

GAMBUSU LUTE TYPES

(NORTH SULAWESI)

Version	Date	On line	Updates	
V1.0	Sept. 2017	yes	Creation	dHerouville
V2.0	June 2018	yes	Addings	dHerouville
V3.0	May 2021	yes	Branching	dHerouville
V4.0	Dec 2022	yes	Ranking shapes	dHerouville

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. In the province of Nusa Tenggara Barat (NTB), the “Gambus” name was corrupted to “Gambo”. This lute meets seldom the orthodox criteria with the three main categories of **Gambus**, as usually found in 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. 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** family. 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.

Having said that, the Nusa Tenggara Barat province features a versatile lutery, possibly under influence of a late introduction. The instrument is mainly found in there in Lombok and Sumbawa as the “Gambo”. Due to the Hinduist culture in Bali, there is virtually no such gambo lute was observed in this later Island.

GAMBUSU LUTE IN SULAWESI

Unlike in Kalimantan, one can hardly speak about a unique concept of **Gambusu** lute in the Sulawesi, but at least four.

1. First comes a monoxyle, oblong shaped lute, much widespread in Makassar, Maros, Sinjang, Gorontalo, Toli-Toli, and even prominent in Mingondow, Buton, Kedari districts. One can consider the fretless mandolin-like instrument in Wakatobi as its later evolution. For each location, these items are tuned and played for the local genres, such as the **Turiolo** (Bone, Makassar), the Kabanti (Wakatobi, Muna), the **mandalin** (Maros), the **tanggomo** (Gorontalo, Mingondow) and various such pantun-based songs for entertainment. The entertainment songs of Muna, Wakatobi and Buton used to be accompanied with a glass-made bottle beat.
2. The endemic boat-lute variant hints about a parallel trend, possibly branching lately from the local **kasapi** boat-lute. Basically a very raw instrument, this rose among the Daeng bards, possibly for the modern songs of the Bugis (Gowa, WataBone), then the Makassarese (Makassar, Pare-Pare). This is sometimes nicknamed “Kasapi bugis”.
3. In Selayar, the first category is recently challenged by a later plain body variant. All are tuned and played in there for the local genres, namely the **Batti-Batti** (Selayar).
4. In addition, another, wider, ud-like **gambusu** appeared lately among the Bugis (WataBone, Gowa). This is sometimes nicknamed “gambusu bugis”. This is now often involved in middle-eastern evocations, such as “Electone” parties, public **Zapin/ jepen** dance parties or qasida hymns.

Wood-made and skin-made soundboards can be found. Except the odd case of the boat-lutes, two main standards for the pegbox proemine: the cello-like pegbox and the hook-shaped design. Though not observed out of the Celebes, the woodblock-shaped peghead seems to originate from the boatlute variant. Organology speaking, the mutation of the gambusu to a typically local instrument is obvious:

1. The progressive substitution of the skin-made resonator with wood-made one causing a boom for amplified use & microphone. The electrified lute is locally nicknamed the “Electone gambusu”
2. Unclear fate for the hollowed body and the related acoustic rendering indeed.
3. Recent influences from abroad: such as acoustic guitar bodied lutes (Makassar).



Risno AHAYA, a famous **Gambusu** lutenits (Gorontalo, NTB) .



The “boatlute” style **gambusu**, as observed in south Sulawesi.



A “daeng” bard, possibly in Selayar (souh Sulawesi).



Gambusu lute in Wakatobi Isl (E. Sulawesi)

That said, the various types are obviously branching and blooming under a variety of avatars.

CONCLUSIONS

The Mbojo and the Sasak 100% diverted from the original melayu art & backgrounds. The religious musics was possibly a temporary avatar, and the lute music seems to have definitely turned to some newly created secular genres.

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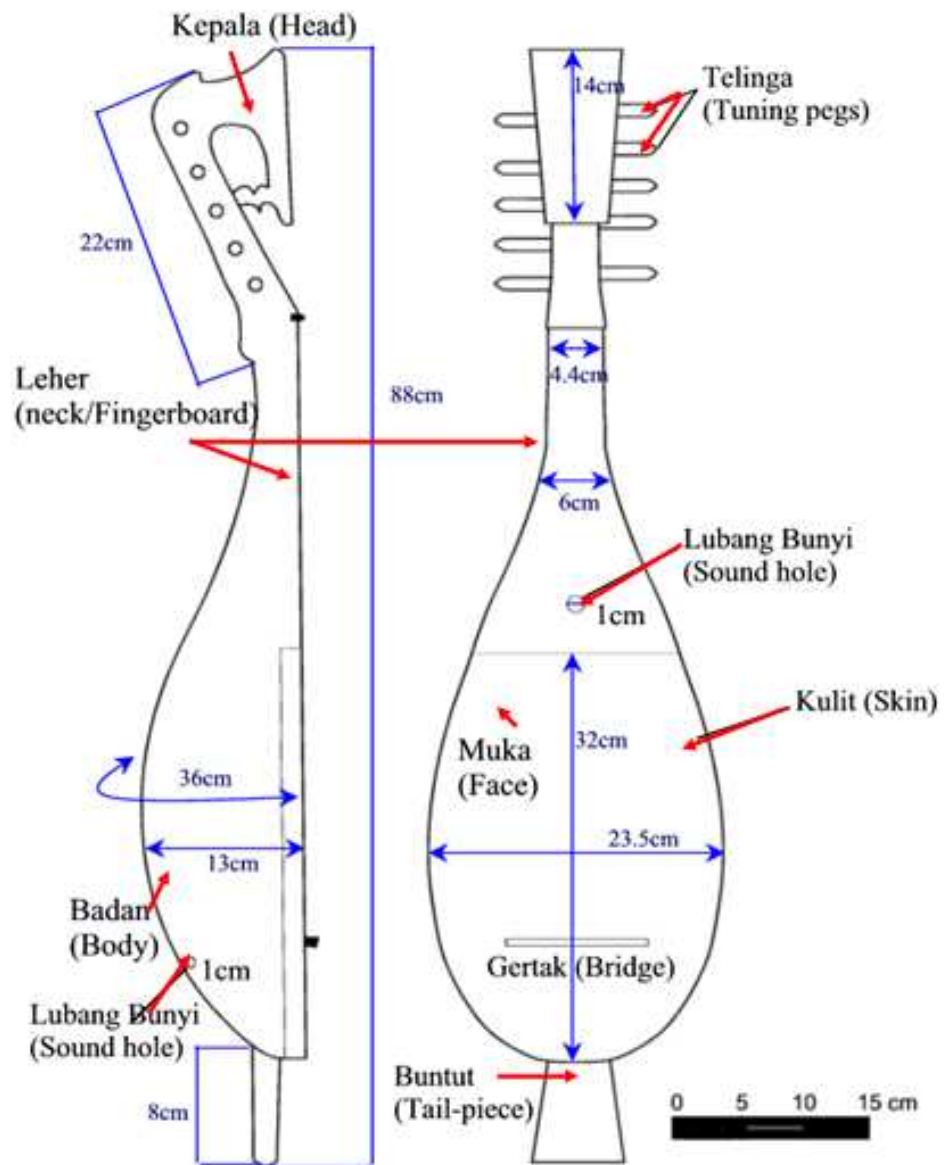
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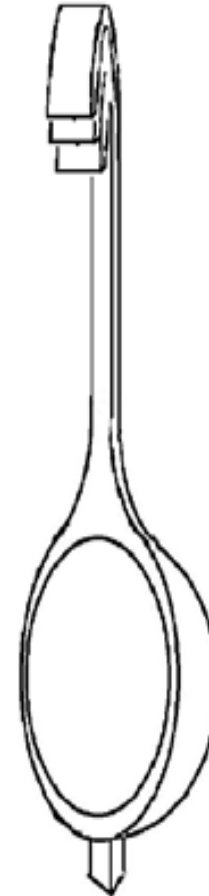
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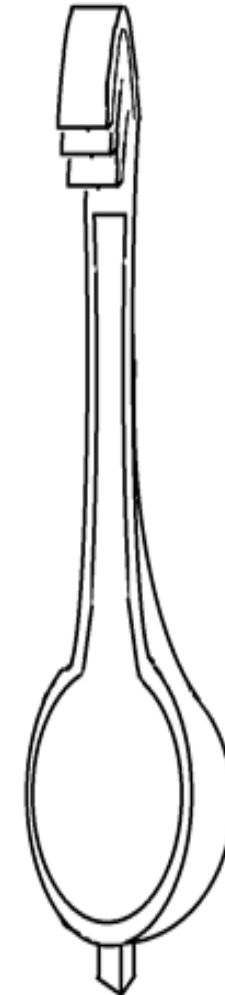


Malay name of the components , drawing and data from Larry Francis HILARIAN

09



08



Assy concepts observed in Lombok

GAMBUSU LUTE: MINGONDOW & GORONTALO (SULAWESI UTARA)

01



02



03



04



05



06



07



Every ITEMS observed in Gorontalo, except n°06 (Mongondow) & n°07 (BOLaang-MONGondow Utara)

GAMBUSU LUTE: MINGONDOW & GORONTALO (SULAWESI UTARA)



ITEMs n°09 (Gorontalo); n°08, 10 (Mingondow), n°11 (E. Mingondow) , n°12 (BOLaang-MONGondow Utara), n°13 (Pandanan?)

GAMBUSU LUTE: MINGONDOW & GORONTALO (SULAWESI UTARA)

14



15



16



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19

ITEMs n°15 (Muna Isl) n°14, 16 (Mingondow),

GAMBUSU LUTE: MINGONDOW & GORONTALO (SULAWESI UTARA)

14



15



16



17



18



19



ITEMs, n° 14-17, 19 (Gorontalo), n°18 (Naga Taman, Gorontalo)

GAMBUSU LUTE: MINGONDOW & GORONTALO (SULAWESI UTARA)

1A



1B



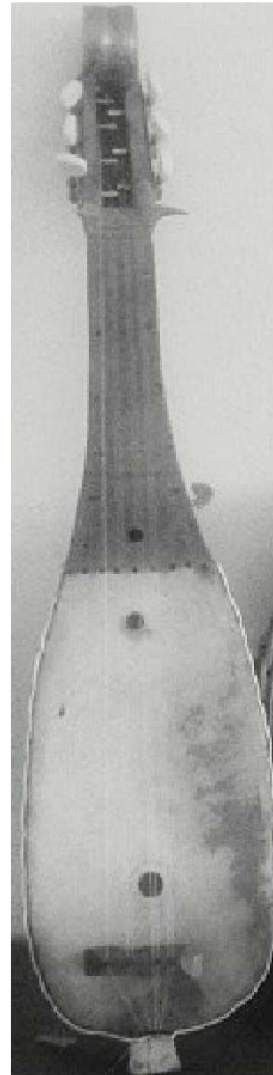
1C



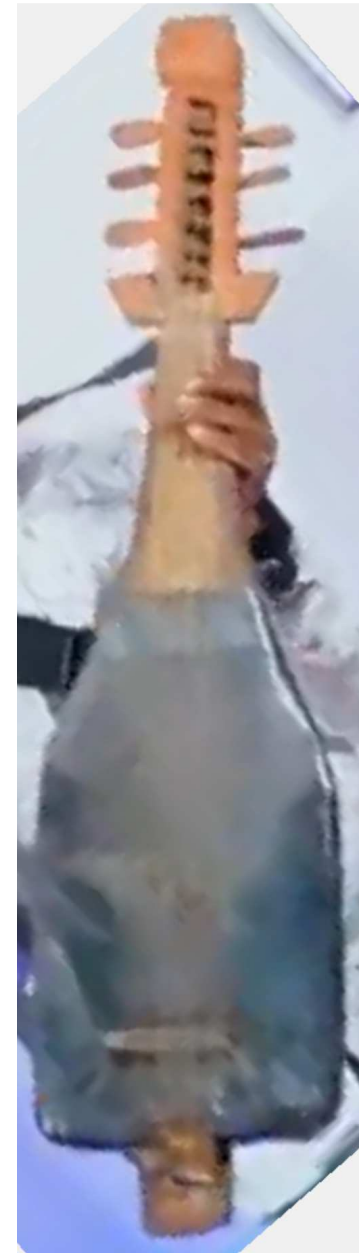
1D



1E

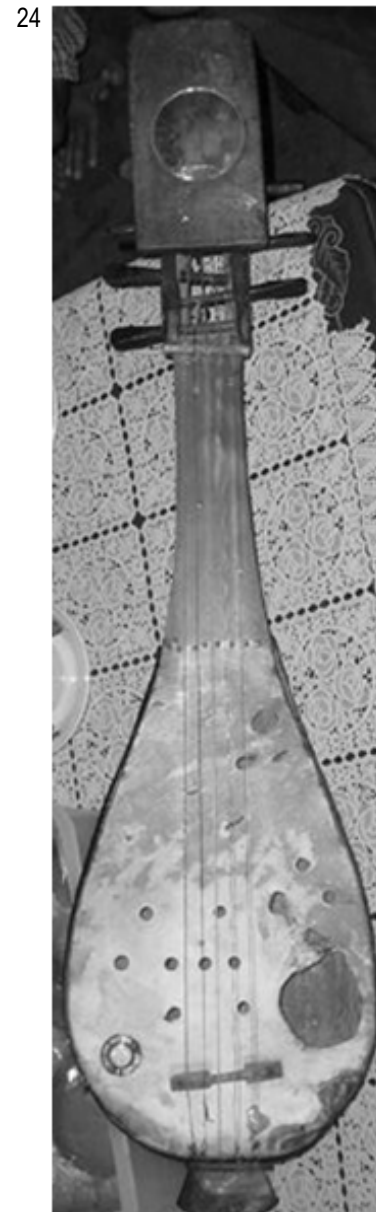


1F



ITEMs, n° 1A-1E (Gorontalo), n°1B (Salilama, Gorontalo), n°1F (Nanga Taman, Gorontalo)

GAMBUSU LUTE: GORONTALO (SULAWESI UTARA)

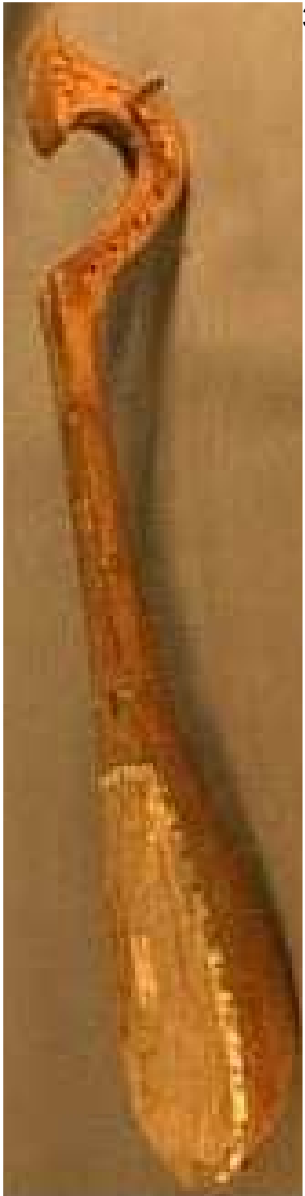


ITEMs n° n°20- 25 (Gorontalo)

GAMBUSU LUTE: GORONTALO (SULAWESI UTARA)



32



33



34



35



36

37

ITEMs n°32-36 (Gorontalo)

“Boatlute” variants in surrounding Sulawesi



See http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/08y2_TYPES_Gambusu_Sulawesi.pdf