http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05z2_PATTERNS_panting_lute_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. <u>Gambus Hijaz</u>, 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 Benjmarsin /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 Benjmarsin/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 <u>substitution of the skin-made "soundboard" with wood-made</u> one lead to a dramatic down-scaling of the whole instrument, balancing a booming trend for amplified use & microphone. This caused such a <u>miniaturization</u>. The skin cover still exist, and does proemine among the Kutai (East Kalimantan).
- 2. Unlike among the Kutai ethnics (East Kalimantan), the echoeing properties of <u>the hollowed body subsequently lost any functional attractivity</u> 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 <u>construction technics</u> 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:

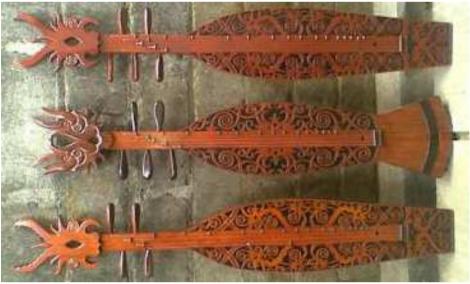
- 1. **Pangalik**: first string/choir, ringing the **penyisip** a.k.a melody.
- **2.** Panggundah or Pangguda second string/choir, a.k.a. constituent indones. paningkah.
- 3. Agur, that is played as a bass string, or buzz.



Javanese shadowplay roles embody in the mask dance (Barikin) .



Panting lute by the maker Wayang ALPI, Desa Panggung, Haruyan (S. Kalimantan)



The **Sape** lute (Kalimantan). **Panting** makers used to borrow their flower carvings



The 2 strings *Kacapi* lute (Kalimantan). The influence of this flower carvings is obvious on *Panting*

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 lutery of Kalimantan:

1. Would any hollowed neck be needed, the monoxyle structure of the qanbus 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 <u>bowl, and then: 8-shaped soundboxes</u> 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 <u>an inflation of string choirs</u>. 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 <u>decorative disgression of the lutery artwork</u>, 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 <u>various innovations in the art of peghead</u> (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 decoractive patterns from the alternate lutery, such as the flat-boxed **Sape** lute from NW Kalimantan. The carved <u>pattern of "flower" (Sarawak)</u> is prominent in the peghead artwork of the Kalimantan.

- c. Some decoractive patterns, such as <u>flowers or bird head</u>, are obviously borrowed from the artwork of the flat-boxed **kacapi** lute, in central Kalimantan
- d. Some unexpected developpments of the well-known <u>pattern of "Naga"</u> / 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 developpments of the well-known <u>pattern "bird"</u> (Sabah, Sarawak) in the artwork of the peghead (malay **kepala**).
- f. Sometimes meeting some details of a <u>scaled-down, middle-eastern oud</u>, 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

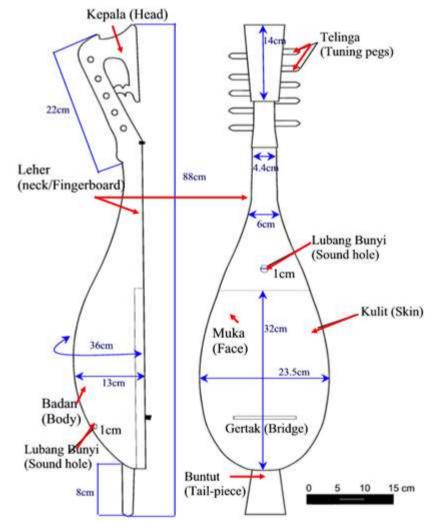
As a musical style, the formalization of the *Panting-Banjar* genre doesn't date back later than the mid 1970's, since this possibly merged actually various remnant reliefs of previous folklores & musicals. Actually it used reportedly to accompany *Gandut* dance and *Zapin*. A former musical forecomer 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 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 <u>Tingkilan/Betingkilan</u> 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. The genre is actually typical of the Kutai tribesmen of East 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

tp://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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PANTING LUTE - PEGBOX PATTERNS



See http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05x_PATTERNS_pegbox_panting_kalimantan.pdf

GRAPHIC PATTERNS: The EAGLE GARUDA

Less visible in the lutery art, "GARUDA" ("eagle" in sanskrit language) is the manned-eagle deity of the Hindus, either VISHNU's avatar or a flying creature he used to ride ("vahana").In the hinduist mythology, GARUDA is the iconic nemesis of the malevolent NAGAs, whom he is said to have been struggling with . GARUDA is subsequently, worshipped as a very positive, protective deity, especially in the regions where snakes used to abund.

Obviously, the Javanese post-hindu culture retains GARUDA's fame and this remains as the official symbol of Indonesia. The related puppet in the wayang shadowplay used to render his "Man-Eagle" duality.



Pegbox by ALPIAN (Haruyan)





The Eagle-king GARUDA in the Wayang illustrations







Pegbox by Fahrul ANWAR (Banjar)

The Eagle-king GARUDA in the Wayang illustrations

GRAPHIC PATTERNS: JAVANESE PUPPET of NAGA



Naga puppet of the wayang kulit, Java.



Naga patterns, Balinese artwork.

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.



Naga patterns, Balinese artwork.



unknown maker (Banjar)



maker Fahrul ANWAR (Banjar)

Maker ALPIAN (Haruyan)

GRAPHIC PATTERNS: JAVANESE PUPPET of NAGA



Maker F. ANWAR (Banjar)

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maker Fahrul ANWAR (Banjar)



maker SYIR HAYATI? (Banjar)



Maker Muh'd HUSNI (Banjar)



Maker F. ANWAR (Banjar)



maker Fahrul ANWAR (Banjar)

GRAPHIC PATTERNS: JAVANESE PUPPET of THE NAGA (MAKER RASHIYA, BANJARMASIN)





GRAPHIC PATTERNS: JAVANESE PUPPETS



NAGA pattern: Naga-lute in Kandangan, HSS



NAGA pattern: Odd stringholder by Wayang ALPIAN, Borneo

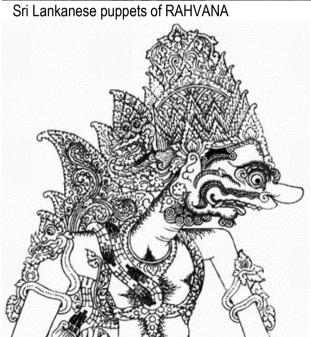


NAGA pattern: *panting* by Fahrul ANWAR, Banjarmarsin



GRAPHIC PATTERNS: JAVANESE PUPPET of RAHVANA





Javanese puppets of RAHVANA

Also known as DASAMUKA (ten heads), this devotee of SHIVA has been observed seldom in lutery but in the theater of the orang Barikin (south Kalimantan).

So, RAHVANA is one of the few characters of the Ramayana epic ever depicted in the Indonesian lutery.

Since he was given ten heads (and sometimes ten arms), he is held as an omnipotent divinity and a skilled veena player.



Javanese puppets of RAHVANA



Pegbox by maker ALPIAN (Barikin)



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Javanese puppets of RAHVANA



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GRAPHIC PATTERNS: JAVANESE PUPPET of THE CLOWN SEMAR

This mythological character has been observed very seldom in lutery.

SEMAR (bah. Indonses: obscure, mysterious) is the most iconic of 4 famous punokawan (: clowns) in the hinduist javanese mythology.

Incidentally, such a clown is present as a servants in the Javanese shadowplay. Like other clowns, his role used to be a consellor. Reported as very wise, he is held as the dhanyang (guardian spirit) of Java.



Carved pegbox by maker ALPIAN (Barikin)



pegbox study by maker SYIR HAYATI (Banjarmasin)



Javanese puppets of SEMAR



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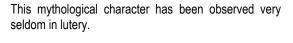


pegbox study by maker SYIR HAYATI (Banjarmasin)

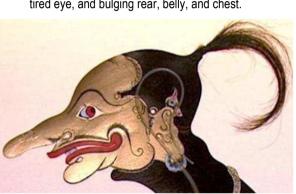


Javanese puppets of SEMAR

GRAPHIC PATTERNS: JAVANESE PUPPET of THE CLOWN PETRUK



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Carved pegbox by maker SYIR HAYATI (Banjarma



Javanese puppets of PETRUK

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Carved pegbox by maker SYIR HAYATI (Banjarmasin)



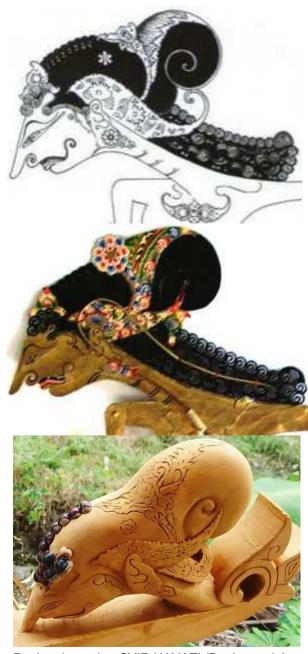






Javanese puppets& pegboxes ft PETRUK

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCESS DRUPADI



Pegbox by maker SYIR HAYATI (Banjarmasin)

Actually very seldom observed in the lutery, the princess DRUPADI is the daughter of the king DRAUPADA and a central character of the Mahābhārata epics of the hinduist, then in the Wayang Kulit shadow play.

She married ARJUNA, after he won the sayamvara contest by her father. By the unsolicited will of her mother-in-law, she had to be shared as te wife of the five Panduvan (ARJUNA's brotherhood), and experience their fate too.

Look speaking, the hairdress shape and the dark face are distinctive features.



Javanese puppet for DEWI DRUPADI

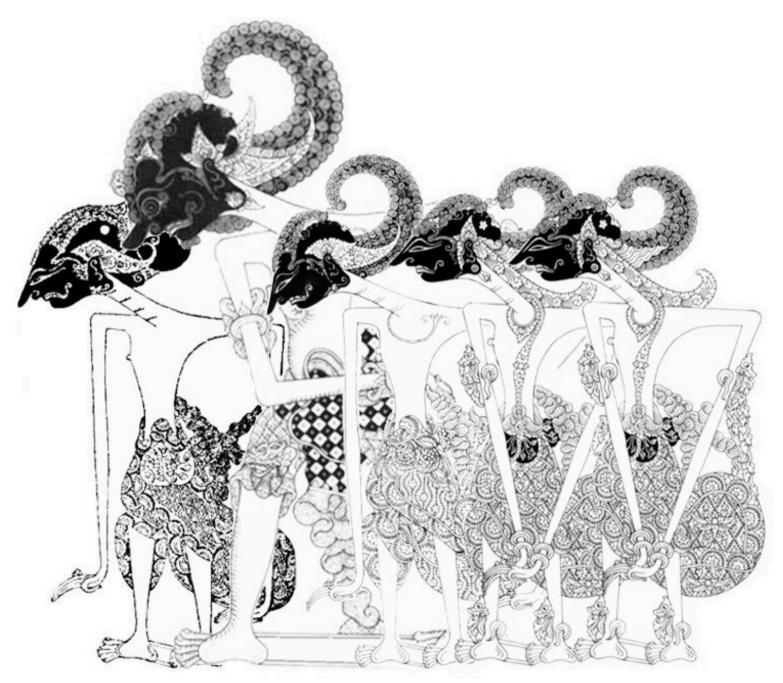


Javanese style illustration for DEWI DRUPADI



Pegbox by maker SYIR HAYATI (Banjarmasin)

GRAPHIC PATTERNS: JAVANESE PUPPET of THE PANDUVAN PRINCES



THE "PANDUVAN" PRINCES

Left to right: YUDISTIRA, BIMA, ARJUNA, NAKULA, SADEWA are the five iconic sons (PANDUVAN) of the king PANDU and central characters of the Mahābhārata epics of the hinduist, then in the Wayang Kulit shadow play, thus all belong to the SATRIA category.

Look speaking, the hairdress shape are distinctive features , but the darkness of the face may vary, especially for ARJUNA – usually palefaced - .

GRAPHIC PATTERNS: JAVANESE PUPPET of THE PANDUVAN PRINCES



Late Peghead by the maker RIRIT (Haruyan, S. Kalimantan), feat. each of the *panduvan* princes...

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCE YUDISTIRA a.k.a. "DARMA KUSUMA""



Pegbox by maker SYIR HAYATI (Banjarmasin)

Prince YUDISTIRA, one of the five iconic sons (PANDUVAN) of the king PANDU, is a central character of the Mahābhārata epics of the hinduist, then in the Wayang Kulit shadow play. He belongs to the SATRIA category.

He is also embodying in some later crossover plays as the king PUNTADEWA, ex: in Cirebonese theater.

Look speaking, the hairdress shape and the pale face are distinctive features comparing to his brothers.



Javanese puppet for DARMA KUSUMA



Illustration for PUNTADEWA / YUDISTIRA



Pegbox by maker SYIR HAYATI (Banjarmasin)

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCE YUDISTIRA a.k.a. "DARMA KUSUMA""

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Pegbox by maker CUKKIESS (Barikin)



Lute body by maker ANSIYARI DIPATI JENAKA (Barikin)

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCE SAHADEVA / SADEVA







Javanese puppets of Prince SAHADEVA

As the twin brother of Prince NAKULA, the prince SAHADEV / SAHADEVA is, one of the five iconic sons (PANDUVAN) of the king PANDU and a central character of the Mahābhārata epics of the hinduist, then in the Wayang Kulit shadow play. He belongs to the SATRIA category, and is famous for the conquest of the RajaSuya kingdom. Notoriously patient and especially wiser than every brothers. He was reportedly taught the astrology & divination.

Look speaking, the hairdress shape and the dark face are distinctive features comparing to his brothers, except NAKULA.



Javanese puppet for prince SAHADEWA



Pegbox by maker SYIR HAYATI (Banjarmasin)



Pegbox by SYIR HAYATI (Banjarmasin)

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCE ARJUNA





Javanese puppets of Prince ARJUNA

Prince ARJUNA, one of the five iconic sons (PANDUVAN) of the king PANDU, is a central character of the Mahābhārata epics of the hinduist, then in the Wayang Kulit shadow play. He belongs to the SATRIA category.

Positive mood, brave and voluntary. DRONA reportedly taught him the martial arts. As a skilled archer and a hero, he combinates the prowess and the braveness. So he used to be one of the most represented character of the wayang kulit.

Look speaking, the hairdress shape and the pale face are distinctive features comparing to his brothers.



Pegbox by maker Haji Kayu (Baraba

GRAPHIC PATTERNS: JAVANESE PUPPET of PRINCE ARJUNA



Pegbox by SYIR HAYATI (Banjarmasin)

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Look speaking, the hairdress shape and the pale face are distinctive features comparing to his brothers. ARJUNA's descent faces, such as his son BAMBANG ARJUNA, carries over some of his features...

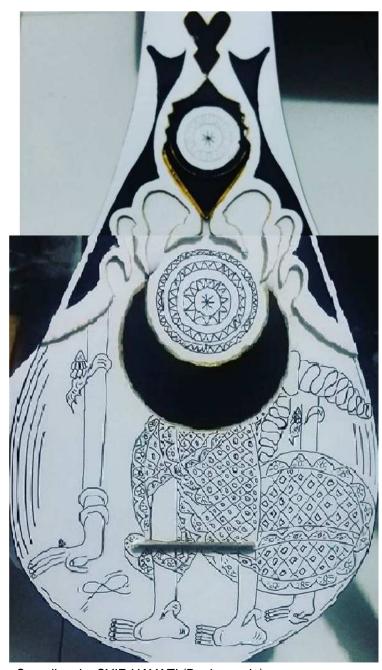
Pegbox by maker CUKKIESS (Barikin)



Pegbox by SYIR HAYATI (Banjarmasin)



Soundbox by ALPIAN (Barikin)



Soundbox by SYIR HAYATI (Banjarmasin)

GRAPHIC PATTERNS: JAVANESE PUPPET of BAMBANG ARJUNA (ARJUNA'S SON)



GRAPHIC PATTERNS: JAVANESE PUPPETS (HARUYAN, S. KALIMANTAN)





VARIOUS PANTING (BARIKIN / BARABAI, S. BORNEO) - HINDUIST MASK PATTERNS IN SOUNDBOX DECO















Masks of mamanda theater - top right - . Mask faces , as carved & painted on a soundbox of a panting.lute. Maker Wayang ALPI, Desa Panggung, Haruyan (South Kalimantan).

VARIOUS PANTING (BARIKIN / BARABAI, S. BORNEO) - HINDUIST MASK PATTERNS IN SOUNDBOX DECO





ITEMs n°27 by ANSYARI (Haruyan/Barikin), n° 28-29 by Wayang ALPI (Haruyan / Barikin)

PANTING MAKERS ARTWORK (BANJARMASIN)



Maker Fahrul ANWAR (Banjar) & his production, 2016.



Makers Nala Reza (Barikin) Wayang ALPI / Sanggar Anak Pandawa (Haruyan), S. Kalimantan

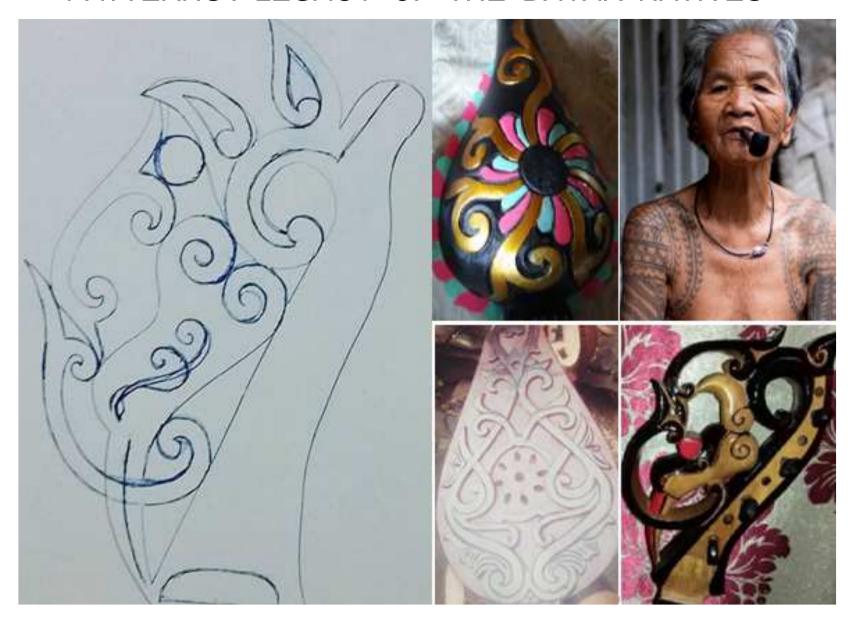


Wayang ALPI, (Haruyan), S. Kalimantan



Wayang ALPI, Haruyan, Borneo

PATTERNS: LEGACY OF THE DAYAK NATIVES



SEE

PATTERNS: LEGACY OF THE ORANG BARIKIN



http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05z4_PATTERNS_panting_lute_kalimantan.pdf

SEE