



GAMBUS SELUDANG CONSTRUCTIONS

Version	Date	On line	Updates	Writer
V0.0	June 2008	yes	Creation	dHerouville P.
V 3 & 7.0	Jun. 2012	yes	More about Mohd Diah Arifin, Kg Rahmat, Johor	dHerouville P.
V 8.0-11	08/13 -09/16	yes	Kalimantan variants	dHerouville P.
V 12-14	Febr 2017	yes	Exfiltrating the Gambus Hadhramawt	dHerouville P.

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** (Benjarsin/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 Benjarsin /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 (Sulawesi), Brunei, Moluccas, East Kalimantan, and Nusa Tenggara 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 Benjarsin/Banjarmasin city). The name **Banjar** echoes obviously “*Banjarmasin*”, which is an harbor-city, situated south of Kalimantan. (we describe the construction separately in an alternate document named “Process_gambus_hijaz”)

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 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 presumably 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** accompaniment.

3. - Bruneian monoxyle **Gambus Seludang** is a local crossover design family in Brunei and Sabah. This name « **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 remote territory, as HILARIAN says.

Actually, the confusing « **Seludang** » name presumably 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** still is referred as a picturesque cultural reference to Sunni Arab-like performances, such as **Marawis**, **Rathib**, “**Gambus**” congregational meets of the Malays (Sabah, Alam Melayu). Unfortunately, original **oud** lutes are less available, neither in Brunei Darussalaam, nor in Sabah, however in a sufficient quantity and price. Possibly, the phenomenon boosted the local lute and **Gambus Hijaz** items (in Brunei: **Gambus Biawak**), but the **Seludang 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 abounding huge jack trees and teak trees in Brunei and Sabah.

- The absence of alternate identity reference among urban communities in Brunei. The mainstream culture there, possibly rejects rainforest tribesmen culture, 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 soundboard 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 lutes, which soundbox width vary from the **Mayang**’s one (about 25 cm) up to 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, **Gambus** lutes from Sunda and Sulawesi 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 endemic construction techniques, mostly for the **Gambus Seludang Mayang** and **Gambus Seludang Buntal** of Sabah (Malaysia), acc. testimonies among Bruneian migrants in Papar (Sabah) and Weston (Sabah). About skin-boarded **Gambus** lute making, see alternate file http://inthegapbetween.free.fr/pierre/process_malay_gambus_hijaz_skin_v1.pdf

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

ASHARI, Mohammad, interview, lute maker. Firdowsi Bazaar, Bandar Qeshm, Hormuzgan, 2007

HILARIAN Larry Francis, « The Gambus lute of the Malay World », PhD 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?,

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

2007 « The migration of Lute type instruments to the Malay Muslim World » in Congrès 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.

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

VARIOUS TYPES OF “WOODEN” GAMBUS



The wooden soundboard proves a later middle-eastern influence, which finally superceded the original yemeni design Here the traditional band of Khairul ASRAR” (Riau, Sumatra) plays some crossover lute of Riau’s **Gambus Hijaz** with **oud**.



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

GAMBUS SELUDANG MAYANG

1. Narrow soundboard (30 cm max)
4, up to 5 stringed choirs
« open » pegbox
1-2 rose outlet in central position

GAMBUS SELUDANG BUNTAL

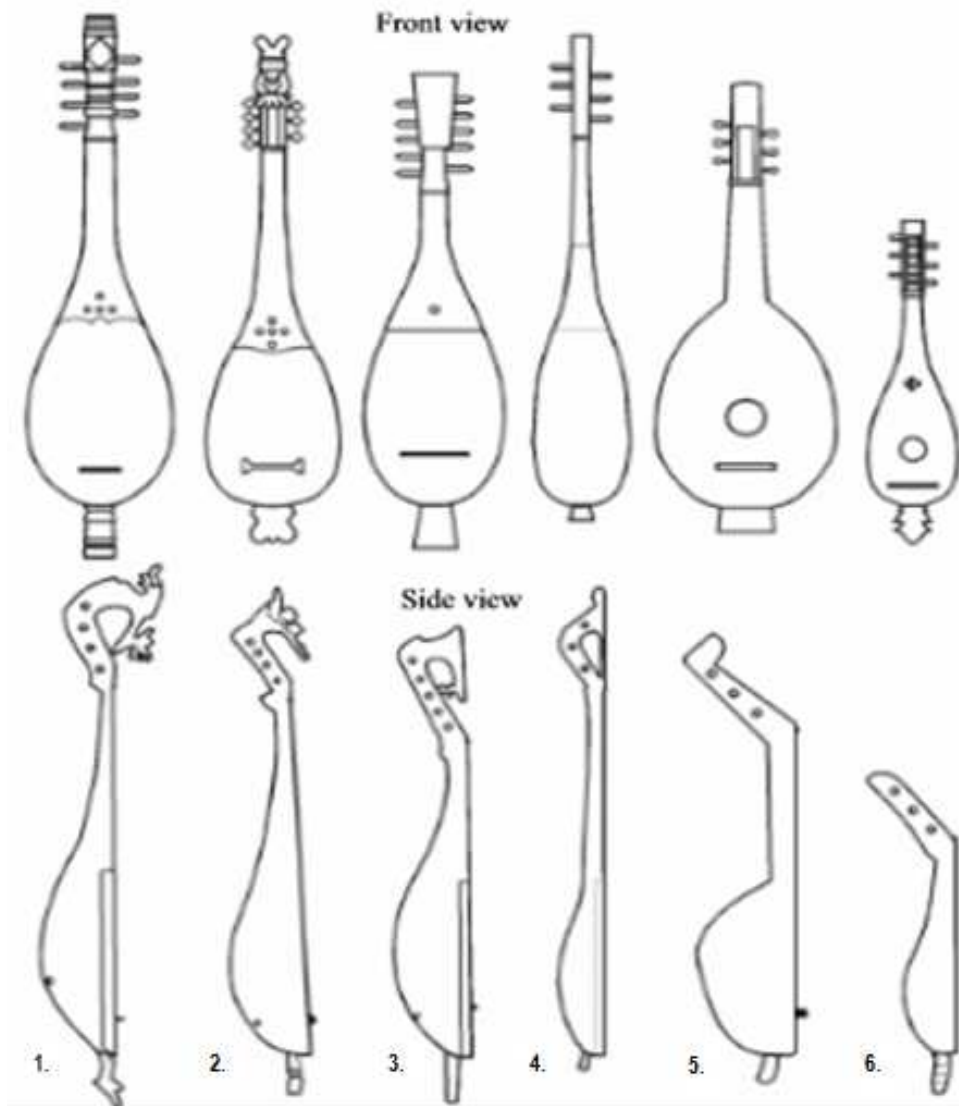
2. Wider Soundboard (30 to 40 cm)
5 stringed choirs
« upside down » pegbox
3 rose outlets



The width of the soundboard is a guideline for determining quantity of choirs and neck width. The « top-open » pegbox design is the favourite for 4 stringed instruments, but fit for 5 choirs as well..

The « upside down» pegbox seems more appropriate with the narrow, 4-5 choirs lute, as wider **Gambus Selundang Buntal** style automatically evoke middle eastern patterns (5 choirs, 3 roses) . Maker may seek for homogeneousness in style, by associating them so.

MALAYSIAN GAMBUS - TYPOLOGY



1. Gambus Melayu, Bengkalis
3. Gambus Melayu, Batu Pahat, Johor,
5. Gambus a.k.a. Saludang Buntal, Brunei & Sabah

2. Gambus Melayu, Sumatra
4. Gambus Melayu, Brunei
6. Gambus Kecil, Brunei

(Data by Larry Francis HILARIAN)



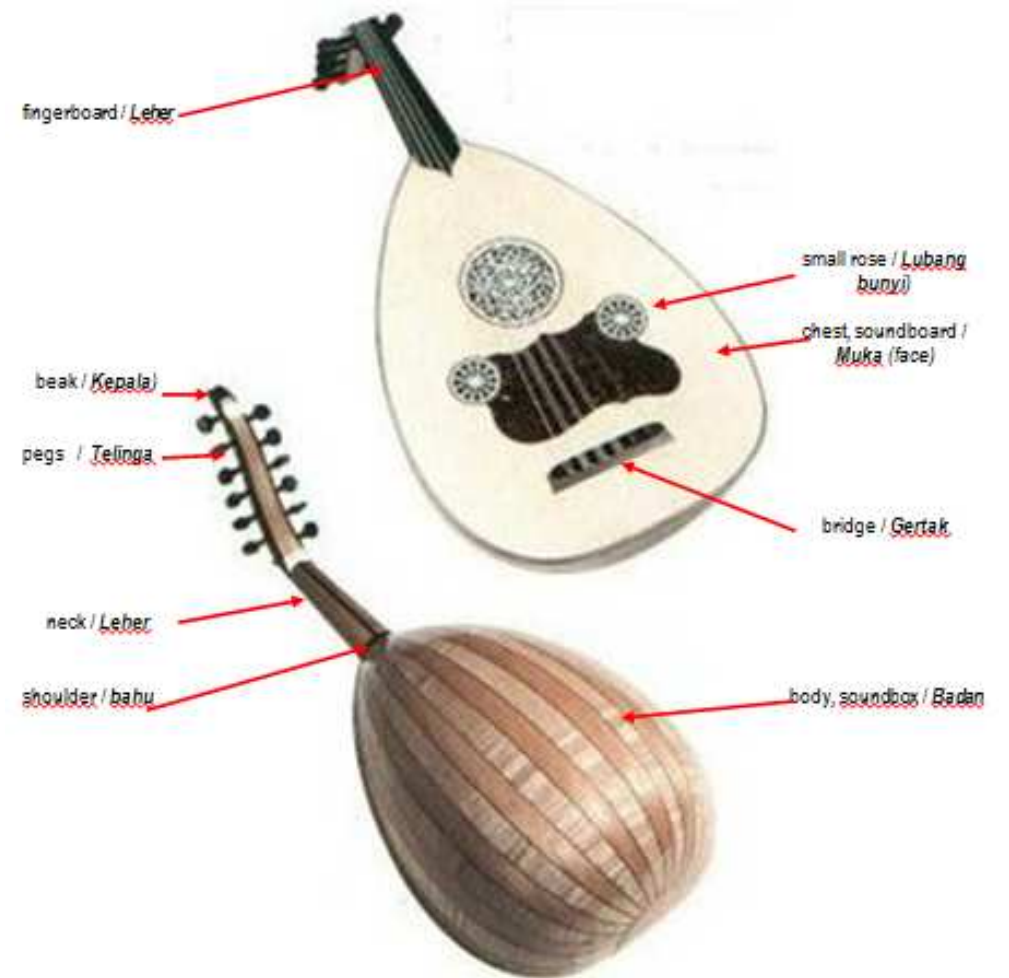
Production by maker « PAK MAT », Kg Rahmat, Batu Pahat, Johor: 1. Gambus Melayu 2. Gambus Hadramawt 3. Gambus Hadramawt 4. Gambus a.k.a. Saludang Buntal (Borneo design)

GAMBUS HADRAMAWT – BODY CARVING (BANJARMASIN)



Another “plain” box , as handcarved in Banjarmasin, Kalimantan, Borneo.

GAMBUS HADRAMAWT - ORGANOLOGY (JOHOR, MALAYSIA)



GAMBUS KECIL vs GAMBUS SELUDANG



The **Gambus Kecil**, a tiny toy-instrument, contributes to perpetuate the Gambus as a popular instrument in remote areas. Here some snake skin boarded items, as practiced by teenagers in Lampung.



In Brunei, the **Gambus Kecil** is the low range of the playable **Gambus Seludang**.
(photo unknown weblog)



The **Gambus Seludang Mayang**, a, medium sized, cross over instrument, is very popular now among bruneian teenagers of Sabah, who used to sort it nowadays with new vernacular songs



Gambus Seludung Buntal by bruneian maker Awang PESAR , Bongawan.

GAMBUS – SHAPING THE BODY (CENTRAL KALIMANTAN)



Sawing the woodblock from raw Nangka tree (Sanggau)



The basic edges (Sanggau)



Shaping the body edges with gouge (Sanggau)

BRUNEIAN GAMBUS SELUDANG BUNTAL (MONOXYLE) – BODY CARVING



The instrument (body + neck + pegbox) is carved out a huge block of nangka (jack tree) . Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.



The instrument (body + neck + pegbox) is carved out a huge block of nangka (jack tree) . Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.



Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

GAMBUS SELUDANG BUNTAL (MONOXYLE) – BODY CARVING



Maket Ishraiz Along ZULFIQI, unknown location. Possibly Sabah.



The box is handcarved with gouge. Average final thickness is about 8 -10 mm .
Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

GAMBUS SELUDANG BUNTAL (MONOXYLE) – CARVING THE SOUNDBOX



Unlike **Gambus Hijaz**, the neck is no longer hollowed, and the thickness of the soundboxes here is up to 20 mm sized for **Gambus Seludang Buntal**, and about 10 mm for **Gambus Seludang Mayang**. Maker Haj Mokti MUHIDDIN in Weston, Beaufort, Sabah.



Maker checks the box thickness with a thickness gauge. And this seems to be much thinner at this alternate Bruneian maker, namely Awang PESAR, Seri Serbang, Bongawan, Sabah. (photo Melissa WONG webblog)



The box is handcarved with gouge. Average final thickness is about 8 -10 mm . Original bruneian item held by HILARIAN in Singapore (insert, left) proves makers used to hollow the neck as well, that is no longer done. Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

GAMBUS – SHAPING THE NECK (LOMBOK)



Shaping a Gambo lute (East Lombok)



Shaping a Gambo lute (East Lombok)

MONOXYLE GAMBUS



Gambus Seludang, Bongawan, Sabah



Monoxytle *Gambus* – Norman GAMBUS, Kota Baru



Monoxytle *Gambus* – Banjarmasin, s. Kalimantan

MONOXYLE GAMBUS



Gambus Seludang, Bongawan, Sabah



Gambus Seludang by maker Malai Ali Malai Usman in kampung Manggis, near Papar, Sabah, Borneo.



Gitar Gambus (Jawa), possibly by Tabubu (Yogyakarta)



Gitar Gambus (Jawa), possibly by Tabubu (Yogyakarta)



Bruneian maker Pak Malai Osman Malai Ali, Papar, Sabah.



According to HILARIAN's PhD, rise of pegbox / head ornamentations is recent in Brunei and peninsular Malaysia. Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

« The gambus Melayu peg-box head from Indonesia differs from head in east Malaysia, peninsular Malaysia and Brunei, in which they usually simple, undecorated peg-box head designs. The Indonesian gambus melayu 's pegbox head often shows some symbolic representation of birds, flowers or animal heads. These are important mythological representations. Having the pegbox head decoratively carved as animals, birds or flower seems to be a recent morphological development. The Indonesian gambus melayu types seem to have a narrower and longer neck or fingerboard tapering from the belly to the pegbox...» (LF HILARIAN)

GAMBUS – SHAPING THE STRINGHOLDER



Maker Zie RAHMAN (Lombok)

PICTURESQUE PEGHEAD DESIGN

01



02



03



04



05



06



Variations on the deco pattern. Item by unknown n°01-02 (Jambi), N° 01 ('Sabah), 02 (Riau) and N°03 (Jawa). N°04 (E. Sabah), n°06 (Riau)

07



08



09



10



11



12



Variations on the deco pattern N°07-10 by Awang PESAR (Seri Serbang, Sabah). Nn°11 (Bengkalis), n°12 (Lombok)

BRUNEIAN GAMBUS SELUDANG BUNTAL (MONOXYLE) – “STRINGING” THE BODY



Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.



Left : A 5 stringed choirs **Gambus Seludang Buntal**. The roses are glued and this mentions the capitals of the workshop name (KraTaN**G**) of Awang PESAR, Bongawan.

Right : In size and shape, this 4 stringed choirs **Gambus Seludang** is very near to the **Mayang** size, despite his unexpected depth (150 mm). Tiny sound outlet is situated in the low center. Ornaments evoke tribal heritage of Sabah. Awg PESAR, Bongawan



Maker Awang PESAR, Seri Serbang, Bongawan, Sabah.

GAMBUS (MONOXYLE) – SHAPING THE SOUNDBOARD



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



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



Gambus lute soundboard in (Jawa)



Machining the soundboard. Awang PESAR, Seri Serbang, wan, Sabal

BRUNEIAN GAMBUS SELUDANG BUNTAL (MONOXYLE) – BODY CARVING



The maker Penghulu HAMID, storing **Oud** replicas at his place, satarok, Sarawak



Production by Masdar HIDAYAT in Banjarmasin, Kalimantan. The plain wood **Gambus Hadhramawt** seems to be less on demand.



Gambus Seludang Buntal by bruneian maker Hajj Mokti MUHIDDIN (Weston, Sabah)
(Weston info weblog)

GAMBUS (MONOXYLE) – SHAPING THE SOUNDBOARD



Fauziah “GAMBUS” (bruneian in Sabah), promoted the **Gambus Seludang** lute by playing that odd **Gambus Seludang Seludang**



The “Pesta Gambus” festival of Papar used to highlight bruneians outsiders in **Gambus Buntal** playing. (Picture MySabah.com)



Awang Pesar ‘ here tuning this amazingly decorated **Gambus Seludang Mayang** 2008. This example is now held by the author. Awang Pesar, Seri Serbang, Bengawan; Sabah.



Maker Awang Pesar is highly prolific since the 1990’s, and much in demand in the bruneian community. (photo: Melissa WONG weblog)

Kekal Abadi 28(1) 2010

Proses Pembuatan Gambus Masyarakat Melayu Brunei Sabah

The process of making the Sabah Malay Bruneian "Gambus"

Abd Aziz Abdul Rashid
Muzium Seni Asia, Universiti Malaya
azizras@um.edu.my

Abstract :

Various modern music are an important part of Malay Bruneian ethnic in Sabah. Traditional gambus or oud is still practiced among the old and new generation. The Fiesta Gambus of Sabah has been celebrated for the 10th consecutive years, which consists of contests and performance. It has been observed that there are some factors of sociocultural and economics influence in the preservation of gambus. Malay Bruneian ethnic in Sabah, are settled mostly in the west coast of Sabah, and from Kota Kinabalu to the town of Sipitang. The "life centre" of gambus is located at Papar District especially at the Bongawan town and surrounding area. The reason is the ability of the Malay Bruneian in producing gambus, its song and rhythm, philosophy and their belief towards gambus. The Project of Clarifying Fact, under the Malaysian Museum Department focused to the process of making gambus; from the choosing of the tree, traditional making practices, believing during the process till the completion of the gambus. Today, the gambus maker still exists, from both old generation (60th years old and above) and young generation (below 40th years old). There have several gambus makers from the old generation and only one gambus maker from the young. This paper has documented four of the gambus makers, but one maker was chosen to reveal the process of making, the rest are referred as comparison especially in the making stage.

Back atar

Briefly, lute, known also as the 'ud, Barbat or lute, a stringed musical instrument from the Middle East. Stringed instruments produced by the community Brunei Sabah closer to Barbat, as generated by the Persians. Barbat brought by the Persians since the 9th century AD during their trade with the Malay world. This tool plays during their journey that much. Barbat is also produced from a piece of wood as written by Ella Zonis in his book Classical Persian Music (1973: 179). His statement is as follows: "As early as the Sassanian period (224-651 A.D.) the Persians had a ud called Barbat. The construction was different from that of the Arab lute since in the Barbat, the body and the neck were graduated constructed of one piece of wood ... "lyre found by scouring the tree to be used as material that can bounce sound.

The study area is made along the western coast of Kota Kinabalu Sabah in the north up to the Sipitang area in the east of the main settlement of Brunei Malay community in Sabah. The main area is a stringed game in Papar which includes villages around the town of Papar (Kg Tengah, Kampung Buang Sayang) Kimanis, Bongawan, Beaufort, Lubok Weston, Weston Town and Sipitang. This paper is based on the findings of the field, especially from the aspect of the manufacturing process among the community Brunei Sabah. The investigation began in May 2007 and ended in July 2009, as Project Fact Verification History, Department of Museums Malaysia headed by Mr. Kamaruddin bin Zakaria of the unit Malay World Ethnological Museum. In addition, documenting the process of making stringed instruments Sabah Malay Brunei has never been implemented by any party.

This research effort also received assistance from Sabah Brunei Community Association, a non-governmental organization that houses various socio-economic activities, art and culture. One of the Society's efforts in conserving heritage and other stringed art is the inaugural Sabah lyre which has entered its tenth year with the theme Solidarity Instrument Lute. In fact, through the Association, gambus party has been included in the Sabah tourism calendar.

Four people making traditional stringed Brunei have been identified and recorded the manufacturing process, but this article will focus on only one manufacturer, Mr. Tajul bin Munchi, aged 68, from Kampung Pimping, Sabah. He was chosen because it still retains the characteristics of Brunei Malay tradition of making stringed instruments. In addition, he also:

1. can play stringed instruments, know the high and low tone sound string / rope
2. have knowledge about philosophy and art tradition gambus Brunei
3. known generically as lute player
4. versed in traditional Malay songs based art lute especially in the aspect of rhythm Zapin singing and dancing
5. restart bergambus tradition after almost forgotten art of stringed instruments in the 1980s

A Brief History of the "Gambus Brunei"

Stringed instruments played by the community Brunei since the heyday of the Malacca Sultanate in the fourteenth century. The tool was brought by Arab and Indian traders along their wares. According to reliable source of Mr. Masri bin Hj Raub, these tools have been brought together by the group when sent Royal Johor Sultan Johor Temasik princess on her marriage to the Sultan of Brunei in 1363 AD. When the Sultan of Brunei, Awang Alak Betatar changed the name of Sultan Muhammad Shah, that his Muslim name. He is the first Islamic government in Brunei and sent a mission to China in 1371 AD. In the history of the Ming Dynasty, his name was listed as Mo-ha-mo-sha. He died in 1402 and was succeeded by Sultan Abdul Majid Hassan. Another source also said that this instrument was brought to Southeast Asia by Arab traders along with an entourage of Sultan Sharif Ali (third Sultan of Brunei) to Brunei. At that time, local communities have created several songs to the rhythm played by Arab traders.

Gambus Sabah and Brunei Malay community

In Sabah, lute has always been associated with the community Brunei. However, there is also a stringed game among the Malay community Kedayans also from Brunei. Significant differences between the two communities gambus can be considered in terms of the lyre. Lute shape Malay community Kedayans more rounded or square length in the tail compared stringed Sabah and Brunei Malay community use heavier wood. Lute songs of both communities also differ. Usually plucked lute solo or in groups. Form and rhythm to describe the function of the music and the feelings of people who play it. Feelings of joy, longing, sadness and love expressed through rhythm generated by the passage of stringed musical instruments. Songs are played Zapin, dance, host and beautiful. Among the songs played is songs Sayang Jamilah, Adai-Adai, Tongue Son of God, chopped ridge, Anding, Chicks, Bangkar Beranyut and Midnight. In fact there are new songs like Sweet Soul and suddenly in the forest created by the community Brunei Sabah.

General features of the lyre Malay Brunei Sabah

The authors found that lute Sabah Brunei Malay community has its own form and decoration. The general characteristics that can be identified are:

1. Body and head lute made from a woodblock
2. Safety noise or stomach lute made by piercing
3. Front lute made of leather like lizard skin, goat, deer, crocodiles and snakes
4. Have a tail at the bottom of the body and tail shapes have been found. Among them is a straight tail, fluffy tail and tail bent
5. Playing with rhythm dance Zapin Malay or Brunei
6. Musical instruments are widely used and contested his game up to the state level. It played to pass the time, used for the treatment of inner spiritual ceremony during which mengalai or berasik and adore the beach
7. lyre tailed Brunei Malay
8. Made by artisans or by the majority as a spare time activity
9. Parts stringed associated with the human body (personification). The left flank and the right flank, ears, face, tail or tails lute, strings lives and the lives of holes
10. Played in ceremonies like wedding, engagement, martial arts and a visit. Similarly to accompany Madayut (a type of dances dancers Royal palace while ceremonial occasions) and also at social gatherings, weddings, engagement, henna night, the celebration of the birth, circumcision, the council also a harvest festival and funerals. Based on the observations of researchers, also played in the game gambus martial arts performances
11. Games stringed associated with traditional songs that sometimes have moral, religious and community as well as advice on the (???)

One respondent, namely Mr. Malai Malai Mohammed bin Osman, said that there are four types of stringed instruments that are recognized by the community Brunei 1970s, namely:

One respondent, namely Mr. Malai Malai Mohammed bin Osman, said that there are four types of stringed instruments that are recognized by the community Brunei 1970s, namely:

1. “Gambus Seludang “ a.k.a. lyre sheath - forms such as areca sheath, face made of leather (lizard, goat, crocodile) or thin boards
2. “Gambus Selindang Labu “ a.k.a. lyre Selindang Labu- semi-circular shape
3. “Gambus Selindang Penyu “ a.k.a. lyre Selindang Penyu- flattened body shape
4. “Gambus Selindang Buntal “ a.k.a. “lyre Selindang Buntal / pufferfish - body shape completely round

While Mr. Tajul bin Munchi also said Brunei traditional stringed lyre known as sheath. This stringed instrument consists of only three types, namely:

1. “Gambus Seludang Mayang”, a.k.a. Mayang sheath lyre - a stringed instrument resembling a nut clusters
2. “Gambus Panjang Damit “ a.k.a. Damit Long lyre - lute elongated abdomen
3. “Gambus Buntar Panuh “, a.k.a. Buntar Panuh lyre - lute more rounded abdomen

The third respondent, namely Awang Besar Pangiran Apong, Brunei stringed instruments only classify into two types sheath / seludang (original form) and Brunei modern stringed lute beside Johor. Fourth respondent, Mr. Sulaiman bin Jabidin otherwise known as Pak Malau from Kampung Darat Pauh, narrowly, Bongawan, say there is a kind of stringed lute that he called procreation. He thinks that he made stringed lute called hybrid because it has the following characteristics:

1. The form of quasi-stringed Johor, which is part of the body or belly is bigger, but the concept of stringed instruments, namely Brunei made of a stick
2. Agency lute round
3. The lute belly deeper
4. The short-stemmed
5. Head lute dipped down and horizontal

Manufacturing documentation lyre by Mr sold @ Tajul Munchi, Kampung Pimping, Sabah Documentation process has been implemented from 16 December 2008 until 22 December 2009. The author and the research team had gone to the home of the respondents, forest where timber is cut down and workshops where respondents carry out its work. Method documentation is noted the activities carried out and ask any process other than an explanation of his own. Video footage and still photographs are also used in this process.

After being contacted by the author, Mr. Tajul Munchi was ready to show ways of making stringed instruments concerned. The process began at 10.00 am at his home. So far, he only produce one type of stringed lute known as a sheath / “Seludang”. The name is taken from the heads of areca sheath shape and affect the lute beautifully produced. He identify and hone the tools that will be used axes, machetes, hatchets, files, chisels and saws.

Respondents have led the author to a wooded area about 1.5 km from his home near the Gulf coast Binsulok. He chose the tree was Temples (Litsea elliptica, family: Lauraceae - Litsea). The principle of selection is to choose any timber that is easy to use, not too hard and heavy wood including wedge-wedge, and jackfruit wood island. Wood was chosen because of its durability that wood is not easily broken and not easily broken.

Encik Tajul thought, hardwood is not suitable to be used as an instrument for hardness of the wood will affect the sound. If the thickness of the body lute, stringed instruments will be quite sharp, while the soft wood can dinipiskan parts of his body that caused the sound larger and can be controlled.

The length of the stringed two and a half feet to three feet long. Measurements performed using a measure called sependangaran tradition. According to Mr. Awang Momin Bodin from Kampung Biau, Bongawan, a lute player sheath has stated that lutes are made to measure sizes sipemain hand. Thus, lute tradition usually do not have a fixed size. Nevertheless, lute billowy produced since the 1990s has had a certain size because the maker has had "plans" or lute mold itself. For Mr. Tajul, he no longer ignore this size again as he had to think of practical methods to sell his lute in the markets of living.

Stringed instruments depending on the depth of the hole abdominal skin gambus and lute made faces. Once the area around is cleaned, the tree is measured by hand. The authors found that the required length is 37 inches. Nothing specific mantra that is recited during the felling of trees. Having fallen trees, tree trunks are cut into two parts with a size of about 37 inches each.

The wood pieces were brought back home. Encik Tajul lute making workshop located under his house. The workshop area or the working area is 12 feet x 18 feet.

The trim on both sides of the trunk was carried out using an ax. Encik Tajul measure on the center piece of the tree and mark it for the purpose of splitting the wood. Encik Tajul sculpt a little on the size marked using a small chisel-edged circular tapped. The aim of the sculpture is to prevent lips from being damaged gambus and well formed and thus facilitate the work of the wood splitting. This process is called making the lute. At this stage, Mr. Awang Besar, Mr. Towers and Mr. Sulaiman providing or making stringed instruments in place will cut down trees. Based on the observations of the author, the work of cutting and trim takes about five hours to complete. The work of carving a wooden stick on the size of the marked continued with a small chisel. After completion of the round wooden stick carved, chiseled used for splitting. Wedges made of wood used to facilitate splitting. After the wood was split in two (the size of the width is 6.5 inches), the surface is leveled with the ax and carved leather. At this stage, Mr. Tajul start shade and make the desired measurements of stringed instruments. The size required is:

- i.Head length of 8 inches, a width of 2 inches
- ii. The length of the chest to the abdomen 23 inches, width 6.5 inches
- iii. Long tail 2 inches, width 2 inches

The work of trim at the bottom (outside) made, while establishing the chest and body lutes. Axes and saws used in doing the work of carved and shaped lute. Among the most important is to form the tail and began to pierce the abdomen lute. Which forms part of the abdominal wall stringed lute known as the lips. The lips are very sensitive. Usually this part is often broken or dated. In this case, this part should be re-using strong glue. EVAL part in must use the pickaxe to make it more streamlined.

On the third day, the respondent began to trim and shape the bottom of the lute (between the stomach and the head) and form a hollow with an ax and a saw. After the lute began to take shape, the next stage is to smooth the surface. The first stage of sanding is to use crab crab hand stopper which has two ears on both sides. Smoothes finer level is the miser. This task takes about three hours. However, the work is not done continuously. Sometimes respondents to shop, relax and smoke and receive guests who come to her house.

On the fourth day, Mr. Tajul start paying attention to making the tail. As mentioned earlier, between the gambus Brunei is a tail. Many other makers call it a tail Pakong or lute. This section is smoothed using a grabber. At the same time, the head of which has been established, refined further with the creation of the ditch. For stringed sheath, made a hole in the bottom of the trench, but there are also other makers such as Mr. Awang Besar create a trench at the top. The resulting sheath lute this time using decorative turtle. After the rough shape of turtles began to appear, the process of sanding using sandpaper (no. 80) is performed. In addition to the turtles, this part is often decorated with a bird. The knife used to fine-tune this decorative art. An important process in the manufacture of stringed instruments is to punch holes Brunei lives. Hole life is important to produce the desired sound. There are three elements that are relevant in making a hole or holes breath of life, namely the life of the main hole, the second hole of lives and the lives of the rope. Without this life-hole, stringed instruments will be moist because the sound can not be separated from the interior of the stomach lute. While strapless life, stringed drone will not happen. In the latest development, a lot of the start modernized but the lives of Mr. Tajul hole is still required for stringed instruments.

Hole breath of life or holes punched in the stomach usually lutes. The main breather hole measuring approximately equal to the index finger or a coin ten cents. This usually drilled about three to five centimeters away from the base of the neck lute.

The second hole is normally lives in the stomach lute. It is made with three adjacent holes and hole size is smaller. In addition to working to enhance the sound of stringed instruments involve, she also made as part of the decorative arts stringed advance.

Life is a string rope stretched horizontally by a long side stringed lute in the abdomen and is usually made of fine wire. In the days of British rule, the fine wire was taken from the excess wire phone cable installation. Therefore, it is also named as a telephone. Currently, life rope made of rope bicycle brakes, stronger and more resistant strains and can reflect sound well. This wire is important because it can give "life" or turn the music being played. Vibration because this is what causes the sound of music undulating.

. At this stage, the rope's life has not been installed yet. The next job is to measure the position of the stomach and chest lute. The goal is to install the stomach with a leather cover and a topless with a piece of wood (plywood). Board topless chest shape drawn with the gambus and then cut with a saw. Topless position is between the head and the face of the lute. Part stomach cover, also known as the face or all stringed instruments, are parts made from a piece of bark or animal hides. He posted by nailing method on the perimeter of the body up to the base of the neck. Single piece neck is usually covered with pieces of wood trim. Left right lute known also as the left flank and the right flank. Front lutes sheath usually made of animal skins gathered around the village. Which animal skin is always used as an instrument face lizard skin, goat, cow, buffalo or snake.

Leather is best because leather lizard skin properties that are always tense. The stringed lute players believe that the lizard skin may be played during the day or night because of the nature of lizards that can live on land and in water.

Before the cover board affixed to the chest gambus, Mr. Tajul binding wire on a nail into String lives. A piece of fine wire stretched by tacking on the inside of the stomach lute with the inside of the chest. Wire must be smooth and taut so that the sound comes out more berdegung and to prolong the sound. When finished installing wire, topless pasted using glue. For the next process, Mr. Tajul measure where ropes or truss on top of the head. After the measure, he makes the ropes and patching process is done. Encik Tajul painted floral pattern on the chest of a stringed instrument with a pen.

The next is the manufacturing process that will mark the drilled to install the rope, which is at the tail and ears lute. After smoothing the surface is carried out, the surface of the dried varnish is applied for about a day or according to the weather conditions. The next day Mr. Tajul does not allow researchers to come to his workshop because there is nothing that needs to be recorded except wait varnish dry. Encik Tajul also said he would go to the wedding of his neighbors in another village.

On the sixth day, Mr. Tajul provide material for making stringed advance. He gave a description of the preparation process of the skin. The leather used is cowhide. Skin soaked overnight in tap water so that the skin is clean, white and odorless. It also aims to make the skin soft and smooth hides. The size required is:

- i. Gambus soundbaord width: 6 inches
- ii. Long belly cover: 12 ½ inches
- iii. Leather long: 12 inches
- iv. Leather width: 7 inches

The process of installing the skin in the abdomen lute made from the skin is still wet. Skin installed and tensioned using nails. Nails posted temporarily to simplify the installation climbers. Climbers in the form of red tape affixed after the skin taut and nailed using a thumbtack. Once completed, the temporary spikes used to tighten skin reopened.

On the chest lutes, four holes are punched in the chest breath iron puncher. The measure is smaller than the hole lives under the belly lute. Process pierce the side of the head with a cohort (bore) with eyes the size of four ohm was one of six holes left and right until translucent. Making the ear (peg) began by using wood as great as many as six sticks. Planed wood with an ax and sharpened with a knife. The refined ear by rubbing with sand paper (no. 80). After making the ears, Mr. Tajul made using wood trusses Florence was. Planed wood with an ax to form a W or M, then excavated a little at the top of the straight to the rope park and smoothed with sandpaper.

Holes punched in the ear rods to insert the rope with a punch made of bicycle spokes until translucent. To determine the eyelets in the ditch, a chisel and hammer to make sure it is straight.

Stringing the lute

Rope used is catgut strings (fishing line) that measures just 60 pounds. String lute that is measured by the length of the tail to the head before being cut. The rope is cut halved by folding two. Part rope folded and inserted into a hole cut in the head, fastened / knotted on a spike (retaining straps) to avoid a re-spun rope. After that, the rope was put in a hole near the top of the truss. Truss sliced a little to put a rope which is then inserted into the inner ear hole in the trunk near the top of the head. The rope knotted / rolled so wrapped around the stem ear / penyiput.

This process is done until all the rope completely installed. After the expiry of the rope is installed, the truss is placed under the rope. A truss of the lower body is three inches.

Lighter / Pemanting

Pemanting means the person picking stringed plucked lute or tools to be. Encik Tajul make pemanting gambus from buffalo horn.

Tuning (Tuning)

To produce a good sound, the skin should be completely dry because if the skin is wet it sounds bad or no sound. Thus, the skin will be left to dry for at least a day. This study can not provide any specific standards to measure the goodness or beauty of the sound of a lute. No specific tool used to make stringed instruments in accordance with the song being played. Player skills and making indispensable justify an appropriate sound. Respondents explained catgut strings appropriate and best use is the size of 60 paunkerana when we use a string of small / subtle, more refined sound. If using a coarse rope will also sound harsh. According to Mr. Tajul, using pemanting from buffalo horn will produce better sound. Ear stringed Chinese colored with black ink with a pen dipped wet. The process of producing a sheath lute traditionally completed within eight days.

Conclusion

Lute is a traditional musical instrument that still have a place in Malaysia. The manufacturing process is very detailed and require trained expertise. Accordingly, documenting the manufacturing process is important to ensure that these skills are not lost.

References

Ahmad Hakimi Khairuddin. (2008). *Gambus Melayu dalam Persembahan Hamdolok dan Zapin di Batu Pahat, Johor*. Kertaskerja dibentangkan dalam Bicara Gambus 2008, Jabatan Muzium Malaysia, Kuala Lumpur.

Ahmad Hakimi Khairuddin, et al. (2008). *The Gambus in Sabah Brunei Community: Documenting Changes in Manufacturing Technology*. Kertaskerja dibentangkan dalam Borneo Research Council, Universiti Malaysia Sabah, Kota Kinabalu.

Tobing, Jackry Octora, "Kajian Organologis Alat Musik Gambus Buatan Bapak Syahrial Felani", Skripsi Sarjana. / Bachelor Thesis. Universitas Sumataera Utara; Fakultas Ilmu Budaya. Departmen Etnomusikologi Medan.

Zakaria, Kamaruddin, et al. (2008). *Penyelidikan Gambus Masyarakat Brunei Sabah*. Kertaskerja dibentangkan dalam Bicara Gambus 2008, Jabatan Muzium Malaysia, Kuala Lumpur.

Oud. Wikipedia, the Free Encyclopedia. (2007). Diperolehi pada September 17, 2007, dari Oud. <http://en.wikipedia.org/wiki/Oud>].

Zonis, E. (1973). *Classical Persian music: An introduction*. Cambridge, Mass.: Harvard University Press.



Production by maker Pak Malai Osman Malai Ali, Papar, Sabah.



Bruneian maker Pak Malai Osman Malai Ali, Papar, Sabah