GAMBUS HADHRAMAWT CONSTRUCTION

by Fadhilah JUNUIDIN

- a commented translation -

Version	Date	On line	Updates	Translator
V0.0	January 2017	yes	Creation	dHerouville P.
V2.0	July 2021	yes	Vrious addings, flat back variant	dHerouville P.

FOREWORD by the TRANSLATOR

*The **Gambus** name 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 , mostly according summary informations . Also known there as **Gambus Melayu** (malay, incl. Kutai tribesmen in south Kalimantan), **Panting** (Benjmarsin/Banjarmasin, and, actually everywhere in Kalimantan) , **Gita Nangka** (Singapore), **Gambus Seludang** , **Gambus Perahu** , **Gambus Biawak** , **Gambus Palembang** The instrument is 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. Considering its extinction in Malacca and Johore, such shape of **Gambus** was significantly preserved, indeed:*

-- in Borneo (Kalimantan, Brunei, Sarawak and Sabah)
-- in Eastern Sumatra (Bangka isl, Kayu Agung, Lampung)
- in West Sumatra (mostly Medan: province of Aceh)
-- in the path of Malacca (Penyagat, Riau)

*Indeed, some few alternate skin-boarded, "**Gambus**" named, avatars are also still observable as far as Makassar (Sulawezi), Brunei, Moluccas, East Kalimantan, and Nusa Tengarra Barat. But that design is clearly under extinction all overthere, or substituted by alternate, wooden covered designs.*

*Now under extinction, **Gambus Hijaz** lute is still 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) a.k.a. **Mudul Luk** (Kayu Agung, east Sumatra) , **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. (we describe the construction sepretaly in an alternate document named "Process_gambus_hidjaz")*

*In Kalimantan, strings of the **Panting** lute 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** is reported as 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.*

***2.- Gambus Hadramawt,** an **oud**-like lute. The instrument features the conventional glued ribs, or « arched back » technics, as HILARIAN use to name it. 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. The instrument is still much appreciated in Brunei, where this was presumately introduced there much later than the **Gambus Hijaz**. It seems this is revived there, and still constructed according egyptian design pattern,mostly for **Zapin** and **Qasida** accompaniement.*

***3.-** Bruneian monoxyle is a local crossover design family in Brunei and Sabah. The name « **Gambus Seludang** » is reported by HILARIAN as a former vernacular nickname of the **Gambus Hijaz** , but the bruneian making technics and organology – obvious specific feature is a 100% wooden soundboard, referring vaguely with both existing **Gambus Hijaz** and **Gambus Hadramawt** families, but into a new, local design . The author claims the name « **Seludang** » to root from the shape of a local palm sheath, and this may differentiate it in the local vernacular vocabulary of Sabah, as **Gambus Hijaz** was basically nicknamed **Gambus Biawak** in this far territory, as HILARIAN says.*

*Actually, the confusing « **Seludang** » name presumately suggests this endemic monoxyle construction may have originated in latter evolutions of local technics, after the **oud** to have been reintroduced in Brunei.*

*- The **Oud** was an obvious feature of the Arabs, and still is referred as a picturesque cultural reference to them, especially for sunni arab-like performances, such as **Marawis, Rathib, "Gambus"** congregational meets of the Malays (Sabah, Alam Melayu). Unfortunately, original **oud** lutes aren't available, for example: neither in Brunei Darussalaam, nor in Sabah, however in a sufficient quantity and price. Possibly, the phenomenon first promoted the local construction of some **Gambus Hijaz** items (in Brunei: **Gambus Biawak**), but the **Selandung Buntal** construction, a more reliable instrument, finally boomed in and out of Brunei from the 1990's.*

***-** A technical opportunity for that change may be the outstanding profusion of abunding huge jack trees and teack trees in Brunei and Sabah.*

- The need possibly is rooted in the absence of alternate identitary reference among urban communities in Brunei. The mainstream culture there, possibly reject rainforest tribesmen backgrounds, and elected urban sunni culture of the Malays as a modern pattern.

*So, such **Gambus** construction boomed in Brunei, Papar, Weston and Bongawan, let us focus upon the wide range of so-made lutes :*

*- **Saludang Mayang** are narrow boxed instruments, much similar as the **Gambus Hijaz** - i.e. shape and size- , but the soundbard is made of wood indeed. The construction totally merged former features of the **Qanbus-**like **Gambus Biawak**, with wooden components of the **Gambus Seludang** family.*

*- **Saludang Buntal** are wider shaped lutes, whose soundox width varies from the **Mayang**'s one (about 25 cm) up tu a conventional oud's one. In this category both monoxyle construction and 0.80 down-scaled conventional oud lutes, as the « «arched back » construction technics survives in Brunei and Papar, Sabah. Organology speaking, **Gambusu** lutes from Sunda and Sulawezi are globally very, very similar. Some feature 4 choirs, some feature 5.*

*- **Gambus Kecil** are the smallest monoxyle **gambus** in Brunei, much shorter than **Saludang Mayang**. As large as a ukulele.*

*These bruneian monoxyle lutes are being revived in the area of Papar, where they are in use for a **Zapin** music annual festival.. According to Larry Francis HILARIAN, this is very same as the **Gambusu** design in Sulawesi.*

---

*This document summarizes construction guidance for the "arched back" variant, mostly for **Gambus hadhramawt** acc. testimonies of the maker BIN OSMAN in Batu Pahat (Johore coastal province). The material was previously released as a malaysian blog by Fadilah JUNUIDIN in april 2014. Echoeing my previous visit to this maker in 2007, the present translation reports the work instructions, as JUNUIDIN collected them, plus various addings & comments by the translator. PLBD.*

*About skin-boarded **Gambus** lute making, see alternate file*
http://inthegapbetween.free.fr/pierre/PROCESS_project/process_malay_gambus_hijaz_skin_v1.pdf

Gambus example in Lampung (Sumatra)

Some decades ago, ***oud*** –like avatars had reached a dramatic size. Here the maker / player Penghulu Hamid, Saratok (Sarawak)

Production by maker « PAK MAT », Kg Rahmat, Batu Pahat, Johor: 1. Gambus Melayu 2. Gambus Hadramawt 3. Gambus Hadramawt 4. Gambus a.k.a. Saludang Buntal (Borneo design)

PART1. EARLY HISTORY AND DEVELOPPMENT OF GAMBUS IN MALAYSIA

by Fadhila JUNUIDIN

http://dilaholahola.blogspot.fr/2014/03/sejarah-awal-gambus-dan-perkembangannya.html

Musical instruments used to be classified as instruments of the type 'Chordophone' of tool types for which the nature and source of the sound produced from the material that stretched rope.

Gambus or “qanbus” in Arabic is a kind of hollowed or short-necked lute that came from Yemen and spread throughout the Arab peninsula. It is shaped like a pear halved and also a kind of traditional stringed instruments in Malaysia. The word 'al-ud' which means 'wood' is derived from the Arabic. [Nik Mustapha Mohd Salleh, 1995: 19]. In the Spanish word 'Ud' known as 'loot' and in English it is known as 'lutes'. [Ibid, 1995: 154]

(Photo 2.1.1 map of Yemen. Source: senjatarohani.wordpress.com)

By chronological evolution, short-necked lute is an ancestor to the acoustic guitar as a present. Whereas the development of 'Ud' instrument is said to originate from the 'Barbat' that never existed in the heyday of the Persian Empire. Historically, stringed instruments have been created since 3000 years ago in Persia (Persia), ahead of the first guitar designed in Spain (Spain) about 800 years ago. History also records that in Europe also exist 6 strings ud, first known among traders and pirates Scandinavian (Viking) after their colony began to grow in Europe. In 1200AD revolution has led to the existence of two types of 'Ud' which Guitarra Morisca (Moorish gitara) having a body (body) are spherical in shape, wider fingerboard and sound hole (Soundholes) was carved on its surface. [Ibid, 1995: 134]

Muslims are reported to start building the philosophy of their music around the third century hijrah based on an understanding as stated by Ahmad Ibn Abi Dawud about singing Mukhariq palace Caliph Al-Mu'tasim and it is nothing other than a continuation of the early history of music that began with the arrival of Islam itself. Singing accompanied by musical instruments stringed named Muwattar began with the singing of camel jockeys who founded their songs from the sounds, the friction of wood, blowing, birds chirping and water flowing and then include tools that look like 'Gambus 'Mi'zafah and Duff called a kind of tambourine. Singer and musician best known is Tuwais in the early days of Islamic civilization. Musical instrument called Al-ud is linked to Lamech, the myth has been created this tool motivated relationship between the form of the human body and music equipment which has been stated by Al-Mufadal Ibn Salama in al-divine being books about musical instruments the earliest written as a historian famous Arabic language named Ibni Hisham Al-Kalbi. [Nik Mustapha Mohd Salleh, 1995: 3]

In Mecca, the Muslims began studying music and singing new musical instruments including the lute looks like a guitar generally first created and at that time they used a plucked stringed instrument such as a box covered with goat skin echoes. Parsi people were at that moment, a kind of lute with wood on its surface and eventually design persian adopted by the people of Mecca through the process of cultural diffusion. Known as the name of Mizhar, Kiran and Muwattar trusted grow before Islam during Sassanians dynasty, Iran, in the year 224 AD. In the reign of the kingdom Ghassanids which is part of Syria, Jordan and Israel in the period 529 to 569 AD, the lute music of the same type have been known as 'Barbat' according to the author of the pre-Islamic music of Al-Masudi.

In the 8th century BC to the 10th of Hasan bin Ali bin Nafi where his nickname is Zaryab have received formal training from Ishaq Al-Mausili, the daughter of Ibrahim Al-Mausili. When the tragedy of misunderstandings that have been attributed to his skill in playing the Ud alleged to have been able to overcome his teacher. Ziryab then forced to leave Baghdad.

He emigrated to the Maghreb and ended up in Al-Andalus (Spain). He is said to have been the founder of leading to the development of music Andalusian and Hispano-Arab. Ziryab word is a word taken from a species of crow found in Andalusia. At the time of this species is believed to have the color black body size and large is meant by the local community as 'The Black Gold'.

In Malaysia Ud (type of lute) were brought by Arab traders in the past and believed to be from Yemen. They were introduced in the form of songs and dances presented by the diffusion of culture. Ud renovation has made musical instruments and is called 'lyre' from the root word 'Qambbus'.

This tool can be played solo or group depending on the type of music. If played to collectively, these tools will be combined with other musical instruments such as violin, harmonium and more. The combination of strains of musical instruments will produce a variety of sounds which in turn triggers euphony and has a unique rhythm.In Malaysia there are two types of stringed instruments are often used to play music that is Arab and Ghazal also the lyre lyre Hadramaut and the Jacksons. Hadramaut has eleven string harp all the while, harp strings Jacksons also had eight in all. The harp is made by skilled craftsmen in the making in Johor and Kedah. They learn from leaders skilled harp maker who came to the region. Manufacturing workshop in Kampung Parit Hailam, Senggarang, Batu Pahat, Johor, which is still active inherit this tradition. [Nik Mustapha Mohd Salleh, 1995: 152]

Lute rose artwork, Malaysia

MAKER HASSAN BIN OTHMAN (BATU PAHAT)

March 2007: meeting the retired maker Hasan Bin Othman (1925-2013), as his nephew and Pak Mat took over the job.

Fadzil AHMAD , a major player / composer of malay Ghazal in Johor State until the late 1990's

Maker Hasan BIN OTHMAN, Kampung Parit Hailam, Batu Pahat, (Johor), while training 3 young followers , early 2000's : Muhd Ridhuan Abdul ZATEH (26), Abdullah Muhd RIZAL (23) and Abdul Rashid Iskandar Abdul RANI (21). (Syed Umar Rariff, Johorbuzz)

Fadzil AHMAD , a major player / composer of malay Ghazal in Johor State until the late 1990's

PART 2: INTRODUCING THE GAMBUS HADRAMAWT LUTERY IN JOHOR:
MEETING A MASTER OFJOHORE's GAMBUS

by Fadhila JUNUIDIN

http://dilaholahola.blogspot.fr/2014/03/thesis-proses-pemasangan-komponen.html

2.3 BIOGRAPHY

Hassan bin Othman, better known as Pak Hassan is a figure who has been fighting to art lute to be shown to the next generation. 77-year-old leader was born in 1925 and died in 2013 and his last fight against lute from 1973 to 2013.

He was born in Mukim Parit Empat Maimon, Batu Pahat. Life is somewhat lacking and somewhat rural area have urged him and his family moved to Peserai, Batu Pahat. In Peserai family run carpentry work, menorah, agricultural work and makes his lute-making activity as work sampingan.Ibu his Javanese descent. He was the eldest of 10 siblings. Despite difficulties in life, his family still give priority to education. [1] Mr. Hassan was sent to study in French schools up to grade 2 at least he was able to recognize the letters and religious schools until standard 4. Pak Hassan during his youth was active in his hometown. He also joined the show Ghazal and Wayang Wong held various characters. In the past performances not only for entertainment but for the purpose of collecting donations during the Japanese Occupation. He is a nationalist fighters against Japan. His participation in noble enough to prove that he was the intrepid homeland and nation.

Pak Hassan ended his bachelor days then moved to the village of Bintang which is wife's hometown. He had 6 children, i.e. 4 girls and 2 boys, and all got married. While he was famous in the village for lutery, he became a carpenter, boat builders, agriculture in addition and so on circa 1945. After his first wife passed away, he moved to Senggarang by his parents. In 1996, he married again with Sa'onah Abd Samad, with whom he had no children, indeed he took Mr. Halid bin Ithnin, his nephew as a foster child. After getting married he moved to his wife's village in Parit Hailam, where he lived up to now. In Parit Hailam, he continued making stringed instruments, and still, in addition craftworks such as making boats, houses and agricultural work.

His handicraft skill is originate from his father Othman bin Ahmad. When he was young, he used to assist his father while making this instrument. But he has not been studied in depth (…), indeed the family's blood flows through Pak Hassan. Encouraged by his friends make Pak Hassan keen to be involved in the art of making stringed instruments: he actually started making stringed seriously in 1963. Her interest grew after the arrival of Sheikh Ahmad Kadri an Arab who came from Singapore. He had migrated to Malaya to conduct religious activities and making stringed instruments as a source of income. From him, Mr. Hassan began playing to understand the ways of making stringed instruments. After his teacher Sheikh Ahmad Kadri moved back to Singapore, Mr. Hassan followed him there to learn the lutery. In the 1950s, he often commutes just to learn the theory and technique of making stringed instruments. Sometimes masters used to come to Johor. The opportunity is fully utilized by Mr. Hassan to learn to make gambus and made her a skillful gambus player/maker. He has not been in any course for gambus making.

Although Mr. Hassan called leaders lute maker to the international level, but he was a bit disappointed because none of his children who proved any interest in making stringed instruments. Indeed he was grateful that two of his nephews tried to cultivate a gambus, except Encik Halid and his brother Khairul Nizam who Pak Hassan taught.

Due to the lack of availability, Khairul Nizam could not fully focus attention in the field of lutery. As Mr. Hassan denies learning this art without a specific interest - because it is the heart that is too subjective . therefore he never forced his son to take over his duties. The knowledge that she can not be studied (…), it requires a balance between enthusiasm and perseverance. Enthusiasm alone is not able to make a person skilled in the art. However, Mr Hassan used to hope that the younger generation will take over his job because he felt it was time for him to retire.

2.4 PAK HASSAN AS A GAMBUS MAKER

Originating a poor and destitute family have never dampened the spirit of Mr. Hassan for taking the time to engage in the arts. Apart from the lutery skills, he is also adept at making musical instruments such as drums, drums, tabla, feasting, maracas, carved in the pit of the weapon, as well as skilled repair of musical instruments such as violin, koalintang and arguably his ability to repair berbagai- like musical instruments like drums, tabla, violin, tambourine, koalintang and more. Abilities that they have also sparked interest for him to set up the 12-members troupe "Ghazal Seri Muhibbah", that he used to lead.

Endowed with a melodious voice, he could be sing songs like Sri Mersing Ghazal, Pak Ngah Back, Starling TB and so on. Pak Hassan's old age did not prevent him to be active in the arts. In his workshop as a place to practice ghazals, he studied lute and practiced Zapin. as an advisor to the group. (…). It is also a symbol of national identity that show the Malays also have identity and it's presented in musical instruments. For example in Kelantan, this lute is synonymous with wayang kulit, mak yong, western chants and play princess. The famous musical instruments tambourine in Kelantan including tubers. When we call the tambourine potato sure we will be depicted his native country is Kelantan and it is the identity of the people of Kelantan. Similarly, Johor, referred only ghazal, gambus, kempling would lead us to think it's the identity of the people of Johor. This is said to be located in the nation's identity and the identity of the Malays.

Entertainment is especially a human thing. Maybe we do not realize that we are surrounded by the music of nature that allows one to feel comforted. (…) Various sounds of the nature are rather known as nature's natural music, and can soothe the human soul. Entertainment is a necessity, and so is the lutery. Musical instruments used laso to be symbols of national identity. The Gambus produced by Pak Hassan are a combination of nature with abilities and talents (…).

We know this music to be beautiful, too beautiful because it is too difficult to assess a far cry from the naked eye. Sometimes we wondered how on catgut strings, wood and forest wood used for the safety of electrical goods it is too valuable to the art. Mr. Hassan also had a friend who also support his efforts as Ambok Liman, Mr. Ahmad Zawawi and Mislan an expert determine stringed instruments. Evaluation of his collegue Ralan Pak Hassan added confidence in his ability.

Along the top of Group Ghazal Muhibbah, this group is usually performed at weddings. Although the payments are not commensurate but interest is important and of interest is the support to the success. Group used to be quite popular in the past but today its members are older. The younger generation is less interested in the Arts Traditional Malay Malay art causes more comfortable.

2.5 AESTHETIC VALUE GAMBUS

Gambus has its own aesthetic value. The lute nowadays symbolizes Islam , with reference to geometrical patterns, shapes and beautiful. Pattern is also motivated by the flora and fauna on normally. If we look at the finger board that has the shape of a dome that embodies the values of Islam. However, the shape of the finger board is independent and appropriate, according the manufacturer.

Floral patterns symbolize the flora of repeating geometric shapes that are beautiful and have values close contact with nature. The songs are often played is shaped qasidah, nasyid and more. While in terms of taksim there are various maqam maqam as bayyati, Nahwand, hijjaz and so as to be used for reading the Qur'an in a sweet voice. [2]

2.6 TYPES OF GAMBUS

Two types of gambus used to be found in Malaysia, which must be distinguished. Namely, such stringed instrument played in Malaysia are Gambus Hadhramawt and Gambus Hijaz. The body of the gambus Hadramaut, is pear-shaped, listing some pieces are made of wood from the type of light such as 'Seraya merah', 'Seraya Bungah', 'Merawan' and 'Durian belanda". The neck is made of hardwood such as 'Halban' or 'Seraya merah'. Meanwhile, his face will be merged with the island of timber or other timber in accordance with the requirements of the manufacturer.However, there is also the creator of using wood 'Mahang' because this type of wood is harder and also wood 'cocoa', which is in the vicinity of residential community that symbolizes that the gambus is local and local.

The shape of the gambus Hadramaut head used to vary a lot. But the head remains in the original size. In the central part of the earpiece covered with carvings certain patterns or (…). Pattern used to be flora and fauna or Arabic geometric patterns. Gambus Hadramaut doesn't feature any 'frets' and its strings are set by pairs except for the eleventh rope , which used to be single. The ropes were adjusted according to the system of western music theory in 'Perfect 5th' rally started from a rope that is 'C'.

The first string: C	Fourth string: A
The second string: G	Fifth string: E
Third string: D	Sixth string: B

Gambus Hadramaut use of nylon string guitar or classical guitar strings to ring it.

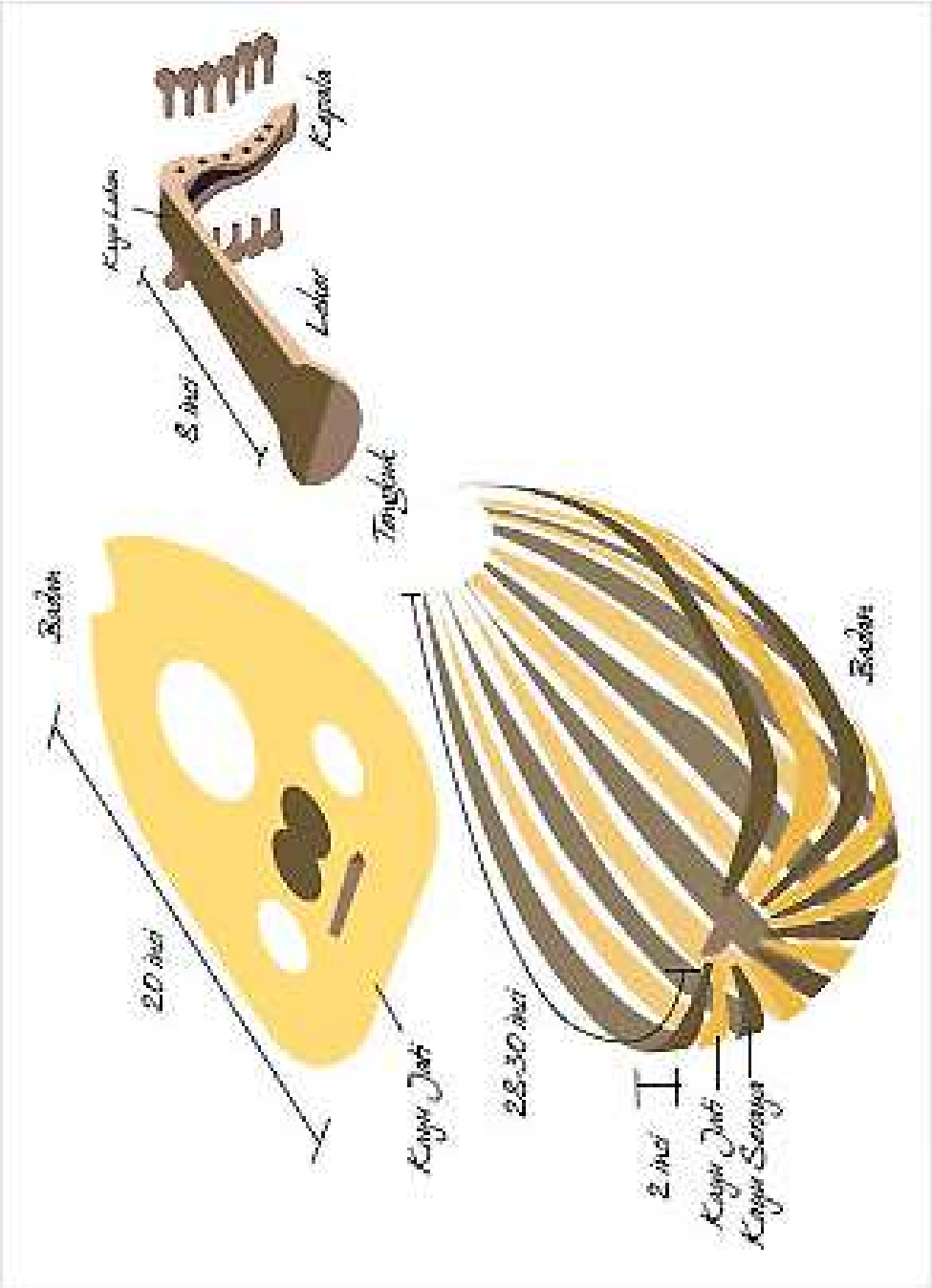
The Gambus Hijaz used to be layed in the show 'Hamdolok' in Kampung Rahmat, Batu Pahat, Johor. The body is made of wood 'jackfruit' and punched into the echo chamber. On the surface covered with goat skin like a musical instrument fiddle. The strings of the Gambus Hijaz are set by pairs (In Double Course) also tuned in 'Perfect 5th ascending or' Perfect 4th 'down. [Nik Mustapha Mohd Salleh, 2005: 119-120]

[1] Interview with Mr. Halid bin Ithnin, 48, Kg Parit Hailam, January 28, 2014, Johor.

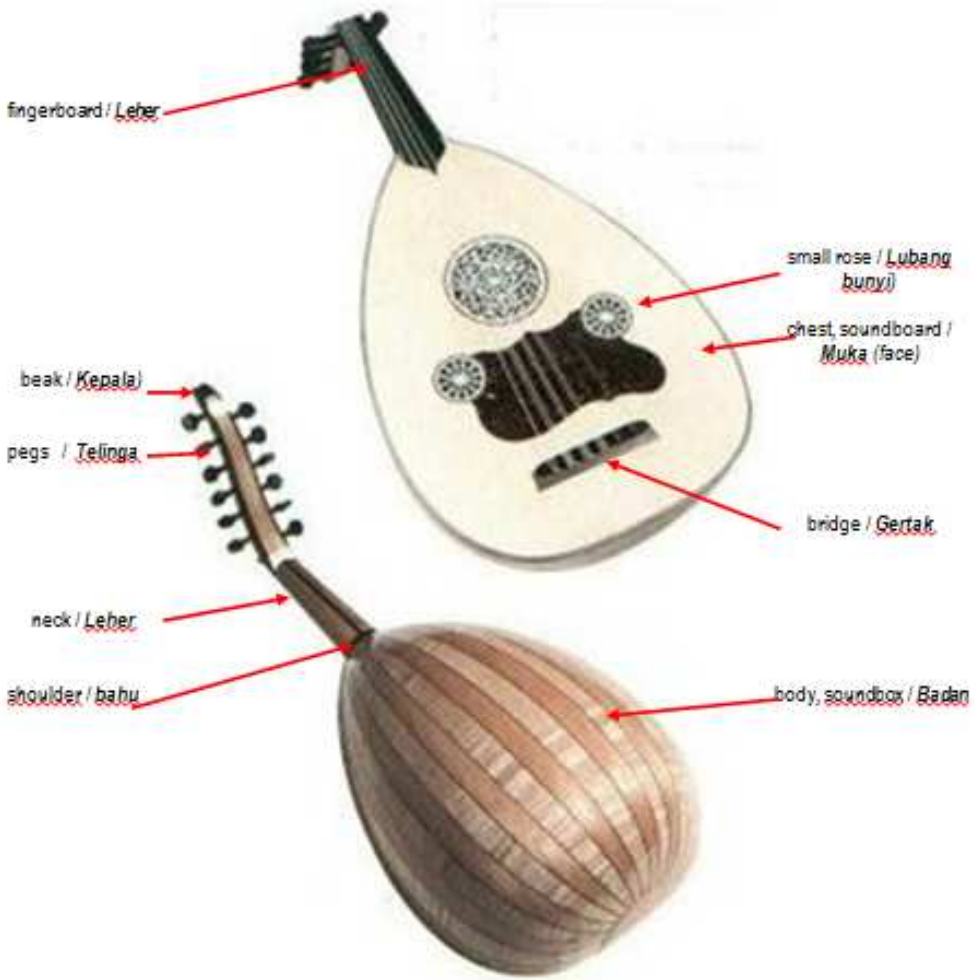
The late Hassan BIN OSMAN, Batu Pahat, Johor.

Latest production by BIN OSMAN's workshop

GAMBUS HADRAMAWT - ORGANOLOGY (MALAYSIA)



GAMBUS HADRAMAWT - ORGANOLOGY (JOHOR, MALAYSIA)



PART 3: ASSEMBLY PROCESS OF THE GAMBUS HADHRAMAWT IN JOHOR
by Fadhila JUNUIDIN
http://dilaholahola.blogspot.fr/2014/04/proses-pemasangan-komponen-gambus.html

3.1INTRODUCTION

This chapter also examines the installation process in the manufacture of stringed Hadramaut that sequence before the music into a musical instrument used in many arts. Researchers will explain in detail about the names of each component, structural parts on a stringed instrument and component function itself will be the focus of this discussion. A lute to be made must be initiated by introducing support tools first. [1] In addition, there are also other researchers studied the lute but has said about the creation of a special gambus in Sabah and also expressed about the size and shape analogous to the shape of the lute of Johor. In addition, also said a brief history of the gambus Brunei, the general characteristics of a stringed instrument, Brunei Malay and he also has been studying in Johor Bahru and Membakut Sabah. However, researchers are focusing more on stringed component assembly Brunei and do not touch the components of the installation process stringed Hadramaut in Johor, which both lutery and playing differs from. [Abu Aziz Abdul Rashid, 2010: 2-7]

3.2 MOULD OR “PRINT”.

The “Print” (melayu ***Cetak***) also locally referred under the english term of 'Mold'. Such a gauge is the main shape where the maker used to assembly the components when manufacturing gambus, with regards to the shaping role of this tool. [Refer (photo 3.2.1)]

Photo 3.2.1 Print or Mould

Wood-made mold variants, here observed in Sabah.

3.3 INSTALLATION OF NECK TO SHOULDER

Wood to make the neck (melayu ***Leher***) must be hardwood species such as Halban wood and Seraya Merah wood made, all shaped into a semi-circle with crab rolled and miserly scars. The bottom shall be putting to be connected to the shoulder (melayu ***Bahu***). At the top of the neck should be cut by 45 degrees tend to connect to the head. Then, the nipple is inserted into the neck and shoulder drains sealed. Then, print or attach to the 'Mould', using rubber rope so strong position. Shoulder also must follow the exact size as the shoulder affect body shape stringed either width or length. To include putting the neck, the room will be cut enough to include putting the so-called 'ditch'. In the bottom of the trench is cut a little wider than the top so putting a strong position. [2] [Refer (s 3.3.5)]

PREASSY OF THE BODY PARTS ON THE SOUNDBOX GAUGE

Photo 3.3.1 Shoulder

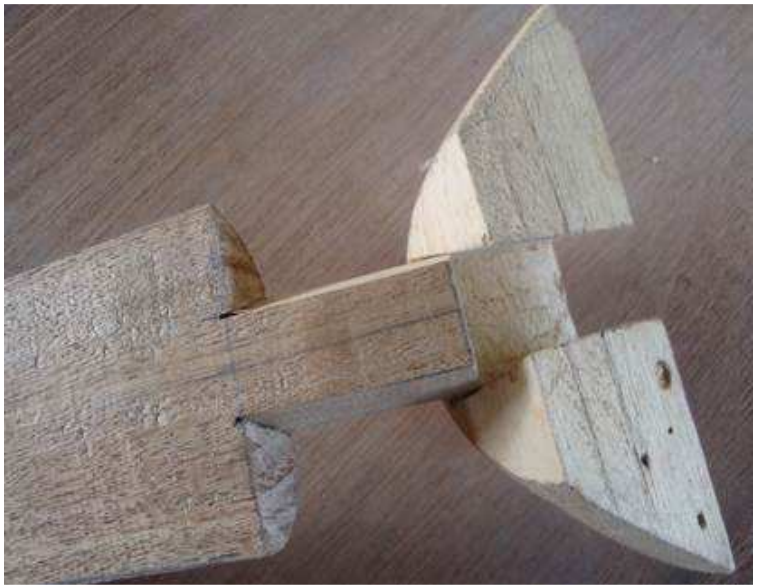


Photo 3.3.2 “shoulder” and neck (dovetail)

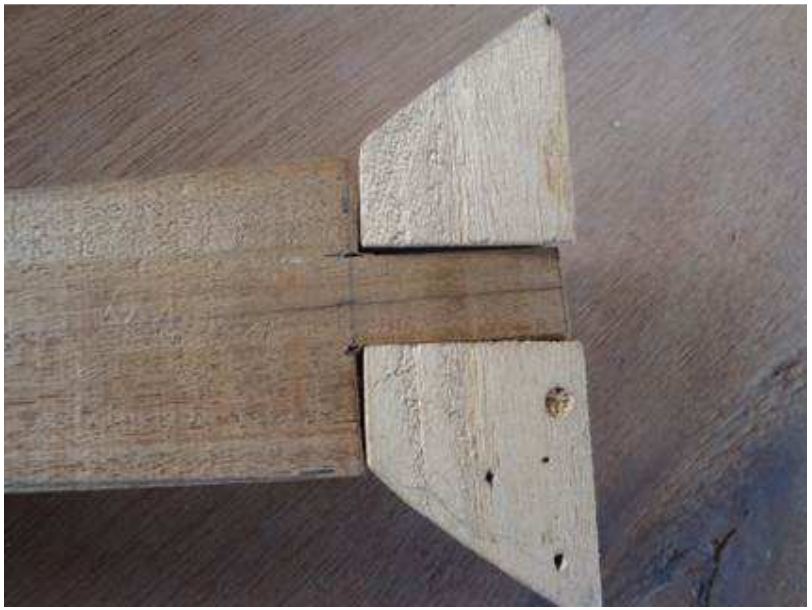


Photo 3.3.4: fitting the neck in the “shoulder”

Photos 3.3.5 Shoulder and neck when tied together

Photo 3.4.1 the bottom holder (melayu ***tampuk dalam***)

Photo 3.4.2 : final position of the shoulder, the neck and the bottom holder on the mould.

3.4 PREASSEMBLY THE BOTTOM (MELAYU 'KAPOK')

Use is to hold the reins in the body of a stringed instrument when grafted. Reins in nailed in the back of the print so as not to move the process of listing the blade body. Because of that it is called the reins in. [3] [Refer (s 3.4.1)]

3.5 FITTING THE BLADE BODY

Body harps made with some pieces of wood joined into one. Various types of wood can be used as durian wood, cocoa and more. First have tapered end both directions using crab. Then, glued and clipped with a wedge g. then, have tied up with rubber strap. The process is made one by one to dry the glue that has been applied. Then, the next wooden slats listed until completion. Print or 'Mould' is used for this process. The neck is joined to the body means the body specified in the shoulder and in the reins. Then, parchment paper affixed to the inside of the body so that it can cover the small holes and also to reinforce the listing. Ledge is also listed on the inside edge of the body for the purpose of listing the face. When everything is ready installed nails on the neck to open slowly and lift the harp body of print. [4] [Refer (photo 3.5.1 to 3.5.8)

Photo 3.5.1 The maker while bending the wooden rib on the heater.

Photo 3.5.2 The hot blade becomes flexible under the effect of hot pipe.

Photos 3.5.4 Strapping the blade on the mold with a rubber strap

The clamp are more conventional technology than the rubber strap. Indeed both are observed in Batu Pahat.

BENDING / FITTING THE BODY RIBS

Adjusting the very first rib on a ***Gambus Hadramawt*** mold. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kampung Rahmat, Batu Pahat, Johore state (picture by unknown web source)

Photo 3.5.5: assemblying the ribs on the mold. Note the numerous wooden clips.

FITTING THE BODY RIBS ON MOLD

Ribs have been previously kept in the water for several days. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kampung Rahmat, Batu Pahat, Johore state. (picture by web source)

Assistant of “Pak Mat” (Batu Pahat) while shaping the very first rib on the body (picture by web source)

FITTING THE BODY RIBS ON MOLD

Lutemakers are fixing the first rib on the mould. Foreground : the related clamps. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kampung Rahmat, Batu Pahat, Johore state. (picture by Kratfung Malaysia)

Conventional assembly of the soundbox of a arched back ***Gambus Hadhramawt*** lute. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kg Rahmat, Batu Pahat, Johore. (picture by web source)

FITTING THE BODY RIBS ON MOLD

Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

FITTING THE BODY RIBS ON MOLD

Clamps are holding outter ribs of a ***Gambus Hadramawt*** soundbox (picture by unknown web source)

Polishing the soundbox. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kampung Rahmat, Batu Pahat, Johore state (picture by unknown web source)

UNMOLDING THE READY SOUNDBOX

Photo 3.5.5: every blades are glued and assemblied.

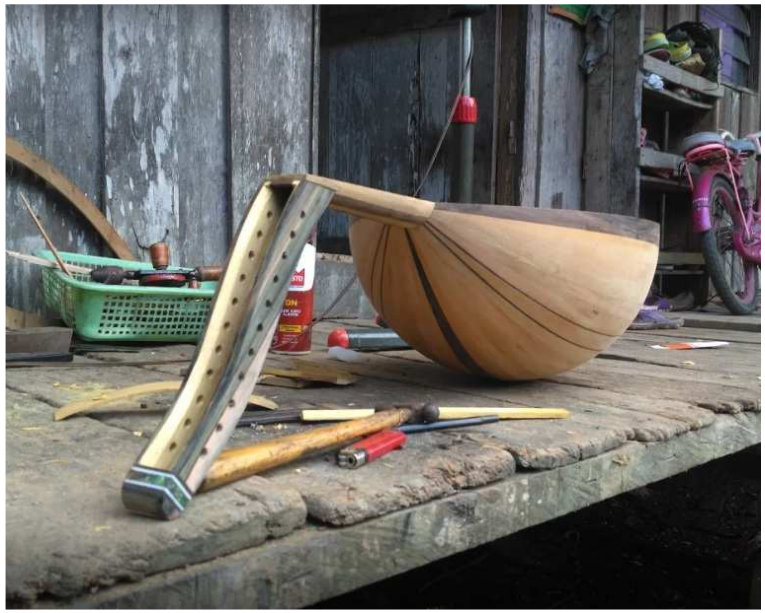
Photos 3.5.7 Lifting the body lute that is ready to unmold

Photos 3.5.6 Unlocking the nail on the neck

Photos 3.5.8 The soundbox is ready for a gambus lute assembly

Clamps are holding outter ribs of a ***Gambus Hadramawt*** soundbox (picture by unknown web source)

Clamps are holding outter ribs of a ***Gambus Hadramawt*** soundbox. Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Kampung Rahmat, Batu Pahat, Johore state (picture by unknown web source)



Assy by: Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Assy by Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Assy by Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

Assy by Maker Norman “GAMBUS” at Kotabaru (S. Kalimantan)

PART 3 (continued) : ASSEMBLY PROCESS OF THE GAMBUS HADHRAMAWT IN JOHOR
by Fadhila JUNUIDIN
http://dilaholahola.blogspot.fr/2014/04/proses-pemasangan-komponen-gambus.html

3.6 FITTING THE HEAD WITH NECK

The choice of wood should be of hard wood such as wood Halban or Red Seraya. Halban wood must be cut and sculpted so that the maker to get the 'S'-shape. Scars are flattened under the work of the grabber. Then, maker to size of the hole with a nail (…). Holes will be drilled eleven holes to insert the ear using a hand drill. Measurements shall be accurate to ensure that holes drilled parallel to hole the other side. The central part of the head should be outlined first, then using a chisel flat chisel. [1] [Refer (photo 3.6.1 to 3.6.6)]
NLDR: the plain wood technology of the pegbox is noticeable and differs from the middle eastern lutery.

3.7 FITTING THE SOUNDBOARD

Wood split into 2 parts. Then imprinted on the top on the edge between each other. After that get tied up with rubber strap and a few sticks of wood and a wedge clipped g. wooden sticks used to make the surface flat face and closely with each other. After the glue has dried form will face sketched by size, and cut with a saw. Then, holes on the surface of the face drawn and cut using a saw. After the hole is cut, the surface should face rubbed with sandpaper to smooth the surface of the face. [2] [Refer (photo 3.7.1 to 3.7.3)]

3.8 INSTALLATION OF REINFORCEMENT

Reinforcement is some small sticks cut to be listed on the back cover. [3] [Refer (photo 3.8.1)]

3.9 MANUFACTURING /ASSEMBLYING THE ROSES

Plywood sheets cut into 4 square. Then, the paper pattern on the surface overlaid plywood. Punching holes should be made to insert a handsaw with a hand drill. After that cut the pattern paper. Flowers rubbed with sandpaper to remove the paper pattern. The next listing is a listing of the flowers and small flowers on the rear face. Interest get hit with stuff that is not too large to strengthen the composite. [4] [Refer (photo 3.9.1 and 3.9.1)]

3:10 FITTING THE STRINGHOLDER

The stringholder is made of Halban wood. This is the part wher the strings will be inserted into, and which will hold them so that they do not release. The holes are drilled using a hand drill according to size. The string holder is installed with regards to the position of the roses & strengtheners. The holder is sized so that the sound will not be discordant. [5] [Refer (picture 3.10.1 to 3.10.5)]

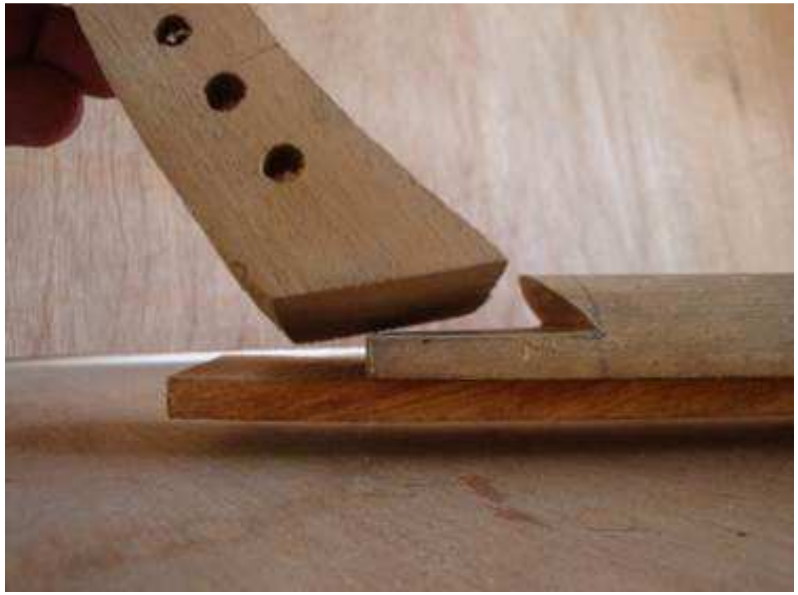


Photo 3.6.6 Final assembly of the pegbox.


Photo 3.6.7: the lute after assembly of the pegbox

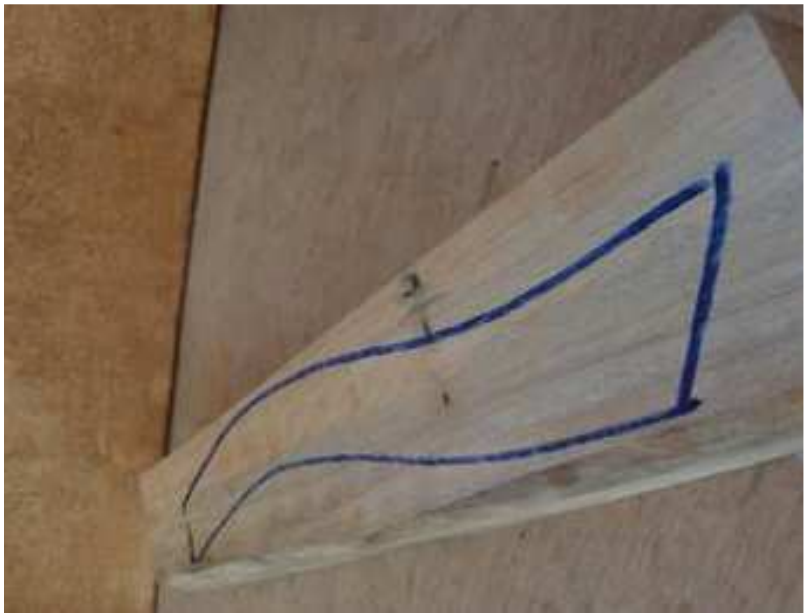


Photo 3.6.2 Drawing the shape on the woodblock.

3.6.3 Side view after shaping the ‘S’ profile.

Photo 3.6.4 midfield head was hollowed out

Photo 3.6.5 Holes for placing the ears harp

Photo 3.7.1 Boards of the soundboard are adjusted & glued altogether.

Cutting the soundboard , here observed in Papar (Sabah)

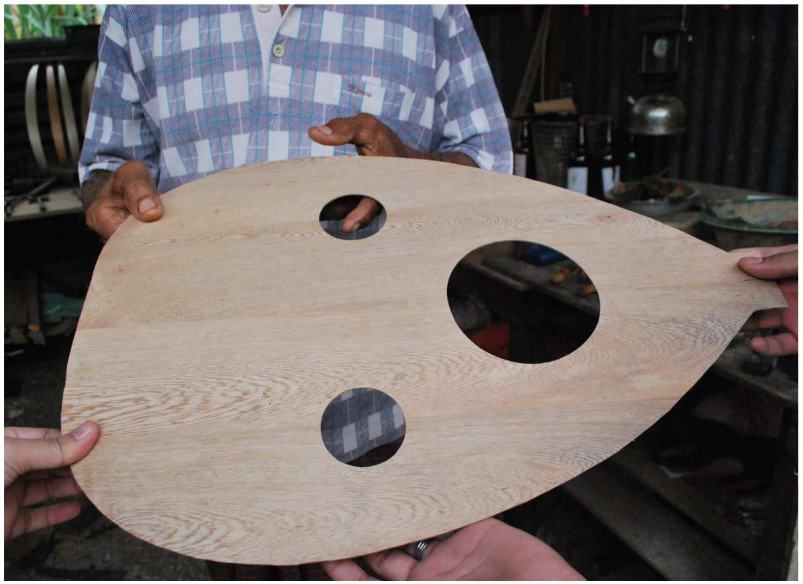
Photo 3.7.2 Board faces sketched by size and cut

Photo 3.7.4 Cutting the soundholes

A wide ***Gambus*** lute (Banjarmasin) .

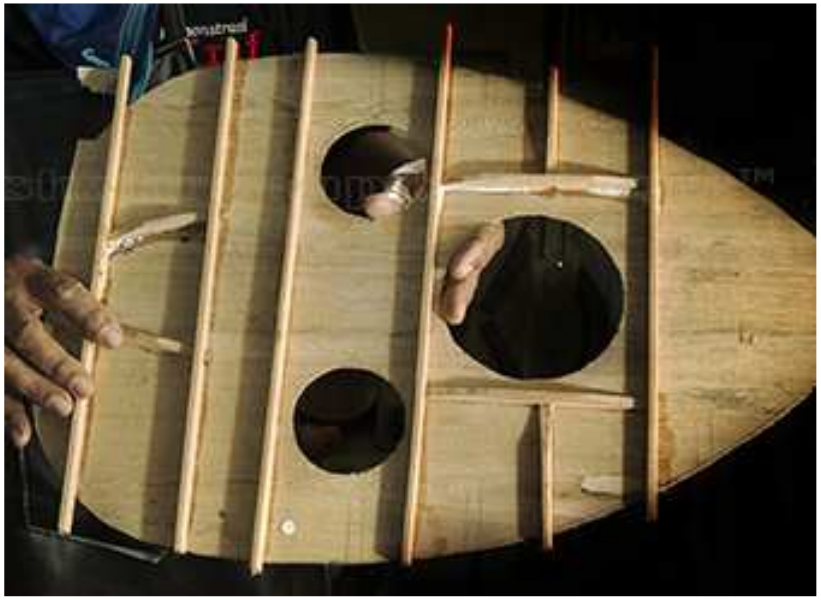
A wide ***Gambus*** lute (Awang Pesar, Bongawan, Sabah) .

Gambus lute soundboard in (Jawa)

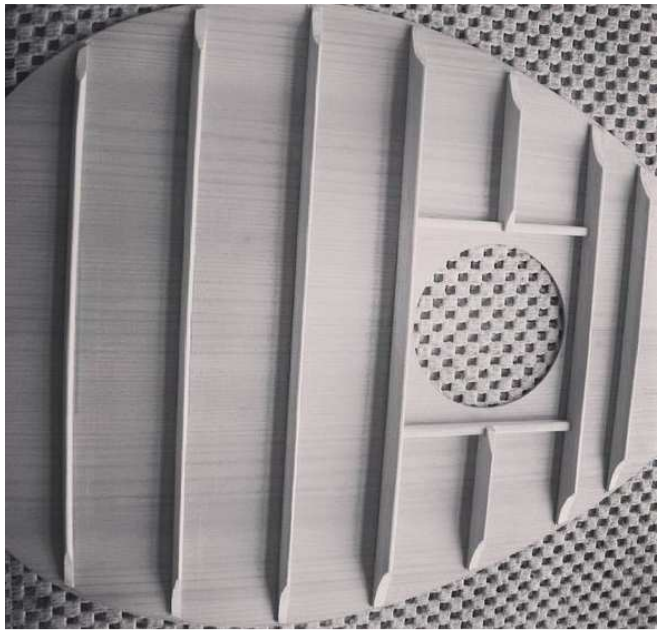


Sawing a soundboard of a ***Gambus Hadhramawt***. Mohamad Diah ARIFFIN, Batu Pahat, Johore state. (picture by web source)

Photo 3.8.1: soundboard strengtheners(Batu Pahat) .



Strengtheners of a ***Gambus*** soundboard (Maker ARIFIN, Batu Pahat)



Gambus lute soundboard (Karawang, Jawa)

Strengtheners of a ***Gambus*** soundboard (Maker ARIFIN, Batu Pahat)

Exploded view, here showing the strengtheners of a ***Gambus*** soundboard (Maker HALIDAN, Johor)

Shaping the rose out of a thin woodboard. Maker HALIDAN, Johor. (web source)

Shaping the rose out of a thin woodboard. Mohamad Diah ARIFFIN, Kampung Rahmat, Batu Pahat, Johore state. (picture by web source).

Photo 3.9.1: The paper patterns are pasted of the surface of the plywood prior cutting.

Photo 3.9.2 Patterns on plywood (possibly maker ARIFIN)

Patterns on plywood : Maker HALIDAN, Malaysia. (web source)

Shaping the rose out of a thin woodboard. Maker HALIDAN, Malaysia. (web source)

Photo 3.9.1: The paper patterns are pasted of the surface of the plywood prior cutting.

Photo 3.9.2 Patterns on plywood (possibly maker ARIFIN)

MANUFACTURING THE STRING HOLDER

Photo 3.10.1: Stringholder is carved out of an halban woodblock .

Photo 3.10.3: String holes have been drilled

Photo 3.10.2: Shaping the tringholder out of an halban woodblock .

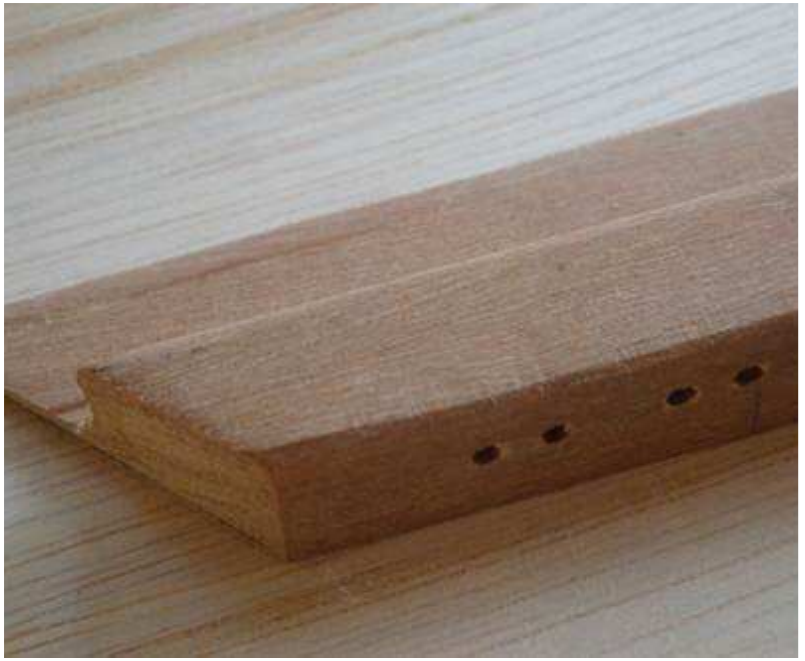


Photo 3.10.4: String holes have been drilled

3:11 ASSEMBLYING THE SOUNDBOARD AND THE SOUNDBOX

The soundbox imprinted with the body by using rubber straps. [6] [Refer (picture 3.11.1 and 2.11.2)]

3:12 FINGER BOARD ASSEMBLY, EARS AND STRINGS

Wooden planks great as the radius of the red. Wood cut to size. Often form at the bottom of the dome-shaped, but the shape can be selected according to their own creativity. The form used is shaped like a spear or pens. Meanwhile, the ears are made of hard wood. The manufacturing process is to use a lathe machine. Put a stick handle end points, then when it turned wood turning process is carried out so that it gets rough shape. A piece of wood can produce as much as 2 stalks cut in the middle ear. Then, the ear is divided left and right cut and polished with sandpaper. Meanwhile, the rope using catgut strings and harp has 11 strings in Hadramaut. This string is inserted in the hole on the truss and fastened to look tense. [7] [Refer (picture 3.11.1 to 3.11.6)]

BIBLIOGRAPHY

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

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

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

Hilarian, Larry Francis,

2005a « The gambus (lutes) of the malay World : its origins and significance in Zapin Music », Nanyang Technical University of Singapore, Singapore, 2005.

2005b « The structure and development of the gambus (malay lute) » in the Galpin society Journal # LVIII , Malaysia?, 2005

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

2007 « The migration of Lute type instruments to the Malay Muslim World » in Congrés des musiques dans le monde l 'Islam, Assilah, August 8-13, 2007. world

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

Junuidin, Fadhila,

2014a « Early history and development of gambus in Malaysia" ; issued as a blog: http://dilaholahola.blogspot.fr/2014/03/sejarah-awal-gambus-dan-perkembangannya.html

2014b « Introducing the gambus Hadhramawt lutery in Johor: meeting a master of Johore's gambus". issued as a blog: http://dilaholahola.blogspot.fr/2014/03/thesis-proses-pemasangan-komponen.html

2014c**:** " Assembly process of the gambus Hadhramawt in Johor" issued as a blog: http://dilaholahola.blogspot.fr/2014/04/proses-pemasangan-komponen-gambus.html

2014d "Tools for gambus Hadhramawt assembly" issued as a blog: http://dilaholahola.blogspot.fr/2014/04/alat-alat-pertukangan-yangdigunakan_15.html

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

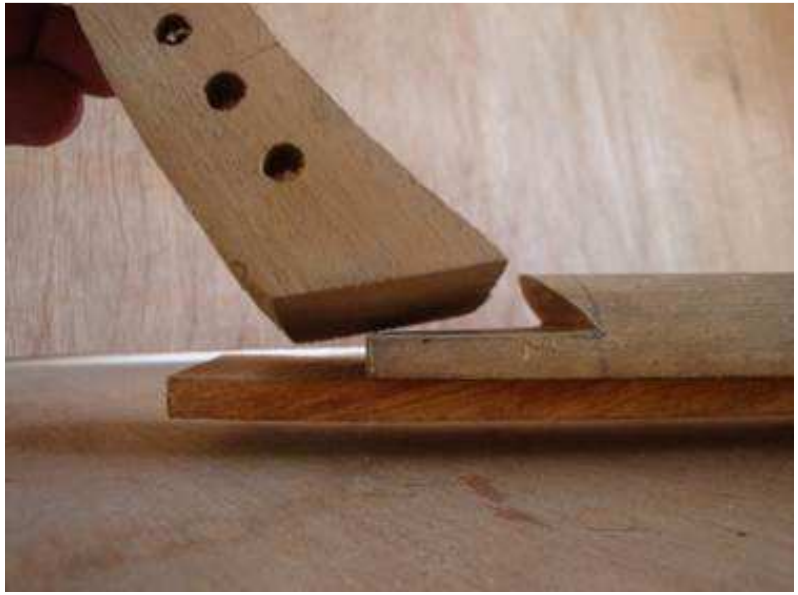


Photo 3.6.6 Final assembly of the pegbox.

Photo 3.6.7: the lute after assembly of the pegbox

ASSEMBLYING THE SOUNDBOARD AND THE SOUNDBOX

Photo 3.12.1: Covering the fingerboard with a rosewooden flat board

Photo 3.11.1: The soundboard is pressed on the sonbox with rubber straps

Photo 3.10.5 The soundboard after rose assembly

P

3.11.2: The soundboard is pressed on the sonbox with rubber straps

x

Photo

Flat box variant (Jawa). The maker is using a clamp instead of a rubber.

X

Photo

Flat box variant (Jawa): the soundboard is pressed on the sonbox with rubber stra

MACHINING THE PEGS

Photo

Photo 3.12.3: The engined turning devoce

Photo 3.12.2 The pegs after machining

Photo 3.12.4: Turning the pegs

PART 4) : TOOLS FOR GAMBUS HADRAMAWT ASSEMBLY

by Fadhila JUNUIDIN

http://dilaholahola.blogspot.fr/2014/04/alat-alat-pertukangan-yangdigunakan_15.html

4.1 INTRODUCTION

Generally in woodworking hand tools are closely related to carpentry and a basic medium to be maintained in this craft activity. The tool also makes carpentry work easier and also meets the requirements of the lute maker. There are many types or classifications of hand tools in the woodworking and consists of five types. Among them is the mark and sign design, tool clamping and support, cutting tools, punching tool and rotate and sharpen tools.

Cutting and sharpening tools is to shape the wood to the desired size and shape. Tools such as saws cut is cut, sawn asunder, saws and saws putting softly curved. Whereas, for the enhancement of this tool, it is like a crab lubricants, crude crab, crab risers, cut crab, crab crab ravine and rolled. There are various types of crabs that are in the hands of the workshop. Crabs are always used for woodworking and furniture are rustic crab, crab lubricants, crab rolled, crab ravine, cut crab, crab and crab pancaguna risers.

In making stringed Hadramawt uses two types of crab rolled and lubricants. Rolled crab used for planing the edges of the convex surface of the small wood. The crab is also made of metal and has a curved or straight points for a separate work. Meanwhile, the crab body lubricants made from metal and wood. Her body was also found that measuring 203 to 228 mm. then, eyes sharp and straight steel 37 to 62 mm wide. Crab lubricants are used for planing wood surfaces after planing the rough crab to a more appropriate size. [Refer (photo 4.1.1 and 4.1.2)]

4.2 THE DRILL

The drill consists of two types of lighter geared drill and drill type sal gear (Crank). Use drill is to facilitate a hollow. There are several types of points. Among the middle, eyes adjusted, the nail, daub eyes, the eyes and the eyes of the pit Froster unders. Drill used in the manufacture of stringed Hadramaut is crank hand drill and drill.

Used hand drill to make a hole with a diameter not exceeding 8 mm. The main part of the drill is upstream, side handle, crank shaft, plate gear, pinion, chuck and jaw. Also used as a hand drill drill bit twist. The size of the twist drill is 0.4mm to 12.5mm. it can make holes in wood and metal. During the drilling of metals, oil drill bit should be placed to avoid the heat and burning eyes. [Refer (photo 4.2.1)]

Crank drill is used to drill holes in wood. Its size is determined on a swing handle. Then, part of which is the head, the handle, the frame, the cam ring, ratchet, chuck and jaw. Crank drill is used together with the auger. Next, the size of the auger is greater than the twist drill bit. It may not make a hole in the metal. [Refer (photo 4.2.2)]

Photo 4.1.1 A crab tool.

Photo 4.1.2 A “lubricant” crab tool.

TOOLS FOR THE GAMBUS ASSEMBLY

Photo 4.2.1: The handy drill

Photo 4.3.2: The crank drill .

Photo 4.3.4: Gouges

Photo 4.3.5: The saws

4.3 PAHAT

There are four kinds of wood carving in the work process. Chisel-chisel (gouges) has different functions in making something work. This tool is usually made of steel. Whereas, the holder or the head are made of wood or plastic that resists tapped. Chisel-chisel that is carving a pit for coarse work, chisel sharpener for fine work or bevel edge chisel, chisel sharpener nail-oblique type in and nails chisel carvers of external oblique. In the process of making stringed Hadramaut is using chisel sharpener or bevel edge chisel, chisel sharpener nail-oblique type in and nails chisel carvers of external oblique.

4.3.1 Raut OR CHISEL CHISEL EDGE SERONG (a type of gouge)

Chisel sharpener or bevel edge chisel points usually are beveled on the edges and chamfer it is longer and thinner. Her “eyes” were thick at the center and thinner at the edges. The cause is not as strong as the pit chisel. Then, his diameter, ranging from 3 mm to 50 mm. The evil eye sharpening angle is 25. As for (…) use the machine p(…) is 20. Next, chisel sharpener is suitable for sharpening works such as tidying mortise and molds which have various forms of moldings. (…) required at tapping this tool. [Refer (photo 4.3.4)]

4.3.2 CHISEL IN NAIL TYPE Raut SERONG (*curved sharp gouge*)

This type of tool is commonly used to get a curved surface. Furthermore, this type of tool size from 3 mm to 40 mm. [Refer (photo 4.3.4)]

4.3.3 CHISEL NAIL TYPES OF FOREIGN SERONG Raut (*flat sharp gouge*)

This type of tool is commonly used to make accurate parallel. It is appropriate to make a curve in the working-carved sculpture. Furthermore, his size from 3 mm to 40 mm. [Refer (photo 4.3.4)]

4.4 SAWS

Cut saws used to cut wood typical horizontal wood grain. Cut saws have blade-shaped teeth on the edge of the front end and angled between 70 degrees to 80 degrees to the line of his teeth. Then, the saw has cut the number of teeth between 5 and 9 bar for every 25 mm. Next, the length of the saw cut is usually between 500 mm to 700 mm. [Refer (photo 4.4.3)]

4.4.1 SAWN SIDES

Shop special saws used to cut wood that has digergajikan by or in accordance with the wood grain. Saw tooth sides have shaped similar to a chisel edge front edge perpendicular to the line of teeth. Then, the sides have a number of teeth of the saw between 3 to 6 sides per 25 mm. Next, the saw has 3 types of small type, type the sober and large type. The use of this depends on the thickness of sawn timber to be cut. Furthermore, the length of the saw cut is between 600 mm to 700 mm. [Refer (photo 4.4.3)]

4.4.2 SAWS SMOOTH CURVES

These saws have a very fine eye mounted on vertical metal frame. Further, the length is 150 mm and his eyes saw a smooth curve is used to create a narrow curve on a thin board on the inside and outside. [Refer (photo 4.4.3)]

1. Head patterns for shoulder 2. Rose-shaped outlet 3. Neck under preparation
4. Pear-shape pattern 5. Neck Pattern 6.Clamps 7. Axe

Toolbox of maker Hasan BIN OTHMAN, Batu Pahat, Johor State.

Clamps are holding outter ribs of a ***Gambus Hadramawt*** soundbox
(picture by unknown web source)

Left: Maker Mohamad Diah ARIFFIN, or “Pak Mat” while finishing leading edge of a ***Gambus Hadramawt*** soundboard (picture by unknown web source)
Right: Exhibition of the ***Gambus*** lutes by Maker Mohamad Diah ARIFFIN, or “Pak Mat” in Batu Pahat, Johore state. (picture by unknown websource)

GAMBUS HADHRAMAWT, SERI SERBANG, SABAH

This 80 % scaled down ***oud*** soundbox is madeof glued , bowed ribs. The maker masterizes this pattern and demonstrate his ability by alternate rib width and colors, that suggests he shapes ribs with two complementary patterns. Wood incrustations in the rear part of the neck demonstrates a similar skill. Accoustic speaking, bass rendering is unfortunately defective. The instrument doesn t sound as loud as this should, as the soundbox may not be deep enough, I guess. Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

MAKER HASSAN Bin OTHMAN, BATU PAHAT, JOHOR

MAKER PENGHULU HAMID - SARATOK, SARAWAK

YOUNGER FADZIL AHMAD / SRI MARANI, MUAR, JOHOR

Fadzil AHMAD ,when he was young. a major player / composer of malay Ghazal in Johor State until the late 1990's

MAKER HALIDAN ITHIN, JOHOR BAHRU, JOHOR

MAKER HALIDAN ITHIN, JOHOR BAHRU, JOHOR

MAKER MOH'D DIAH ARIFFIN / KAMPUNG RAHMAT /BATU PAHAT, JOHOR

Maker Mohamad Diah ARIFFIN, or "Pak Mat" in Batu Pahat, Johore state. Foreground, ***Gambus Hadrama Seludang Buntal*** is obvious (left) (picture by Kratfung Malaysia)