

# MAKING the PANTING LUTE

*“KUTAI PANTING”*

(Kalimantan Timur )

Version	Date	On line	Updates	
V8.0	July 2016	yes	Creation	dHerouville P.
V9.0-11.0	Sept 2016	yes	More pixes, ALPI, ANWAR	dHerouville P.
V14.0	Febr 2017	yes	New format	dHerouville P.
V15.0	Sept 2020	yes	Adding soundbox art	dHerouville P.

The **Gambus** designation nowadays took an unexplicit acception in the Indonesian archipelago, since the word became synonymous of “middle east-like lute” there. If the word is certainly rooted in the Yemeni name “Qanbus”, according to the homonymous lute of the Sana’an plateau, for sure, every current Indonesian avatars now embody various designs.

Three main categories of **Gambus** coexist Malaysia and Indonesia:

**11. - 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 Benjmarsin /Banjarmasin) and various districts of Sumatra districts : Bengkalis, Penyengat, Jambi, & Medan. The Panting lute is a tiny avatar in South and South-East Kalimantan. Referring to the endemic name of a fruit skin, the widespread nickname **Seludang** or **Gambus Seludang** is met in Riau and Borneo.

**2 - Gambus Hadramawt, a.k.a. « Gambus Johor »**, an **oud**-like lute. We describe the relevant process in the document named “process\_malay\_gambus\_Vx.pdf”. This is famous in peninsular Malaysia as the « **Gambus Johor** », as this is appreciated there still when performing local avatars of the **Ghazal** musical performance. This can be found still in Johor state, Brunei, Sabah, Java, Sumatra, Madura, Sulu.

**3- Bruneian monoxyle variant** is a local crossover design family in Brunei and Sabah. Though often named “**Gambus Seludang**”, the bruneian making of this variant “(...)”feature the typical 100% wooden soundboard - unlike the existing **Gambus Hijaz** and **Gambus Hadramawt** families. We describe the relevant process in the document named “process\_malay\_gambus\_Vx.pdf”. Anyhow the acception of the term « **Seludang** » highly varies between Riau and Brunei - Sabah.

Now on the way to extinction in many places, the **Gambus Hijaz** lute is still (seldom) accompanying **Zapin / Jepen** dance (Ar. **Zafin**, a dance genre from Hadhramawt, still widespread in **Sawt**-like sessions in the Gulf countries) namely the local **Hamdolok** dance – Batu Pahat – and the **Zapin Banjar** - Kalimantan-. Considering that Johore’s **Ghazal** music now substituted **Gambus Hijaz** lute with **oud** in continental Malaysia, the relevant regional musical avatars for **Zafin** & **Gambus Hijaz** are nowadays **Hamdolok** (Batu Pahat), **Tingkilan** (Kutai tribesmen, south Kalimantan) and **Panting-Banjar** (south Kalimantan and surroundings of Benjmarsin/Banjarmasin city). The name **Banjar** echoes obviously “**Banjarmasin**”, which is an harbor-city, situated south of Kalimantan.

## THE CONSTRUCTION OF THE PANTING LUTES

Based on the original Gambus Hijaz, the production of the panting lute reached a dramatical profusion after the 1970’s. Possibly the late revival of the sister-arts, such as stage musicals ( **Mamanda**, **Lenong**, **Bangsawan**, **Hamdolok/ Badamuluk**) contributed the boom of the **Panting** orchestra.

Having said that the typical use of the **Gambus** in such plays, as a picturesque accessory of the Middle-Eastern caricature, such as in **Hamdolok**, is now peaking in the Kalimantan theatre, with an enhanced attraction for its decorative appearance. A profusion of carved components & colours abund among them.. Several factors historically contributed such original.

1. The progressive substitution of the skin-made “soundboard” with wood-made one lead to a dramatic down-scaling of the whole instrument, balancing a booming trend for amplified use & microphone. This caused such a miniaturization. The skin cover still exist, and does proemine among the Kutai ( East Kalimantan).
2. Unlike among the Kutai ethnics (East Kalimantan), the echoing properties of the hollowed body subsequently lost any functional attractivity for the various ethnics in south Kalimantan, as the wood- made cover to retain a properly acoustic rendering indeed.
3. The hollow body gives the way to a single, vibing metal string set through the body, same as observed in some types In Sabah. This feature is possibly inherited of the framedrum construction of the Arabs. It has been observed seldom with maker SOOPYAN in Jembayan (E. Kalimantan).
4. Around Banjarmasin & Kota Baru, tooling and construction technics were much optimized, with regards to a growing demand from the 1970’s.

The strings of the **Panting** lute originally used to be made of twisted vegetal fibers (haduk hanau ( ijuk ) nenas, bikat, bast or twisted sinali), but nylon strings are now in use. The quantity of string rose from 3 , up to 10. Each string of the **Panting** was traditionally a part of 3 choirs, namely:

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



This type of carved **Panting** is much observed around Samarinda



Observed in Sebulu, this type embodies the standards from Tengarong



Old **Panting** lute observed near Muara Kaman (E. Kalimantan)



Modern avatar, as observed in Botang, E. Kalimantan



Having said that, the available technologies anticipated a shut of the hollowed bodies, with a distinctive defiance vs the monoxyle design of the Arabs. In spite of “*The One & thousands Nights*” rooted **Mamanda** theater, the aesthetical evocation of the Arabic way of life seem nowadays more tied here with imagination than with any realistic imitation. At the end of the day, the trends below have been recently observed in the lutery of Kalimantan:

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

A significant consequence is a recent produsion of bowl, and then: 8-shaped soundboxes regardless to any fluidity from the soundbox with the neck. This latter body shape possibly caused metaphoric names for such variant, such as **Putri Kurung** (“Rounded” lady), **Putri Bungsu**, (« young lady ») to be compared with the previous **Putri Mayanguk** (virgin lady), **Mayang** (virgin) design.

Moreover this break-down approach lead to alternate, unseen subassemblies, linking now the soundbox with such a plain wood (half-)neck, thanks to a variety of shaped interfaces, such as dovetail, mortises or V-shape.

2. Excepting the kutai people ( East Kalimantan), the new trends in style caused also an inflation of string choirs. Overall, the peghead are now featuring up to 12 strings, then the modern guitar pegs are welcome for such a layout of the pegbox.

3. The existing tradition of wood carving in Kalimantan caused a decorative disgression of the lutery artwork, also involves the overall appearance of the lute, such as its colorful paintings, much regardless to the arab forecomers. The soundboard might be also be decorated sometimes with wooden carvings.

4. The existing tradition of wood carving in Kalimantan caused various innovations in the art of peghead ( malay **Kepala**). These latter components are much involved in such an expression of the skills of the lutemaker, as a decorative wood carver actually. Such an artwork clearly echoes surrounding arts of house decorating and **Sape** lutery. As a tiny, light instrument for stage use, the aspect of the **panting** of South Kalimantan may alternatively meet various influential aesthetics of the Indonesian cultures of Borneo and around, such as:

- a. Patterns of the surrounding theater: flower or puppet, mask-shaped ornamentations
- b. Various decorative patterns from the alternate lutery, such as the flat-boxed **Sape** lute from NW Kalimantan. The carved pattern of “flower” (Sarawak) is prominent in the peghead artwork of the Kalimantan.

- c. Some decorative patterns, such as flowers or bird head, are obviously borrowed from the artwork of the flat-boxed **kacapi** lute, in central Kalimantan
- d. Some unexpected developpments of the well-known pattern of “Naga” / dragoon ( Riau) in the artwork of the peghead. Basically, there is an infinity of nuances ranging from Lotus petals to a toothed dragoon face, and all are virtually met in the production of Kalimantan.
- e. Some carving developpments of the well-known pattern “bird” ( Sabah, Sarawak) in the artwork of the peghead (malay **kepala**).
- f. Sometimes meeting some details of a scaled-down, middle-eastern oud, such as the rose, the rounded soundbox and the S-shaped pegbox. This influence occurs very seldom and exclusively in the coastal areas, such as Kota Bahru (S-E Kalimantan).

#### PANTING as a MUSIC STYLE

As a musical style, the formalization of the **Panting-Banjar** genre doesn’t date back later than the mid 1970’s, since this possibly merged actually various remnant reliefs of previous folklores & musicals. Actually it used reportedly to accompany **Gandut** dance and **Zapin**. A former musical forecomer was the **Kasenian Bajapin**, whose original line up (1973) was 1 **Gambus melayu/ Gambus Hadramawt** lute, 1 **Babun** percussion, 1 gong. Violin is reported to have substituted the former Triangle idiophon. Now the usual line up features alternately 2 **Gambus melayu/ Gambus Hadramawt** lutes , 1 locally made **Cello**, or, alternately, 1 **rebana** viele, 1 **marwas** –like drum, and some additional mandolinas, or 1 **Panting** ( a.k.a. **Gambus melayu/ Gambus Hadramawt** ), 1 violin, 1 **Kendang** framedrum. From 1979, one can observe additional **talinting** and **giring giring** musical instruments, then sound systems. In 1977, the vocal repertoire is reported to have been infected by **Banjar** language sung songs. In the early 1980’s it has grown up as an identitary genre and every district in Kalimantan now have an official ensemble at least. The proper variant of the **Zapin** dance for **Panting Banjar** in Kalimantan is named **Zapin Sigam**.

The **Tingkilan/ Betingkilan** genre is the exclusive chamber music among the Kutai people (Kalimantan) Now the usual line up features alternately 2 **Gambus melayu/ Gambus Hadramawt** lutes with 1 locally made **Cello**, or, alternately, 1 **rebana** viele, 1 **marwas** –like drum, and some additional mandolinas. The instrumental music is named **Tingkilan**, and its vocal variant is named **Betingkilan**. This chamber music accompanies the **Zapin** dances for occasions, such as weddings, one performs such **Tingkilan** and **Zapin** dance. It seems that the genre is actually typical of the Kutai tribesmen of the Kalimantan.

*This document summarizes endemic construction techniques , mostly for the skin-boarded **Gambus Hijaz** lute of Malaysia, namely **Gambus Melayu**, **Panting** or **Gambus Seludang** of Malaysia.*

*See also alternate file*

[http://inthegapbetween.free.fr/pierre/process\\_malay\\_gambus\\_seludang\\_wooden\\_v8.pdf](http://inthegapbetween.free.fr/pierre/process_malay_gambus_seludang_wooden_v8.pdf)

PANTING (EAST KALIMANTAN) – SHAPING THE SOUND BOX



Shaping the body from a woodblock / unknown maker (Kutai Kartanegara)



Shaping with the body with a gouge. Maker Busu PYAN (JEMBAYAN)



Drawing the body. Maker Murad (KOTA BANGUN)



## PANTING (EAST KALIMANTAN) – SHAPING THE SOUND BOX



Shaping with the axe, unknown maker (SAMARINDA)

Maker Mohd Arifin, a.k.a. TUA "BOM" (TENGGARONG)



Shaping with the axe, unknown maker (SAMARINDA)



## PANTING (EAST KALIMANTAN) – HOLLOWING THE SOUNDBOX



Hollowing out the soundbox (gouge), by maker SOOFIAN / “Busu PYAN” (JEMBAYAN)



Hollowing out the soundbox (gouge), by maker SOOFIAN / “Busu PYAN” (JEMBAYAN)



Shaping with the body with a gouge. Maker Murad (KOTA BANGUN)



Maker Mohd Arifin, a.k.a. TUA “BOM” (TENGGARONG)

## PANTING ( EAST KALIMANTAN) – FOLLOWING THE SOUNDBOX



Inner carvings of the soundbox. Maker SOOPYAN “Busu Pyan” (JEMBAYAN) showing the stringholder.



At maker’s Mohd Arifin, a.k.a. TUA “BOM” (TENGGARONG)



Stringholder. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)



Carving stringholder. Maker SOOPYAN “Busu PYAN” (JEMBAYAN)



## PANTING ( EAST KALIMANTAN) – SHAPING THE LUTE BODY

01



02



03



04

05

06

07

Every samples from South Kalimantan. n°01 (Kutai Kartanegara.), n°03 by Mohd ARIFIN, a.k.a. "Pak BOM TUA" (Tenggarong)

# PANTING ( EAST KALIMANTAN) – SHAPING THE LUTE BODY

14



15



16



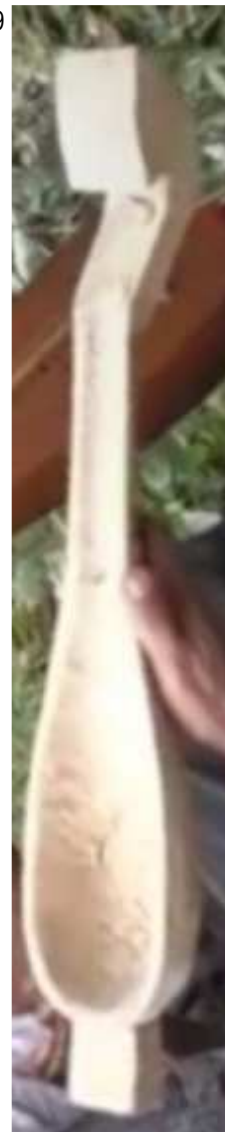
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Every samples from South Kalimantan. n°14 (Kutai Kartanegara), n°15 by Murad (Kota Bangun), , n°119 by SOOPYAN “Busu Pyan” (Jembayan) , N°20 by Muhammad FAWWAZ Ibn Rasyah (Tenggarong)



PANTING (JEMBAYAN, EAST KALIMANTAN) – SHAPING THE PEGBOX



Drawing the peghead. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)



Carving the peghead. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)



Ornamental carvings . Maker SOOPYAN “Busu Pyan” (JEMBAYAN)

Ornamental carvings . Maker SOOPYAN “Busu Pyan” (JEMBAYAN)

# PANTING (EAST KALIMANTAN) – PEGBOX / ORANG KUTAI

01



02



03



04



05



06



Variations on the deco pattern of the Kutai: ITEM n°01 (ancient, Kutai Karta Negara, E. Kalimantan), n°03 (maker SOOPYAN, Jembayan), n°02, 04 (ancient, Kutai), n°05 (Tenggarong), n°06 (Samarinda)

07



08



09



10



11



12



Variations on the deco pattern of the Kutai (East Kalimantan). ITEM n°11 (Samarinda, E. Kalimantan), n° 07 (ancient, Kutai Karta Negara, E. Kalimantan), n°09 by ARIPI? (Tenggarong), n°10 (Desa Jembayan), n°12 modern (Tenggarong),

See more art on [http://inthegapbetween.free.fr/pierre/GAMBUS\\_PROJECT/05x6\\_PATTERNS\\_pegbox\\_gembus\\_borneo.pdf](http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05x6_PATTERNS_pegbox_gembus_borneo.pdf)



PANTING (JEMBAYAN, EAST KALIMANTAN) – ADJUSTING THE FINGERBOARD

Fingerboard deco. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)



Fingerboard assy. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)



Shaping stringholder, Maker SOOPYAN “Busu Pyan” (JEMBAYAN)

Resonator assy. Maker SOOPYAN “Busu Pyan” (JEMBAYAN)

PANTING (JEMBAYAN, EAST KALIMANTAN) – ADJUSTING THE FINGERBOARD



Fingerboard assy. Maker Mohd ARIFIN, a.k.a. “Pak BOM TUA” (Tenggarong)

Fingerboard deco. Left: Maker Mohd ARIFIN, a.k.a. “Pak BOM TUA” (Tenggaror  
Right: Maker SOOPYAN “Busu Pyan” (JEMBAYAN).



Fingerboard assy. Maker Mohd ARIFIN, a.k.a. “Pak BOM TUA” (Tenggarong)

Resonator assy. Left: KAIK OLONG (Sangatta)  
Right: Maker SOOPYAN “Busu Pyan” (Jembayan)



COMMON PATTERNS FOR FINGERBOARD/ SOUNDLETS - TENGGARONG, KUTAI KARTA NEGARA



Maker Mohd ARIFIN, a.k.a. "Pak BOM TUA" (Tenggarong)



Mohd ARIFIN, a.k.a. "Pak BOM TUA" (Tenggarong)

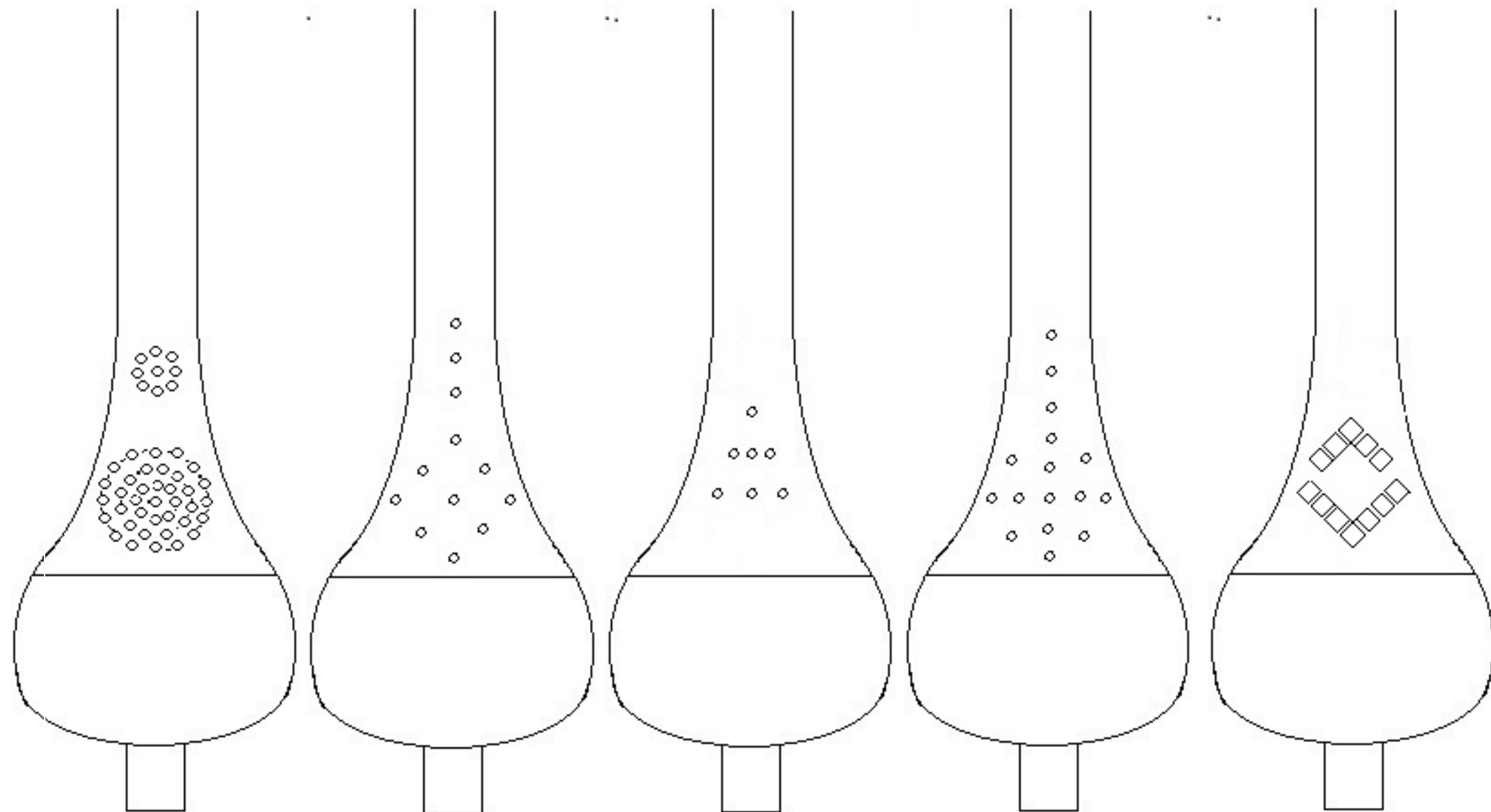


SOOPYAN "Busu Pyan" (Jembayan)



Fingerboard deco. Maker SOOPYAN "Busu Pyan" (JEMBAYAN)

COMMON PATTERNS FOR FINGERBOARD/ SOUNDLETS - TENGGARONG, KUTAI KARTA NEGARA







Production by Mohd ARIFIN a.k.a. "TUA BOM"

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## PANTING LUTES (EAST KALIMANTAN) – THE MAKERS



Maker SOOPYAN “Busu Pyan (JEMBAYAN)



Maker SARJANI (Tenggarong).



Maker SUGIANTHO (Bontang)



Mohd ARIPIN “Bom TUA” (1954-2021)  
(Tenggarong)



Maker Kaik Olong (Sangatta)



<https://selasar.co/read/2021/03/16/4584/tua-boom-dan-upayanya-memperpanjang-usia-gambus-kutai>  
march 16<sup>th</sup>, 2021

## Tua Boom dan Upayanya Memperpanjang Usia Gambus Kutai

*Lebih dari empat dasawarsa, Tua Boom memproduksi alat musik petik tradisional ini. Di tengah perkembangan musik dan pirantinya yang makin modern dan serba-elektrik, lelaki 67 tahun itu tetap gigih memperpanjang usia gambus agar lestari. Atau minimal, tak lekas mati.*

### OLEH: JULIANSYAH INDRA SETIAWAN

DI rumah kayu dalam gang di Jalan Teratai, Kelurahan Panji, Kecamatan Tenggarong, Muhammad Arifin sedang memperhatikan anaknya memotong kayu pohon nangka. "Kayu pohon nangka ini *kendia* (nanti) dipakai untuk *molah* (membuat) gambus," kata Tua Boom dengan bahasa Indonesia bercampur Kutai.

Arifin alias Tua Boom adalah salah seorang pengrajin alat musik tradisional gambus. Ia dipanggil Tua Boom sejak duduk di bangku sekolah. Kala itu, dirinya tinggal di Desa Menamang, Kecamatan Muara Kaman. Orangtua Arifin berdagang kelontong di rumahnya dan menjual rokok bermerek Boom. Kotak rokok Boom itu biasanya ia kumpulkan. Lalu, dipotong-potong dan dimanfaatkan sebagai pengganti uang pada saat bermain judi bersama kawan-kawannya.

"Main kartu, itu *pitisnya* (uangnya) pakai bungkus rokok Boom, itu asal mulanya dipanggil Boom sampai sekarang. Itu masih di Menamang, waktu belum pindah ke Tenggarong, sebelum tahun 1972," jelas Tua Boom lalu tersenyum mengingat masa remajanya yang nakal.

Tua Boom dan istrinya yang sekarang berusia 59 tahun, memiliki seorang anak laki-laki dan dua perempuan, serta 7 orang cucu. Tua Boom tinggal bersama istri dan anak perempuannya, serta menantu.

Di rumah kayu yang mereka tinggali, terdapat dua kamar. Di bagian belakang, ada dapur yang sekaligus menjadi workshop untuk memproduksi gambus.

Tua Boom menjelaskan, gambus adalah alat musik adat Kutai. Alat musik ini mempunyai ciri khas tali senar ganjil. Gambus juga adalah alat musik utama yang biasa digunakan pada pertunjukan seni musik *tingkilan* (orkes tradisional), hiburan rakyat sejak zaman Kesultanan Kutai berdiri. Namun saat ini, pengrajin yang menekuni pembuatan alat musik tradisional itu kian langka.

Sejak kecil, Tua Boom sudah belajar membuat gambus. Pada usia ke-15 tahun, ia sudah bisa memproduksinya. Pengetahuan itu turun-menurun didapatkan dari ayah dan kakeknya yang juga pengrajin gambus. Dan saat ini, keahlian itu pun ia turunkan kepada anak laki-lakinya, Sarifudin.

"Tujuannya agar menjaga tradisi adat istiadat bahari," ucap Tua Boom sambil menatap anaknya yang sedang memahat kayu nangka dengan kayu ulin sebagai penumbuknya.

Tua Boom menjelaskan, gambus umumnya berbahan dasar kayu pohon nangka. Jenis

## Tua Boom and His Efforts to Extend the Age of Gambus Kutai

For more than four decades, Tua Boom has been producing this traditional stringed instrument. In the midst of the development of his music and equipment which is increasingly modern and all-electric, this 67-year-old man is still persistent in extending the life of the harp in order to survive. Or at least, don't die quickly.

### OLEH: JULIANSYAH INDRA SETIAWAN

IN a wooden house in an alley on Jalan Teratai, Panji Urban Village, Tenggarong District, Muhammad Arifin is watching his son chopping a jackfruit tree. "This jackfruit tree wood *kendia* (later) is used to process (make) gambus," said Tua Boom in Indonesian mixed with Kutai.

Arifin aka Tua Boom is a craftsman of traditional stringed musical instruments. He was called Tua Boom since he was in school. At that time, he lived in Menamang Village, Muara Kaman District. Arifin's parents trade grocery at home and sell Boom brand cigarettes. Boom cigarette box he usually collected. Then, it is cut into pieces and used as a substitute for money when playing gambling with his friends.

"Playing cards, the money is using a pack of Boom cigarettes, it was originally called Boom until now. It is still in Menamang, before moving to Tenggarong, before 1972," said Tua Boom then smiling at the memory of his naughty teenage years.

Tua Boom and his wife, now 59, have a son and two daughters and 7 grandchildren. Tua Boom lives with his wife and daughter, as well as son-in-law.

In the wooden house they live in, there are two rooms. At the back, there is a kitchen which is also a workshop for producing lute.

Tua Boom explained that the harp is a traditional Kutai musical instrument. This musical instrument has a peculiarity of odd strings. Gambus is also the main musical instrument used in *tingkilan* music (traditional orchestra) performances, folk entertainment since the days of the Kutai Sultanate. But nowadays, craftsmen who are engaged in making traditional musical instruments are increasingly rare.

Since childhood, Tua Boom has learned to make harp. At the age of 15, he was able to produce it. This knowledge was passed down from her father and grandfather who were also lute craftsmen. And at this time, he passed that skill on to his son, Sarifudin.

"The goal is to maintain the traditions of maritime customs," said Tua Boom while looking at his son who was carving jackfruit wood with ironwood as a pounder.

Tua Boom explained that gambus is generally made from jackfruit tree wood. This type of wood has always been known to be strong and not easily eaten by termites. The strings use nylon thread and grip covers with ironwood. Then, the covering of the body under the strings wears monitor lizard skin, sometimes snake skin.

"It just depends on the demand, now many people choose monitor lizard skin, because it has good motives," he said.

The jackfruit tree wood was obtained by Tua Boom from his own garden. However, for the lizard skin, he has

kayu itu sejak dulu memang dikenal kuat dan tak mudah digerogeti rayap. Senarnya menggunakan benang nilon dan penutup grip beralaskan kayu ulin. Kemudian, penutup bodi yang berada di bawah senar memakai kulit biawak, terkadang kulit ular.

"Tergantung permintaan saja, kalau sekarang banyak yang memilih kulit biawak, karena motifnya baik," katanya.

Kayu pohon nangka didapatkan Tua Boom dari kebun miliknya sendiri. Namun untuk kulit biawak, ia harus membelinya di tempat pengepul biawak di kawasan Jalan Kartini Kelurahan Loa Ipuh dengan harga Rp50.000. Tak jarang juga ia membelinya dari pemburu biawak di Jalan Gunung Sentul Kelurahan Rapak Mahang. Tapi di sana, ia beli dengan harga sedikit lebih mahal, yaitu Rp75.000.

"Kalau gak ada di pengepul yang ada di Jalan Kartini, kadang belinya di Gunung Sentul. Tapi, sedikit lebih mahal yang di sana harganya," ucap Tua Boom.

Pembuatan gambus ini memakan waktu lumayan lama. Dalam rentang seminggu, Tua Boom hanya bisa menghasilkan satu gambus. Proses produksi tak bisa singkat, sebab bahan baku yang ia gunakan susah didapatkan.

Selain itu, ia juga harus menunggu proses pengeringan kayunya. Ditambah datangnya musim penghujan, maka akan lebih lama kayu mengering. Gambus yang ia buat, dijual dengan harga bervariasi. Mulai dari Rp 1 juta hingga Rp 2 juta. Bergantung motif dan ukirannya.

"Kalau pembelinya kebanyakan dari Kukar juga, ada dari Muara Muntai, Penyinggahan, dan Muara Pahu. Kalau luar kota, ada dari Surabaya. Tapi pernah satu orang bule dari Amerika datang ke sini waktu Erau *ngalak sebuting* (membeli satu)," tutur Tua Boom. Membuat gambus adalah satu-satunya mata pencaharian Tua Boom. Hanya keahlian itu yang bisa ia manfaatkan untuk menghidupi keluarganya. Namun, 3 bulan belakangan ini, Tua boom mengaku tak lagi mampu membuat gambus seperti biasa.

Kondisi matanya sudah tak lagi jeli memainkan pahat untuk mengukir kayu. Beruntung buah jatuh tak jauh dari pohonnya. Kini, pekerjaan yang sudah ia tekuni selama berpuluh-puluh tahun itu disambut oleh sang anak.

"Syukur ada anakku yang gantikan, untung aja sudah bisa. *Ni nya gala hak molah ni* (dia sendiri yang membuatnya)," ujar Tua Boom sambil menunjuk gambus buatan anaknya.

Selain pengrajin gambus, Tua Boom juga mantan pemain gambus di Sanggar Budaya Karya Dharma, salah satu kelompok seni tari dan musik tradisional di Kutai Kartanegara. Sanggar Budaya Karya Dharma pun masih bertahan sampai sekarang dan saat ini diketuai oleh Tua Boom sendiri. "Sampai sekarang masih, karena dampak Covid-19 ini, kegiatannya mulai macet," katanya.

Pengamat dan pelaku seni Kutai Kartanegara, Misra Budiarto, mengatakan, seniman yang juga salah satu pengrajin alat gambus seperti Tua Boom, telah malang melintang membantu melestarikan budaya daerah.

"Sudah seharusnya mendapatkan apresiasi dan diberi perhatian lebih oleh Pemerintah Daerah untuk keadaannya yang sekarang. Sebab beliau adalah salah satu dari penjaga dan sosok yang melestarikan seni budaya serta adat istiadat," ujar Misra.

Mantan Ketua Lembaga Pembinaan Kebudayaan Kutai ini menceritakan, pada awal tahun 2000, dirinya sering berkumpul bersama seniman-seniman di Kutai Kartanegara, termasuk Tua Boom. Mereka sering mewakili Kukar untuk tampil mengisi acara kesenian adat budaya di dalam maupun luar negeri.

"Kami berharap seluruh pelaku seni dan budayawan di Kalimantan Timur tetap semangat

to buy it at a lizard collector's shop in the area of Jalan Kartini, Loa Ipuh Village, for Rp.50,000. Not infrequently he also bought it from lizard hunters on Jalan Gunung Sentul, Rapak Mahang Village. But there, he bought it at a slightly more expensive price, which was Rp.75,000.

"If there are collectors on Jalan Kartini, sometimes they buy it at Mount Sentul. But, the price is a little more expensive there," said Tua Boom.

The making of this lute takes quite a long time. Within a week, Tua Boom can only produce one lute. The production process cannot be short, because the raw materials he uses are hard to find.

In addition, he also has to wait for the drying process of the wood. Plus the arrival of the rainy season, the wood will dry longer. The gambus he made was sold at various prices. Starting from Rp. 1 million to Rp. 2 million. Depending on the motif and carving.

"Most of the buyers are from Kukar as well, some are from Muara Muntai, Penyinggahan, and Muara Pahu. If outside the city, there are from Surabaya. But once a foreigner from America came here when Erau was *ngalak sebuting* (bought one)," said Tua Boom. .

Making gambus is Tua Boom's only source of income. Only this skill he can use to support his family. However, in the last 3 months, Tua Boom admitted that he was no longer able to make gambus as usual.

His eyes are no longer observant when playing chisels to carve wood. Luckily the fruit fell not far from the tree. Now, the job that he has been doing for decades is welcomed by his son.

"Thank God I have replaced my son, fortunately I can. This is the right to eat (he made it himself)," said Tua Boom, pointing to his son's lute.

In addition to gambus craftsmen, Tua Boom is also a former lute player at the Karya Dharma Cultural Center, one of the traditional dance and music groups in Kutai Kartanegara. The Karya Dharma Cultural Center has survived until now and is currently chaired by Tua Boom himself. "Until now, because of the impact of Covid-19, activities have started to stall," he said.

Art observer and actor of Kutai Kartanegara, Misra Budiarto, said that the artist who is also one of the craftsmen of the stringed instruments, such as Tua Boom, has been around helping to preserve regional culture.

"It should be appreciated and given more attention by the Regional Government for the current situation. Because he is one of the guardians and figures who preserve arts and culture and customs," said Misra.

The former chairman of the Kutai Cultural Development Institute said that in early 2000, he often gathered with artists in Kutai Kartanegara, including Tua Boom. They often represent Kukar to appear in cultural and traditional arts events at home and abroad.

"We hope that all artists and cultural observers in East Kalimantan will remain enthusiastic about producing their works, because there is a saying that, even though the world is restless, artists are never nervous," concluded Misra.



untuk menghasilkan karya-karyanya, karena ada pepatah mengatakan, walau dunia resah, seniman tak pernah gelisah," tutup Misra. **(SELASAR.CO)**

