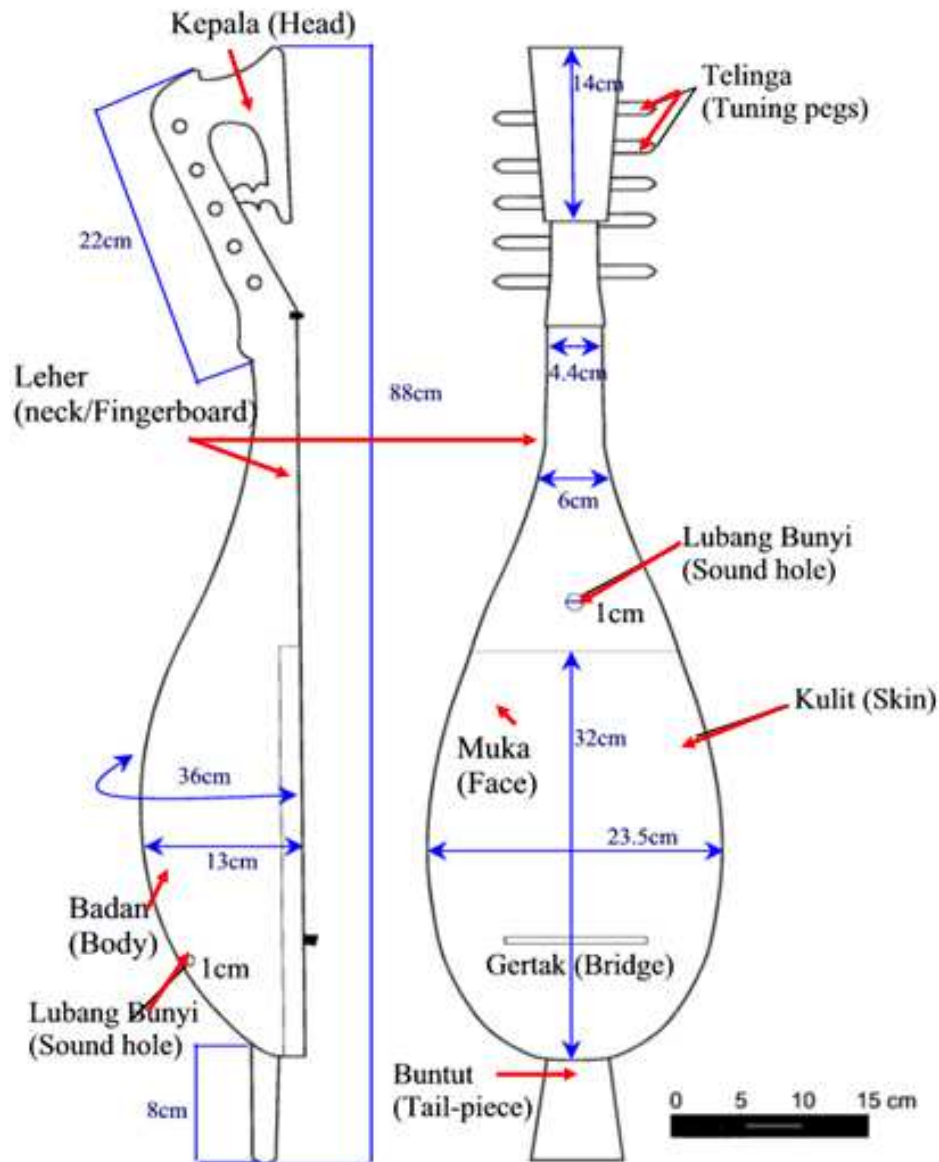
As a musical style, the formalization of the **Panting-Banjar** genre doesn’t date back later than the mid 1970’s, since this possibly merged actually various remnant reliefs of previous folklores & musicals. Actually it used reportedly to accompany **Gandut** dance and **Zapin**. A former musical forecomer was the **Kasenian Bajapin**, whose original line up (1973) was 1 **Gambus melayu/ Gambus Hadramawt** lute, 1 **Babun** percussion, 1 gong. Violin is reported to have substituted the former Triangle idiophon. Now the usual line up features alternately 2 **Gambus melayu/ Gambus Hadramawt** lutes , 1 locally made **Cello**, or, alternately, 1 **rebana** viele, 1 **marwas** –like drum, and some additional mandolinas, or 1 **Panting** (a.k.a. **Gambus melayu/ Gambus Hadramawt**), 1 violin, 1 **Kendang** framedrum. From 1979, one can observe additional **talinting** and **giring giring** musical instruments, then sound systems. In 1977, the vocal repertoire is reported to have been infected by **Banjar** language sung songs. In the early 1980’s it has grown up as an identity genre and every district in Kalimantan now have an official ensemble at least. The proper variant of the **Zapin** dance for **Panting Banjar** in Kalimantan is named **Zapin Sigam**.

The **Tingkilan/ Betingkilan** genre is the exclusive chamber music among the Kutai people (Kalimantan) Now the usual line up features alternately 2 **Gambus melayu/ Gambus Hadramawt** lutes with 1 locally made **Cello**, or, alternately, 1 **rebana** viele, 1 **marwas** –like drum, and some additional mandolinas. The instrumental music is named **Tingkilan**, and its vocal variant is named **Betingkilan**. This chamber music accompanies the **Zapin** dances for occasions, such as weddings, one performs such **Tingkilan** and **Zapin** dance. It seems that the genre is actually typical of the Kutai tribesmen of the Kalimantan.

This document summarizes endemic construction techniques , mostly for the skin-boarded **Gambus Hijaz** lute of Malaysia, namely **Gambus Melayu**, **Panting** or **Gambus Seludang** of Malaysia.

About wood-boarded **Gambus** lute making, see alternate file

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



Malay name of the components , drawing and data from Larry Francis HILARIAN

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GRAPHIC PATTERNS: JAVANESE PUPPET of NAGA



Naga puppet of the wayang kulit, Java.

Prominent in the gambus lutery art, “NAGA” (stands for cobra in Sanskrit) Early hindu traditions report them as snakes taking incidentally a human or divine shape (VISHNU?)

Though plural & negative, snakes were already prevalent in the early Javanese animism & art. Then sometimes depicted as a crowned or winged, giant serpent in the early javanese and balinese animism, this suffers chinese influence from cent. 15th.

Before Islam, snakes definitely embody a lesser deity of earth and water, or the underworld. In Wayang plays , a snake-god named Sanghyang Anantaboga or “Antaboga” is a guardian deity in the bowels of the earth.



unknown maker (Banjar)



Maker ALPIAN (Haruyan)



Naga patterns, Balinese artwork.



Naga patterns, Balinese artwork.



maker Fahrul ANWAR (Banjar)



Maker ALPIAN (Haruyan)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN



Variations on the deco pattern of the “naga” (snake dragoon). N°300, 301 and 303 by Fahrul ANWAR (Banjarmasin), n°304-305 by MASDAR (Banjar).



Variations on the deco pattern of the “naga” (snake dragoon): n°338, 339 by Fahrul ANWAR (Banjarmasin), n°340, 341 by Muhd HUSNI (Kota Banjarmasin)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (2)

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Variations on the deco pattern of the “naga” (snake dragoon): ITEMS n°330-333 by Fahrul ANWAR (Banjarmasin) , n°334 (W. Kalimantan), n°335 (Sarawak?)

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Variations on the deco pattern of the “naga” (snake dragoon): ITEMS n° 348-349 by Fahrul ANWAR (Banjarmasin)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (2)

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Variations on the deco pattern of the “naga” (snake dragoon): ITEMS n°342-345 by Fahrul ANWAR (Banjarmasin) , n°346 (W. Kalimantan), n°347 (Sarawak?)

348



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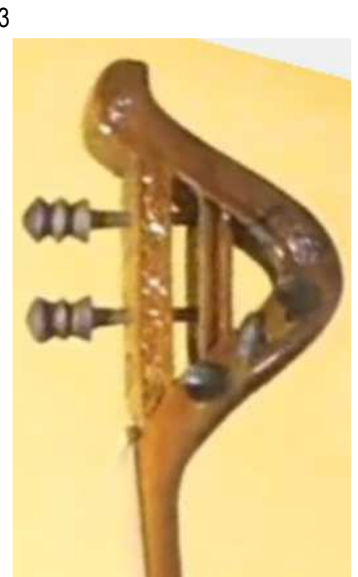
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Variations on the deco pattern of the “naga” (snake dragoon): ITEMS n°349 (Kota Baru), n°35P by Syir HAYATI (Banjar), n°351 by Masdar HEDAYATI, n°352, 354 by Muhd HUSNI (Kota Banjar)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (2)

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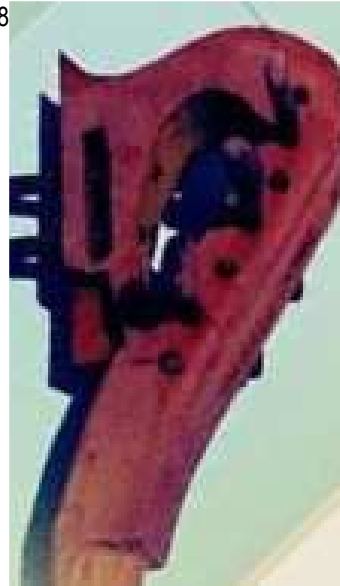


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Variations on the pattern. ITEMS n°354, 355 by Muhd HUSNI (Kota Banjar), n°357 by RIRIT (Barikin), n°358; 359 by Syir HAYATI (Banjar),

35A

35B

35C

35D

35E

35F

Variations on the pattern of the “naga” (snake dragoon): ITEMS n°35D (“Olshop”, Kota Baru),

)

SHAPING THE PEGBOX – SHAPING THE PEGBOX / “NAGA” PATTERN (3)

35G

35H

35I

35J

35K

35L



Variations on the deco pattern. ITEMS n°35H by Syir HAYATI (Banjar), n° 35I (“Olshop”, Kota Baru), n°35J, 35K, 35L by MASDAR (Banjar)

35M

35N

35O

35P

35Q

35R



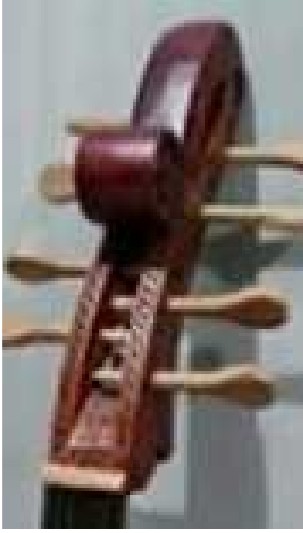
Variations on the deco pattern of the “naga”: n°35M, 35O-35Q by Fahrul ANWAR (Banjar), n°35N, 35R by Muhd HUSNI (KotaBanjar),

PANTING "NAGA KEPALA" – SHAPING THE PEGBOX / "NAGA" PATTERN (4)

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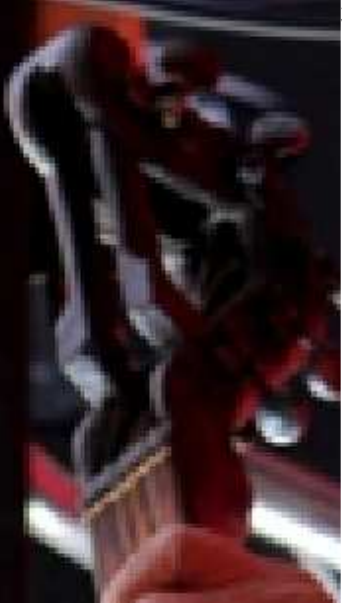


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Variations on the deco pattern of the "naga" (dragoon): n°360, 361 by Fahrul ANWAR (Banjar), n°362-363 (Desa Srikinda, Tanah Laut) , n° 364 ("Olshop", Kota Baru), n°35J by MASDAR (Banjar)

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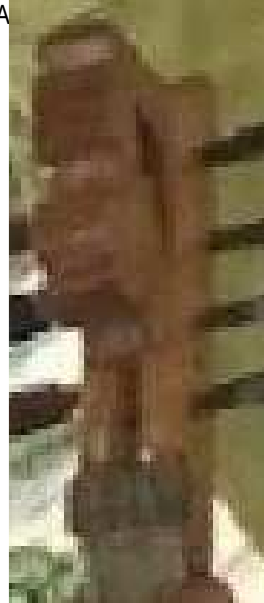
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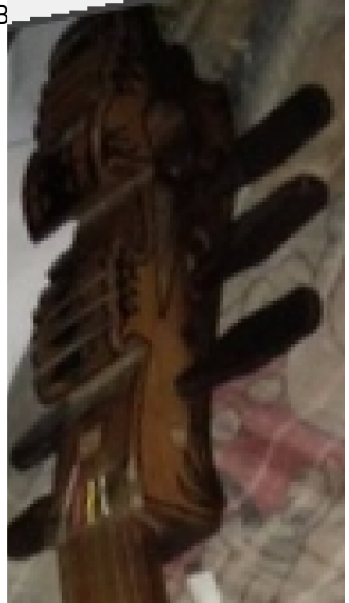
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36A



36B



Variations on the deco pattern. ITEMS n°369 (Desa Srikinda, Tanah Laut), n° 367, 368 by Masdar HIDAYAT (Banjar), n°36B (Tanah Laut?)

Here ANSYARI (Barikin) justifies his one of a kind peghad design:

« After all this time I finally gave it a name. The head model with *janengan pandaru* which means *andaru* = naga head + *p* = stands for *pase* = which means stage. *Jdi Pandaru* is the stage of becoming a dragon's head where before it becomes detailed there is a form to find a proportion and anatomy. From this arose two types of male *pandaru* and *pandaru bini*. Which has a slightly different proportion there is a part "which is highlighted for character building as aggressive. The reason I did not go into detailing the shape of *Andaru*, is because my commitment is to maintain (...) proportions and the overall anatomy of the body (*gambus*) so that the (artwork) parts (..) can match with other motifs . The overall proportion and anatomy give birth to two types of *sumampai* « pillars » which mean a slender height with a long visible character with a slightly slender tube proportion with the same sharp end, the second type may be a paragraph which means a tube shape / stomach is rather large with the same sharp end.

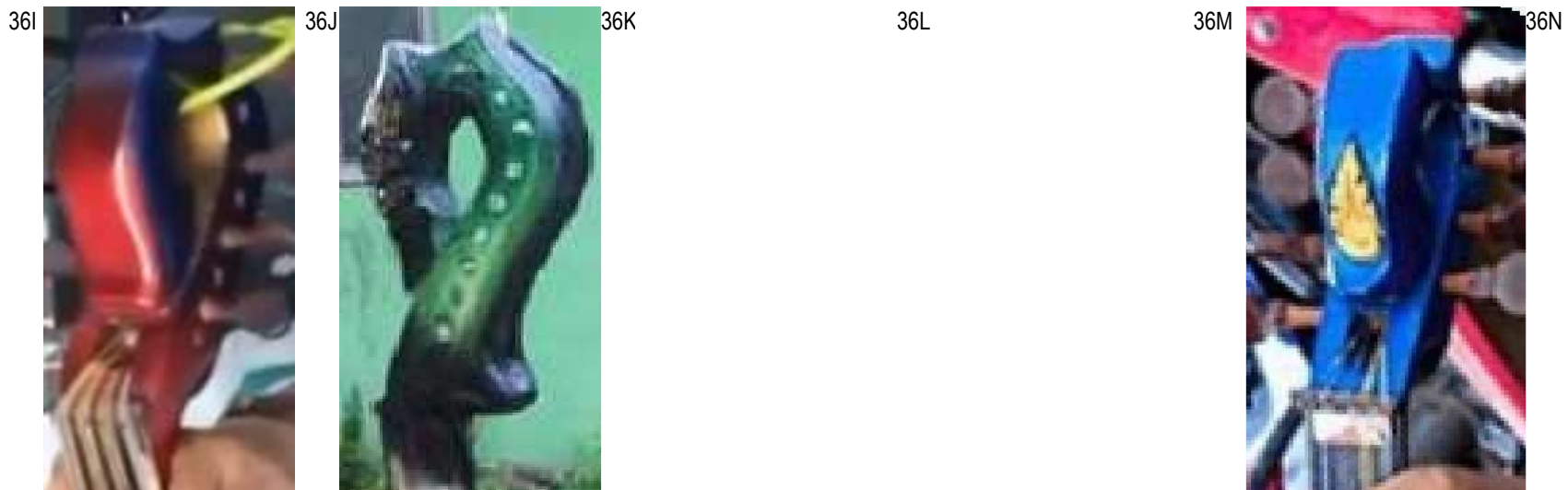
With regards to my inspiration for shape, proportion and anatomy, I am sticking with (...) the most perfect and beautiful creation of God (...), namely woman. The woman is (...) beautiful and pretty in both shape and *parasny* lately in shaping my anatomy, I took this figure. It is clear that some women are tall and lanky and unlike those who are fragile and voluptuous. (...). "This looks like *karadau* / *ngaur*, but this is the result of my analysis and thoughts inspired by the teachings of my Guru in art gave me and from *tiwi krama* my journey in the process of making *panting* so that it produced (...) resulting thoughts which became the core and startpoint of my revised *lutery* for *panting* (*gambus*) *lute*. (...)»



PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (5)



Variations on the deco pattern of the “naga” (dragon). Every ITEMS by ANSYARI” workshop (Barikin),.except n°36C by Fahrul ANWAR (Banjar).



Variations on the deco pattern of the “naga” (snake dragoon). Every ITEMS by ANSYARI workshop (Barikin)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (5)

36O



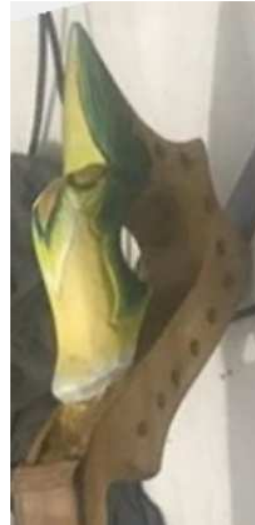
36P



36Q



36R



36S



36T



Variations on the deco pattern of the “naga” (dragoon). Every ITEMS by ANSYARI” workshop (Barikin), except #36S-36T by ATHARA ART (Barikin) and #36O .

36U



36V



36W



36X

36Y

36Z



Variations on the deco pattern of the “naga” (snake dragoon). All by Gelang SIMPAI (Barikin) but n°#36Z by RIRIT

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (6)

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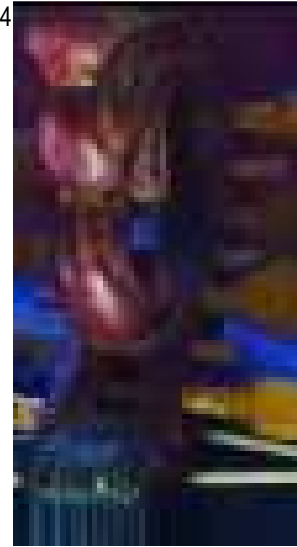
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375



Variations on the deco pattern of the “naga” (snake dragoon). ITEMS n° 370 (Kurau, S. Kalimantan), n°371 by SYIR HAYATI (Banjarmasin), n°373 (Tanah Laut?), n°375 by ATHARA ART (Barikin)

376



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378



379



37A



37B

Variations on the deco pattern of the “naga” (snake dragoon). ITEMS n°376-377, n°379-37A by SYIR HAYATI (Banjarmasin), n°378 by Fahrul ANWAR (Banjarmasin).

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (7)

37C



37D



37E



37F



37G



37H



Variations on the pattern of the “naga” (snake dragoon). ITEMS n°37D, 37G by F. ANWAR (Banjar), n° 37C, 37F by Masdar HIDAYAT (Banjar), n°37H by BUSAIRI (Mataraman)

37I



37J



37K



37L



37M



37N



Variations on the deco pattern of the “naga” (snake dragoon). ITEMS n°37I-37L by SYIR HAYATI (Banjar), n°37J, 37K - by Fahrul ANWAR (Banjarmasin), n°37M by Muh’d HUSNI, n°37N by ALPIAN (Haruyan)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (8)

37N



37O



37P



37Q



37R



37S



Variations on the pattern of the “naga” (snake dragoon). n°37N,37O by Wayang ALPI (Haruyan), n°37P by Fahrul ANWAR , n°37Q, 37R, 37S- by SYIR HAYATI (Banjar)

37T



37U



37V



37W



37X



37Y



Variations on the deco pattern of the “naga” (snake dragoon). ITEMS n°37T, 37U - by Fahrul ANWAR (Banjar), 37Y copy by BUSAIRI, (Mataraman). n°37V-37X by SYIR HAYATI (Banjar)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (9)

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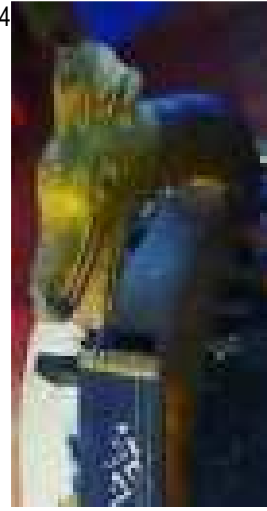
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Variations on the “naga” (snake dragoon) pattern: ITEMS n° 381, 382 by Muhd HUSNI (Banjar),n°383-385 by SYIR HAYATI (Banjar), n°380 by Masdar HIDAYAT (early).

386

387



388



389



38A

38B

Variations on the deco pattern of the “naga” (snake dragoon). ITEMS n°387-389 by Rashyiah SYIR HAYATI (Banjarmasin)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (10)

38C



38D



38E



38F



38G



38H



Early pattern of the “naga” (snake dragoon):, 38F-38G by Rashiyah SYIR HAYATI (Banjar), n°38D-38E by Fahrul ANWAR, n°38C, 38H copies by BUSAIRI (Mataraman)

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Variations on the deco pattern of the Naga (dragon): ITEM n°403 - 409 by Fahrul ANWAR (Banjarmasin),

PANTING "NAGA KEPALA" – SHAPING THE PEGBOX / "NAGA" PATTERN (11)

398



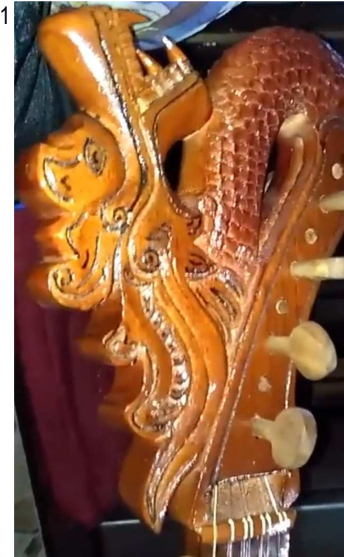
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400



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402



403

Variations on the deco pattern of the "naga" (snake dragoon). N°398 -403 by Muhammad HUSNI (Kota Banjarmasin),

404



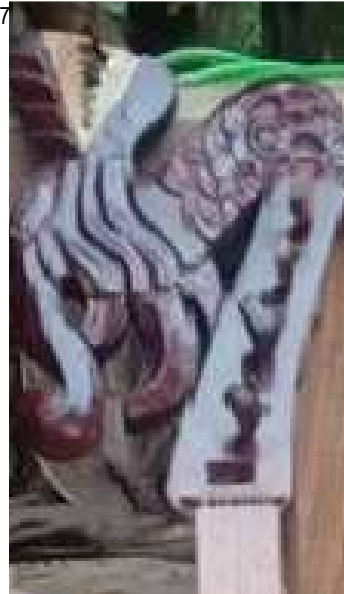
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408

409

Variations on the deco pattern of the "naga" (snake dragoon). ITEM # 404-408 by Muhammad HUSNI (Kota Banjarmasin), n°406-407 by BUSAYRI (Mataraman)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (12)

410



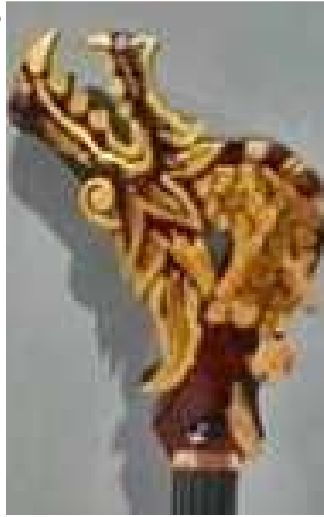
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Variations on the deco pattern of the Naga (dragon): ITEM n°410 - 413 by Fahrul ANWAR (Banjarmasin),

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Variations on the deco pattern of the Naga (dragon) ITEM 415, 420 by SYIR HAYATI (Banjarmasin), #416 by Fahrul ANWAR (Banjar), #417, 419 by BUSAIRI, (Mataraman)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (13)



Variations on the deco pattern of the Naga (dragoon) ITEMn° 421-426 by Muh'd Wayang ALPI (Haruyan)



Various figurative deco patterns . ITEMS n°427-429 by Muh'd Wayang ALPI (Haruyan)

PANTING “NAGA KEPALA” – SHAPING THE PEGBOX / “NAGA” PATTERN (14)

433



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Variations on the deco pattern of the “naga” (snake dragoon). N°433-428 early concepts by Fahrul ANWAR (Banjarmasin).

439



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Various figurative deco patterns . ITEMS n°439-441, 444 by Muhammad HUSNI (Kota Banjarmasin), n°442, 443 by Fahrul ANWAR (Banjar)

SHAPING THE PEGBOX / OTHER PATTERNS

525



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Variations on the deco pattern. ITEMS n°525 (Tapin)

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Variations on the deco pattern. ITEMS N°535, 534 by Rashiya Syir HAYATI (Banjar), n°533 by Fahrul ANWAR (Banjar), n°531, 532,, 536 by Muhammad HUSNI (Kota Banjar)

SHAPING THE PEGBOX / OTHER PATTERNS

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541



542



Various deco patterns . , ITEMS n° 541-542 by Rashiya Syir HAYATI (Banjarmasin)

543



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548



Various deco patterns . . ITEMS N° 543, 544, 546-548 by Rashiya Syir HAYATI (Banjarmasin)

PANTING (BANJARMASIN) - PEGBOX FEAT. PEARLS



Pearl-decorated pegbox by Rashiya SIR HAYATI



Pearl-decorated pegbox by Rashiya SIR HAYATI



Pearl-decorated pegbox by Rashiya SIR HAYATI



Pearl-decorated pegbox by Rashiya SIR HAYATI

More pegbox patterns (Banjarmasin), see also



http://inthe-gap-between.free.fr/pierre/GAMBUS_PROJECT/05x3_PATTERNS_pegbox_panting_kalimantan.pdf