PANTING PEGBOX ARTWORK – vol.3

(Kalimantan Selatan )

- LEAF / JUNGLE PATTERNS -

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http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05x3_PATTERNS_pegbox_panting_kalimantan.pdf
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 Benjamins/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 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).

1. 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 **Panting** lute originally used to be made of twisted vegetal fibers (haduk hanau (ijuk) enenas, 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.
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 Mandoma 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 lutery of Kalimantan:

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

A significant consequence is a recent produsion of bowl, 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 disgression of the lutery 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 lutery. 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 lutery, 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 teethed 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 Bahr (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, alternatively, 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 identitary 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, alternatively, 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
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SYMBOLISM: now well known in the traditional weavings, the tattoo design is a meaningful heritage of the Dayaks medicine from Borneo’s hinterland, incl Sarawak & Kalimantan. Though looking like vegetal shapes, many of the interwoven patterns actually illustrate some creatures, such as lizards, horns hunter and rats.

In the south and central Kalimantan, woodcarved tucano / hornbill heads infected the lute design of the sape & kecapi first. Later on, the introduction of this pattern in panting/gambus lute is a recent & local phenomenon in the remote regencies of Banjarmasin, Sukamara, Kotawaringin and Paser.

Decorated lute (Katarman. S. Kalimantan)                Dayak weavings

Decorative patterns of the Kenyah (Kalimantan). Top: carved soundbox in Barkin.

Panting Lute by ALPIAN (Haruyan)
Variations on the deco pattern of the flower. Item by unknown N° 099-100 by HUSNI (Banjar), N°098; 100-103 by Rashiyah SYIR HAYATI (Banjar).

Variations on the deco pattern of the “naga” (snake dragoon). N° 106, by Fahrul ANWAR (Banjar), n°104-105, 107-109 by Rashiyah SYIR HAYATI (Banjar),
Variations on the deco pattern of the flower. Item by unknown n°110 by SYIR HAYATI (Banjar), n°111 by Muh’d Wayang ALPIAN (Haruyan), n°112 by Farhul ANWAR (Banjar), n°113 by HUSNI, n°115 by Hidayat MASDAR (Banjar).

Variations on the deco pattern of the “naga” (snake dragoon). N°116,117 by Fahrul ANWAR (Banjarmasin), n°120 by Gelang Simpai (Barikin), n°121 by Rashuyah SYIR HAYATI.
Variations on the deco pattern of the flower. N°123-125, 127 by Fahrul ANWAR (Banjarmasin). N°126 possibly by Masdar HEDAYATI (Banjar).

Variations on the deco pattern of the flower. N°129-130 by Fahrul ANWAR (Banjarmasin).
Variations on the deco pattern of the flower. ITEMS n°134, 135, 139 possibly by Masdar HEDAYATI (Banjar),

Variations on the deco pattern of the flower. ITEMS N°141-142, 145 by Fahrul ANWAR (Banjarmasin), n°144 by Rashiya SYIR HAYATI (Banjar).
Variations on the deco pattern of the “flower”. ITEMS N°158-162 by Fahrul ANWAR (Banjarmasin).

Variations on the deco pattern of the “flower”. ITEMS N°164-169 by Fahrul ANWAR (Banjarmasin).
Variations on the deco pattern of the "flower". ITEMS N°170-175 by Fahrul ANWAR (Banjarmasin).

Variations on the deco pattern of the "flower". ITEMS N°176-181 by Fahrul ANWAR (Banjarmasin).
Variations on the deco pattern of the “flower”. ITEMS N°182-187 by Fahrul ANWAR (Banjarmasin).

Variations on the deco pattern of the “flower”. ITEMS N°188-192 by Fahrul ANWAR (Banjarmasin).
Variations on the deco pattern of the “flower”. ITEMS N°198-199 by Hadrian Nur AZZAM? (Banjar)

Variations on the deco pattern of the “flower”. ITEMS n°201 (unknown maker in Tabalong). n°203-204 (Tabalong),
 Variations on the deco pattern of the “flower”. ITEMS N°194-199 by Rashiya Syir HAYATI (Banjarmasin)

Variations on the deco pattern of the “flower”. ITEMS N°212-214-217 by Rashiya Syir HAYATI (Banjarmasin), n°204 (Tabalong), n°205 (Hadrian Nurr AZZAM?)
Variations on the deco pattern of the “flower”. ITEMS N°218-223 by Rashiya Syir HAYATI (Banjarmasin).

Variations on the deco pattern of the “flower”. ITEMS n°224-229 by Rashiya Syir HAYATI (Banjarmasin).
Variations on the deco pattern of the “flower”. ITEMS N°230 by Rashiya Syir HAYATI (Banjarmasin).

Variations on the geometrical deco pattern ITEMS 23A by Rashiya Syir HAYATI (Banjarmasin)
Variations on the deco pattern. ITEMS n°001-003 by Fahrul ANWAR (Banjar), n°004, 005 (by Muhd ALPIAN, Haruyan)

Variations on the deco pattern. ITEMS n°010 by Rashiya Syir HAYATI (Banjar), n°009 by Fahrul ANWAR (Banjar), n°007, 008, 011 by Muhammad HUSNI (Kota Banjar)
More figurative patterns (Banjarmasin), see also

http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05x2_PATTERNS_pegbox_panting_kalimantan.pdf