

MAKING the PANTING LUTE

(Kalimantan Selatan)

Version	Date	On line	Updates	dHerouville P.
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:

1. - **Gambus Hijaz**, a monoxyle, long necked lute. Now rare and hardly survives reportedly in Johor state, Sarawak (near Kuching), Sabah (Semporna, and seldom in Papar, Bongawan), Kalimantan (**panting** music in Benjarsin /Banjarmasin) and various districts of Sumatra districts : Bengkalis, Penyengat, Jambi, & Medan. The Panting lute is a tiny avatar in South and South-East Kalimantan. 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 Benjarsin/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. Around Banjarmasin & Kota Bahru, 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.



Thin shaped **Panting** lute (Banjarmasin, S. Kalimantan)



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



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



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

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

1. Would any hollowed neck be needed, the monoxyle structure of the gambus 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

PANTING (SOUTH KALIMANTAN) – SIZING THE LUTE

01

02

03



04

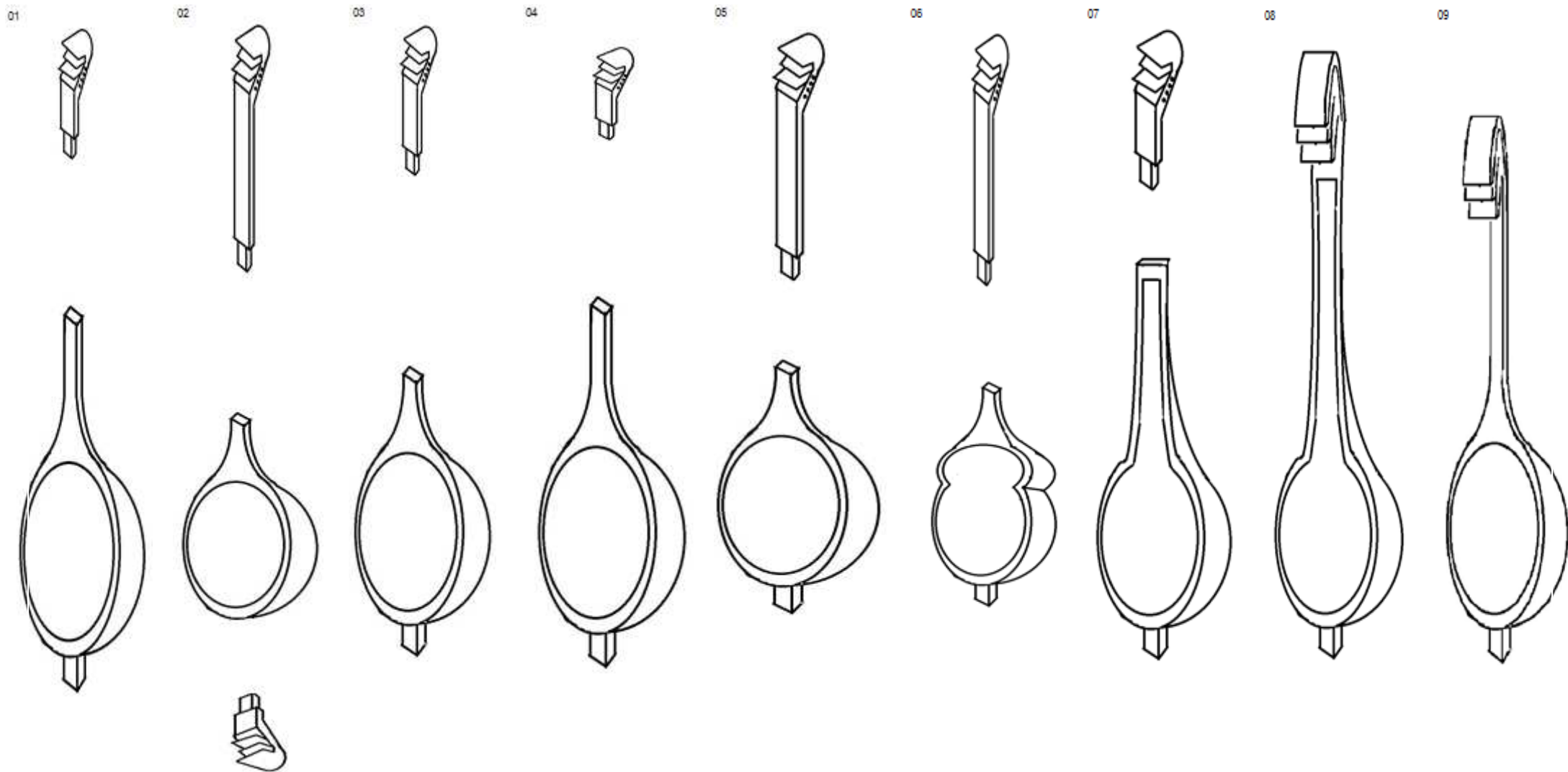


05



ITEMs N°03-05 by BUSAYRI (Mataraman, S. Kalimantan)

PANTING LUTE (HARUYAN & BANJARMASIN) – BODY CONCEPT ASSY



Assy concepts n°01-05, 07 observed among the lutes by Wayang ALPI, in Desa Panggung, Haruyan.

Assy n°06, monoxyle n° 08 concepts observed among the lutes by Farhul ANWAR, in Banjarmasin

Monoxyle concept n° 09 (plain neck) observed among the lutes by Rashiyah SYIR HAYATI, in Banjarmasin

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE SOUND BOX



Unknown maker.



Shaping with the sabre, maker Wayang ALPI



Plain wood bodies at ALPIAN's (Haruyan)



Shaping with the sabre, maker Wayang ALPI

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE SOUND BOX



Plain wood bodies at ALPIAN's (Haruyan)



Shaping with the sabre, maker Wayang ALPI



Shaping with the sabre, maker Wayang ALPI

PANTING (RANTAU & HARUYAN, SOUTH KALIMANTAN) – SHAPING THE SOUNDBOX



Outer carving of the wooden bodies at SYIR HAYATI's (Banjar)



Outer carving of the wooden bodies (maker in Rantau)

PANTING (BANJAR, SOUTH KALIMANTAN) – HOLLOWING THE SOUND BOX



Unlike ALPIAN, the maker Fahrul ANWAR rather carves the cavity prior the outter shap.(Duba TV)



Fahrul ANWAR while carving a soundbox from plain wood (Banjarmasin).



Carved bodies by Fahrul ANWAR



At Fahrul ANWAR's workshop (Banjarmasin).

PANTING (BARIKIN, SOUTH KALIMANTAN) – SHAPING THE SOUND BOX



Pantiang body (maker RURUD, Barikin): note the drills.



Pantiang body (maker RURUD, Barikin)

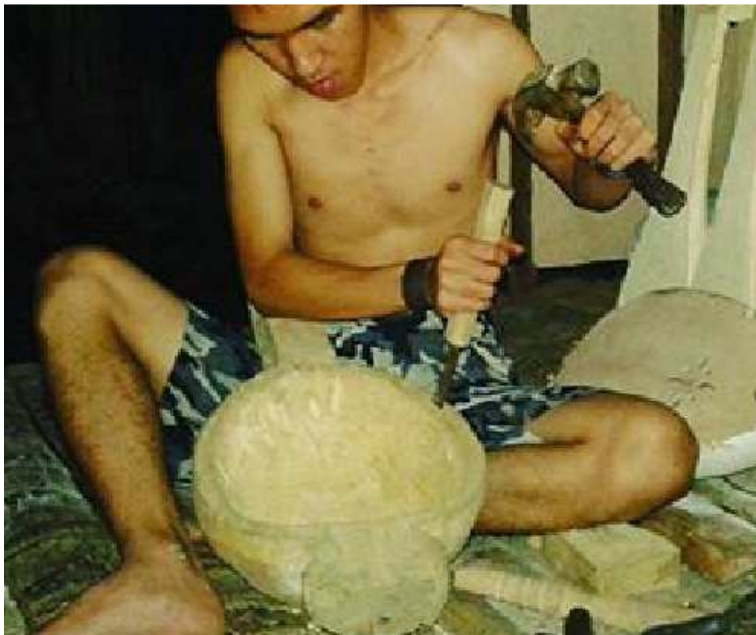


Pantiang body (maker RURUD, Barikin)

PANTING (HARUYAN, SOUTH KALIMANTAN) – HOLLOWING THE SOUND BOX



Shaping with the sabre, maker Wayang ALPI



Shaping with the sabre, maker Wayang ALPI



Shaping with the sabre, maker SYIR HAYATI

PANTING (RANTAU & HARUYAN, SOUTH KALIMANTAN) – HOLLOWING THE SOUND BOX



Hollowing the Panting soundbox by ALPI Wayang (Haruyan)



Alternate hammering at ALPI Wayang (Haruyan)



Plain wood bodies at ALPIAN's (Haruyan)



Carving outer shape of the **Panting** lutes (maker in Rantau)

PANTING (HARUYAN, SOUTH KALIMANTAN) – FOLLOWING THE SOUND BOX



Hammering a gouge, maker HUSNI (Kota Banjarmasin)



Hammering a gouge, maker HUSNI (Kota Banjarmasin)



Hammering a gouge, maker HUSNI (Kota Banjarmasin)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – HOLLOWING THE SOUNDBOX



Carving **Panting** lutes (maker HIDAYAT, Banjarmasin)



Drawing **Panting** lute body (maker HIDAYAT, Banjarmasin)



Finishing the body with gouge, at ALPI's, (Haruyan)



Preparing **Panting** lutes & the skin cover (Alpi, Haruyan)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – SHAPING THE SOUND BOX



Carving a large soundbox (maker Hidayat, Banjarmasin)



Collared **Panting** body (maker Hidayat, Banjarmasin)



Carving out the body of a **Panting**. (maker Hidayat, Banjarmasin)



A **Gambus** , “Putri ” variant? The neck is not hollowed out (photo Gondang shop, maker Hidayat, Banjarmasin)

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE BODY



Panting lute bodies at Kota Baru. (photo Tokobagus)



Panting lute bodies (photo Rashiya Syir HAYATI, Banjarmasin)



The body of a **Panting**. The neck is not hollowed out (Fahrul ANWAR)



Carving out the body of a short **Panting**. (ALPIAN, Haruyan)

PANTING – SHAPING THE LUTE BODY



Every samples from South Kalimantan. N°04-05 (paddle shape), Banjarmasin. N°01-03 by Wayang ALPI, Haruyan, n°06 by RUDDY a.k.a. “RURUD” (Barikin)

PANTING – SHAPING THE LUTE BODY



Every samples from South Kalimantan. N°06 by Masdar HIDAYAT (Banjarmasin) , n°08-09 (Rashiya SYIR HAYATI, Banjarmasin).

PANTING – SHAPING THE LUTE BODY



Every samples from South Kalimantan. N°15-19 by Masdar HIDAYAT (Banjarmasin), n°20 by Rashiya SYIR HAYATI (Banjarmasin).

PANTING – SHAPING THE LUTE BODY



Every samples from South Kalimantan. N°22-24 by Farhul ANWAR, Banjarmasin. N°25 by Rashya SYIR HAYATI (Banjarmasin), n°26 by Muhammad AMIN (Barikin)

PANTING – SHAPING THE LUTE BODY



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Every samples from South Kalimantan. N°27-28 by Masdar HIDAYAT, Banjarmasin. N°29 by Rashya SYIR HAYATI, Banjarmasin

PANTING BODY BY HENDRA HENCIPTA (BANJAR, SOUTH KALIMANTAN)



PANTING (BANJAR, SOUTH KALIMANTAN) – SHAPING THE BODY



PANTING (DESA SRIKANDI, TANAH LAUT, S. KALIMANTAN) – SOUNDBOX DECO **WOODBURNING**



PANTING (HARUYAN / BARABAI, SOUTH KALIMANTAN) – SOUNDBOX DECO **CARVING**



PANTING (BANJAR, SOUTH KALIMANTAN) – SOUNDBOX DECO **CARVING**



PANTING (HARUYAN, SOUTH KALIMANTAN) – SOUNDBOX DECO CARVING



Outer carvings at ALPIAN's (Haruyan)



Carving masks of **Mamanda** on the soundbox (ALPI, (Haruyan)).



Painting masks of **Mamanda** on the soundbox (ALPI, (Haruyan)).



Carving masks of **Mamanda** on the soundbox (ALPI, (Haruyan)).

PANTING (KOTA BARU, SOUTH KALIMANTAN) – COLLARED BODIES



Carved collar by Masdar Hidayat (Banjar)



Carved collar by Masdar Hidayat (Banjar)



Carved collar by Masdar Hidayat (Banjar)

PANTING LUTE (BANJARMASIN) – BOX-BACK ART

01



02



03



04



05



Flower design patterns (Kalimantan). ITEMS. N°01- 04 by Wayang ALPI (Haruyan / Barikin), except n°02, 03, 05 by ANSYARI (Barikin)

06



07



08



09



10

Flower design patterns (Kalimantan). ITEMS. N°06, 08, 09 by Wayang ALPI (Haruyan / Barikin) , n°07, 09 by NALA REZA a.k.a. "Ririt" (Barikin).

See more art on http://inthegapbetween.free.fr/pierre/GAMBUS_PROJECT/05z_PATTERNS_panting_lute_kalimantan.pdf

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – SHAPING THE PEG BOX



Peghead design by Fahrul ANWAR, Banjar



Peghead design by Wayang ALPI, Haruyan.



Copying patterns by Farhul ANWAR, Banjarmasin.

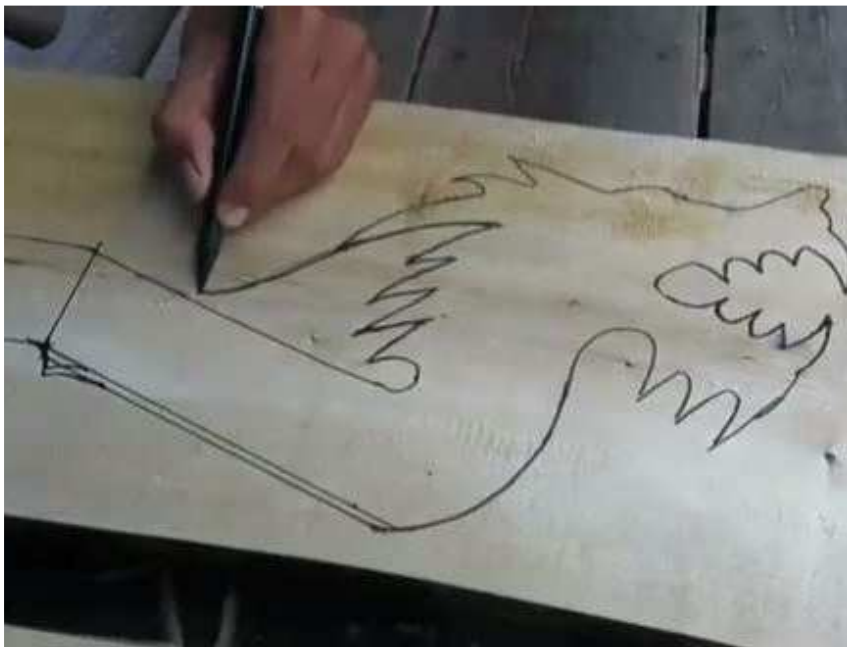
PANTING (HARUYAN & BANJAR) – DRAWING THE PEGBOX



Drawing the pegbox (maker Fahrul ANWAR, Banjar)



Drawing the pegbox (HUSNI in Kota Banjarmasin)



Drawing the pegbox (maker Fahrul ANWAR, Banjar)



Drawing the pegbox (HUSNI in Kota Banjarmasin)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – DRAWING THE PEG BOX



Peghead design by Fahrul ANWAR, Banjar



Peghead design by Rsahiya SYIR HAYATI, Banjar.



Peghead design by Rsahiya SYIR HAYATI, Banjar.

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – SHAPING THE PEG BOX



Pegbox head design by Fahrul ANWAR, Banjar



Pegbox head design by Rashayah SYIR HAYATI, Banjar



Pegbox head design by SYIR HAYATI, Banjar

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE PEGBOX



Peghead component at maker Wayang ALPI, Haruyan



Body & peghead component at maker Wayang ALPI, Haruyan



Ready bodies & necks/pegboxes, maker ALPI, Haruyan

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE PEGBOX



Carving the pegbox with a knife (ALPIAN in Haruyan)



Carving the pegbox (ALPIAN in Haruyan)



Carving the pegbox (ALPIAN in Haruyan)



Carving the pegbox (maker SYIR HAYATI)

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE PEG BOX



Carving the Naga head shaped pegbox (maker Fahrul ANWAR)

PANTING (HARUYAN & BANJAR) – SHAPING THE PEGBOX



Carving the pegbox (maker HUSNI, Kota Banjarmasin)



Carving the pegbox (ALPIAN in Haruyan)



Carving the pegbox (maker HUSNI, Kota Banjarmasin)



Carving the pegbox the pegbox (maker Fahrul ANWAR, Banjar)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – ASSEMBLYING THE NECK/PEGBOX



Carving a pegbox (maker SYAPUTRA, Desa Pantai Hambawang, Dct of Labuan Amas)



Panting pegbox assy (maker RUDDY a.k.a. "RURUD", Barikin)



Panting pegbox assy: sizing the dovetail (maker RUDDY a.k.a. "RURUD", Barikin)



Panting pegbox assy (maker RUDDY a.k.a. "RURUD", Barikin)

PANTING (HARUYAN, SOUTH KALIMANTAN) – POLISHING THE PEG BOX



Polishing the Naga head shaped pegbox (maker Fahrul ANWAR)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – VARNISHING THE LUTE



Varnisnig panting lutes (maker Masdar Hidayat in Banjarmasin, South Kalimantan)

PANTING (BANJARMASIN, SOUTH KALIMANTAN) – PAINTING THE LUTE



Lutes by Fahrul ANWAR, Banjar



Lutes byby Wayang ALPI, Haruyan



Early production by Fahrul ANWAR, Banjar

PANTING “BIAWAK” (SOUTH KALIMANTAN) – SHAPING THE STRINGHOLDER



Covering the **Panting** with a python snake skin section (Maker Rashiya HAYATI, Banjar).



Drying the python snake skin (SYIR HAYATI, Banjar)



Shaping the stringholder (maker RUDDY a.k.a. “RURUD”, Barikin))

PANTING (HARUYAN, SOUTH KALIMANTAN) – SHAPING THE FINGERBOARD



Carving the pegbox (SYIR HAYATI, Banjar)



Carving the pegbox (SYIR HAYATI, Banjar)



Glueing the fingerboard (maker Fahrul ANWAR)

PANTING LUTE (BANJARMASIN) – ASSEMBLING THE SOUNDBOARD/FINGERBOARD



After shaping the wooden resonator, this is finally assembled. (maker HUSNI, Kota Banjarmasin)

PANTING LUTE (BANJARMASIN) – DECORATING THE FINGERBOARD



After shaping the wooden resonator, a decorative fingerboard is simply adjusted onto. (maker Rashya SYIR HAYATI)

PANTING LUTE (BANJARMASIN) – PYTHON SKIN AS A DECORATIVE COATING



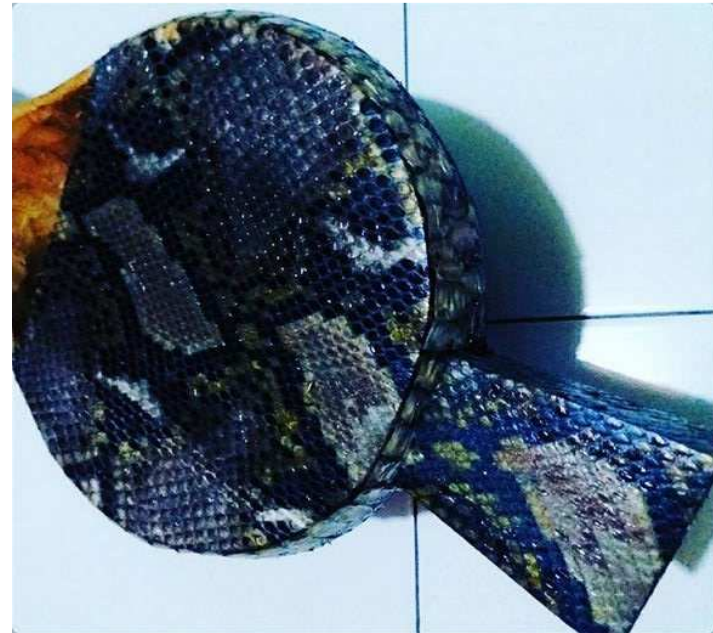
Resonator made of a python snake skin section (Maker Rashiya HAYATI, Banjar).



Panting soundbox covered by a python snake skin (Maker Rashiya HAYATI, Banjar).



Drying the python snake skin (SYIR HAYATI, Banjar)



Panting soundbox covered by a python snake skin (Maker Rashiya HAYATI, Banjar).

PANTING LUTE (BANJARMASIN) – PYTHON SKIN AS A DECORATIVE COATING



Here the python skin is not the resonator, but a simply glued, decorative coat over the wooden resonator. ((maker Rashya SYIR HAYATI))

PANTING LUTE (BANJARMASIN) – THE DECO SHOP



Paintings and varnish used to be sprayed outdoor.

PANTING "BIAWAK" (SOUTH KALIMANTAN) – FINISHINGS



Decorating the soundbox (Farhul ANWAR, Banjar)



Adjusting the peghead (Farhul ANWAR, Banjar)

PANTING LUTE (BANJARMASIN) – STRINGING THE LUTE



Farhul ANWAR, (Banjarmasin) while stringing some lutes.

PANTING LUTE (BANJARMASIN) – STRINGING THE LUTE



Shaping the keys (maker SYIR HAYATI)



Decorating the fingerboard. (maker Fahrul ANWARI)

PANTING LUTE (BANJARMASIN) – STRINGING THE LUTE



Shaping the keys (maker SYIR HAYATI)



Shaping a bridge. (maker SYIR HAYATI)



Production bay Fahrul ANWAR, Banjarmasin.

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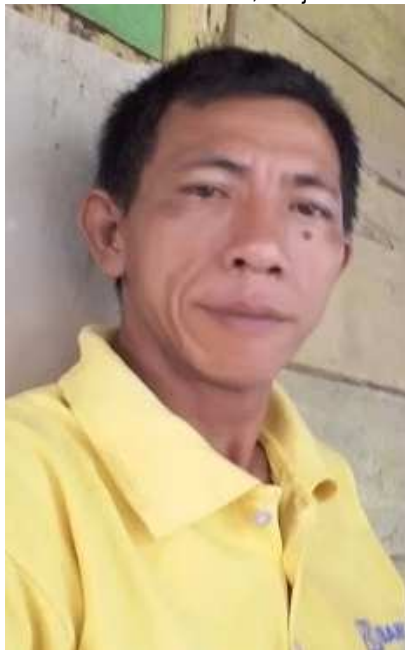
PANTING LUTES – THE MAKERS



Maker Farhul ANWAR, Banjarmasin



Maker Fahrul ALPIAN (Haruyan, Barabai), 2016.



Maker Norman "GAMBUS" (Kota Baru)



Maker HUSNI, Kota Banjarmasin

PANTING LUTES – THE MAKERS

Maker Fawzi -Rashya SYIR HAYATI, Banjarmasin.



Maker Fawzi - Rashya SYIR HAYATI, Banjarmasin.

Maker SYAPUTRA,



Maker SYAPUTRA, in Desa Pantai Hambawang Timur,



Maker ANSYARI, near Barikin



Maker RUDDY a.k.a. "RURUD", near Barikin