

THE EVOLUTION OF GAMBUS: TRADITIONAL TO MODERN

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ABSTRACT

Gambus is supposed to have evolved from an Arabic musical instrument called Oud, which means wood; flexible branches or stalks; often referred to as a piece of wood. The Malay Peninsula, comprised of Malaysia, Brunei, Indonesia, and Singapore, is home to the lute-related term gambus. Gambus Hadramauth (Johor Gambus), Hadhrami Gambus (Malaysian Gambus), and Contemporary Gambus are the traditional varieties of Gambus in Malaysia. Gambus, which is renowned for producing music that warms and soothes the spirit, is truly accessible to people of all races and genders. Consequently, the purpose of this study is to follow the evolution of gambus in Malaysia. There are two objectives of the study, which are to study the development of gambus in terms of its physical structure, and then to identify the evolution of gambus from the perspective of its performance practice and repertoire. The research strategy involves qualitative descriptive techniques, in which data is collected through library procedures, analysed depending on the stated problem, and then the findings of the analysis are reported in writing. This study's data comes from scholarly books, theses, and periodicals. According to the findings of the researcher, the performance of gambus is significant to Malays and Muslims; even this musical instrument is viewed as a source of money for performers and producers. In addition, gambus musical instruments are more popular for entertainment purposes and are accepted and relevant to society.

Keywords: Gambus, Oud, traditional musical instrument, evolution, achievement.

INTRODUCTION

A very powerful object to store this cultural information is gambus (M. Kinzer, 2017). Gambus is said to be originated from the Arabic musical instrument Oud, which meaning flexible wood; twigs or stalks are also referred to as gambus in the Idea of Malaya (Malaysia, Brunei, Indonesia, and Singapore) (Raja Mohd Yusof, 2018).

Gambus or shortute/lute is a type of stringed musical instrument without frets that produces sound through an arrangement of strings that vibrate when plucked which is quite famous in Malaysia, especially in the states of Johor and Sabah. The word gambus refers to the two main types of harp found in the Malay world. These types are known as the Malay gambus (Hilarian, 2005). There are two types of gambus in the Malay Islands, namely Arab

Gambus/Hadramauth and Malay Gambus/Hadhrami. In Johor, Arabic gambus is used in the performance of gambus groups, Zapin and Ghazal groups. While the Malay Gambus is used in the performance of Hamdolok. Gambus is usually plucked solo or in groups. The characteristics that distinguish the melody from the gambus musical instrument with various other musical instruments are not in the sound produced but in the Maqamat played (Mohd Yusof, 2020).

The countries involved in the production of gambus are in the Asian region; India, Malaysia, Indonesia, Japan, Lebanon, Turkey, United Arab Emirates, Jordan and Syria, followed by Europe: United Kingdom, Belgium, France, Germany, Greece and Armenia, Africa; Algeria, Morocco, Tunisia and Egypt last, America; United States and Canada. Gambus is a stringed musical instrument and is a category of chordophone musical instruments. There are art institutions, research and promotion of gambus provided by several government-supported institutions in Malaysia. These include the National Museum, Istana Budaya, National Art Conservatory, National Academy of Arts, Culture, and Heritage (ASWARA), National Conservatory of Arts (NCA), Ipoh Experimental Art School (IEAS), University of Malaya (UM), Department of Culture and Arts Negara (JKKN), and several other universities and non-governmental art institutions (Mohd Yusof, 2020). M. Kinzer (2017), the state government through Yayasan Warisan Johor (Yayasan Warisan Johor), a government organization that promotes Johor's heritage culture, mainly traditional Malay art forms, through ghazal workshops. In addition, there is an interactive gambus exhibition complete with videos, a recording listening centre, instrumental artifacts, photos, and poster boards with explanations of the history of the musical instrument through the 2016 Gambus Festival organized by the National Museum in KL. In addition to the physical exhibition, a virtual tour of the exhibition is also made online, where users can navigate as if walking through the exhibition at home using a computer.

There are different types of gambus with different strings, such as two strings, spoken of by Persian and European musicians, four strings; the Arabs call it by the name of Qadim or ancient gambus, five-string gambus; in the 8th and 9th centuries, the addition of the fifth string was inspired by Zeryab in Andalusia, and even this model is the most common and popular used among gambus players, six strings; discovered in North Africa in the 20th Century by Jules Rouanet, a musician who worked in Algeria and seven strings using six pairs of strings and one additional low string was found in Iraq and Egypt in the 19th Century (Mohd Yusof, 2020).

Currently, the gambus is regarded as the "national instrument" of Malaysia. Even though gambus is not of Malay origin, it is considered a component of Malay Nature today. It is essential to recognise that, within the context of Alam Malay, this instrument has assumed a range of forms, sizes, string counts, technical performances, constructions, and repertoires. An ethnomusicologist, Jocelyne Guilbault, argues that music and politics are intertwined, where music is "not only "music," but also economic, social, gender, etc" (Dijk, 2014). In addition, according to M. Kinzer (2017), the significance of gambus as a linguistic indicator of the Malay language rises in line with the global Islamic expressive trajectory. Therefore, the researcher has established two objectives for this study: first, to evaluate the evolution of gambus in terms of its physical structure, and second, to assess the evolution of gambus in terms of its performance practises and repertoire.

LITERATURE REVIEW

History of Gambus Arrival

Persians and Arabs began trading in the Malay Sea as early as the sixth century during the Sassanid era, allowing for the discovery of many musical instruments. Hilarian argues that the gambus entered the Malay world in the eighth or ninth century due to trade between the Malay and Arab civilizations, although there is no evidence to support this assertion (Hilarian, 2005).

In the 15th century, traders from eastern nations exchanged dance and music art with the people of Malaya, notably in the southern region of Peninsular Malaysia, so keeping the art of playing the gambus in the Malay-Arab culture of Malaysia to the current day (Mohd Yusof, 2020). Anis Nor, an ethnomusicologist, attributes the introduction of the gambus to the Arabs during Malacca's Islamization and, more significantly, to the coastal Malay people in the 15th century (Mohd Anis, 1993). According to German music historian Curt Sachs (1940), the Persian harp may have arrived in the Malay Archipelago through "Islamic migration and conquest." Possible extensive use of these musical instruments by Persian and Arab merchants based in Malay trading ports. After the Islamization of Malacca in the 15th century, gambus was likely absorbed into the region more extensively, especially after the rest of the Malay Ocean turned to Islam in the 16th century (Hilarian, 2018). In reality, Curt Sachs (1940), Kunst (1934), Picken (1975), and Mohd Anis have presented explanations for the Malay Sea's gambus emergence (1993). They display on the spread of Islam.

Gambus Hadhrami

There is evidence that the early Hadhrami Arabs, who migrated to the Malay Peninsula, Sumatra, Singapore, and Borneo, etc., originated in southern Yemen (Alatas, 1985; 1997; Ho, 2006). Hadhrami Arabs engaged in trade, brought their music and culture with them, married local women, and eventually settled in the Malay Ocean. Later, religious thinkers from the Hadhrami community began to settle in this region. In Peninsular Malaysia, bent-back musical instruments originated in the 19th century and became the popular gambus (Hilarian, 2018; Shiloah, 1995).

In Malaysia, Malay Gambus or Hadhrami Gambus is also known by various names such as seludang, selindang, sampan, liawak, hijaz, mayang, damit, panting, brunei, buntar, papar bogawan, labu, palembang, peranakan. The Malay gambus has long been identified with the Brunei Malay community in Sabah, where it is still played and made. In addition, the hamdolok dance play is performed by a limited number of people in the rural districts of Johor (M. Kinzer, 2017; Hilarian, 2005; 2006). This instrument is found in Indonesia (Sumatera, Riau Islands, Kalimantan, and Sulawesi), Brunei, Singapore, Johor in Peninsular Malaysia, as well as the coastal areas of Sabah and Sarawak in East Malaysia (Hilarian, 2006).

In terms of Malay Gambus construction, the Hadhrami style is more popular in East Malaysian Borneo, especially in the Bongawan district in the state of Sabah. The Hadhrami reed is smaller than the Arabic Oud. Commonly used wood materials are jackfruit wood, pulai wax wood, tengkawang wood, nyirih wood, acacia wood and cempedak wood or materials that have the characteristics of softwood materials that are more suitable and do not shrink when dried, aiming to make it easier to carve all musical instruments. At the same time, the type of wooden soundboard with rosette sound hole apart the use both lizard skin/ iguana skin, lizard and goat skin to cover the soundboard (Hilarian, 2006; Attan, 2013).

According to M. Kinzer (2017), the morphological evolution of decorative peg carvings of animals, birds, or flowers has become an option for the manufacture of Malay Gambus. The Peninsular Malaysian Malay Gambus fingerboard features a relatively short neck that tapers to an upward peg at one end. The third expands towards the abdomen and the projecting portion of the tail. The perforated fingerboard is covered with a thin piece of distinct hardwood, typically teak, kelp, or ebony. On the skin of some Malay Gambus stomachs are Islamic inscriptions. Others have been painted in a single hue. Islamic inscriptions in Arabic from the Holy Qur'an on Malay gambus (Hilarian, 2006). A string is fastened to the end of the tail of every Malay Gambus. Each Malay Gambus has its own community identity and impact when the design of its head, such as the form of a bird, is unique and changes. According to M. Kinzer (2017), the Malay Gambus or Hadhrami is smaller than the Arab Oud.

The Malay Gambus tuning employs "perfect fourths" (Farmer, 1970). In Malaysia and the majority of Indonesia, Gambus Malay has been modified to A 3 - D 4 - G 4 - C 5 (3x2 + 1). Jean Lambert, a French ethnomusicologist, stated in Hilarian (2006) that the Malay Gambus with a wire string is tuned to G 3 - D 4 - G 4 - C 5 on the Riau Islands. For Malaysia, the nylon-stringed Malay Gambus has been adapted. The third string is drawn from a Brunei, Gambus Malay double course that has been modified to E 3 - A 3 - D 4. (Haji Kamis, 1993). Otherwise, the overall tuning of the Brunei gambus is similar to the double D, G, and Malaysian C tunings. The voice of the Malay Gambus is slower and softer than that of its Johor equivalent. Nevertheless, only Malay gambus players can play hamdolok (Hilarian, 2006). Attan (2013), a music researcher and gambus performer, describes this gambus's sound as "rough" and "melodic" ("not so melodious").

Considering the prevalence of Malay gambus culture in Sabah, gambus is a significant signifier of Malay identity, according to M. Kinzer (2017). The Malay gambus is the accompaniment for zapin, ghazal, asli songs, and hamdolok dance rituals, according to Attan (2012) and M. Kinzer (2017); however, the Johor gambus is fast replacing it, with the exception of hamdolok dance rites. Malay Gambus musicians conform their expressive ability to the Sabahan value system, which opposes Peninsula-wide identity politics. The rise of gambus in Sabah resembles a grassroots movement, a local expression that is inconsistent with the global modernist framework (M. Kinzer, 2017). Saat Awang Damit, Senior Lecturer at the School of Social Sciences at Universiti Malaysia Sabah (UMS), stated in Latifah's (2015) article that the Gambus Festival has been held annually since September 2000, and in 2015, it was added to the state's tourism calendar, thereby becoming a tourism product. Not only did it begin to garner the interest of the Brunei-Sabah ethnic community, but it was also welcomed by several other ethnic groups that participated and attended. Gambus played a vital role in the integration of the town and established a spirit of racial peace during the festival, which was enlivened not only by contests but also by traditional dance components performed by participants dressed according to their respective nationalities.

Pak Nyian, the late Awang Besar Pengirang Apong, a teacher who began making gambus in the 1980s, was a renowned Hadhrami-style gambus maker from Bongawan, Sabah. In addition to being an expert on the development of traditional Malay gambus in Brunei Sabah and a participant in the preparation of Islam for the Malaysian Museum Department's Project to Confirm National Historical Facts, he is also quite informed about Islam. His Seludang Gambus is known as the new Brunei Sabah Malay Gambus, and he has manufactured hundreds of Gambus that have been acquired both inside and outside of Brunei. Next, Sulaiman Jabidin, or "Pak Malau," (1941-2016) is a notable gambus maker; his gambus is named Peranakan

Gambus. Next, Tajul Munchi was engaged in the production of gambus in Sabah. In 1957, he began constructing predominantly gambus seludang (harp boats). He was named a Gambus Maker years 2015 by TYT Sabah (Lajjun 2016; Mohd Yusof, 2020).

Gambus Hadhramaut

According to Mohmad Azaman (2020) and M. Kinzer (2017), the Hadramaut gambus, also known as the Arab gambus, was brought from Yemen by Arab traders in the 19th century and is synonymous with Johor art. In the early 20th century, the spread of gambus from Indonesian islands such as Surabaya and Betawi to Singapore and the state of Johor began (Attan, 2013). In addition, Arab immigrants to Indonesia, Singapore, and Malaysia originate from the Hadhramaut valley in the southern Arabian Peninsula.

According to M. Kinzer (2017) and Attan (2013), all musical instruments are referred to as "gambus" or "oud," with the exception of the Arabic-style Oud, which is referred to as Gambus Johor if it was created in Johor, Malaysia. The type of gambus utilised in the Malaysian state of Johor is the Hadhramaut gambus, often known as the Arab gambus (Attan, 2013).

Dutch durian, jackfruit, bamboo, plywood, and teak are the most common types of wood used in Peninsula gambus building, while other types are occasionally utilised (Attan, 2013). The best spruce used for soundboards, yet elusive. An other related wood is oil resin wood. Pegs are often fashioned from Leban (Vite) or Seraya (*Shorea curtisii*) wood. Tuning pegs are often crafted from resilient woods such as Teak or Cengal (*Neobalanocarpus heimii*). The stomach of Hadhramaut is constructed of teak ("Teak" - *Tectona grandis*). For the rear of the dome of the Hadhramaut gambus, woods like as Seraya Merah (*Shorea*), Merawan (Hopea-related to Seraya, or members of the *Meranti Dipterocarpaceae* family), and Dutch Durian (*Durio malaccensis*) are utilised (Hilarian, 2006).

Gambus considered to be traditional Arabic Ud are often referred to as Hadhramaut gambus, Arabic gambus, or Ud. The Malay Gambus resembles the Yemeni qanbus (also known as qabuas, turbi, and tarub) in appearance (Hilarian, 2005). M. Kinzer (2017). The Johor gambus is pear-shaped and features a hardwood soundboard with a rocket-shaped geometric design engraved onto the mouthpiece. Gambus Johor also has filigree carvings that depict Malaysia's Malay Muslim identity. According to M. Kinzer (2017), the Gambus Johor/Oud Arab or Hadhramaut style is larger than the Hadhrami language.

The Gambus Hadhramaut tuning in Peninsular Malaysia is relatively constant. Arab gambus in Johor do not use all maqams because they do not completely understand maqam and tuning to produce a 'quarter tone' sound; rather, they tune according to the western music system, which is based on twelve semitones (Attan, 2012). The Hadhramaut harp is tuned in fourths. Using Helmholtz notation, the lowest string of the Hadhramaut harp is tuned to the note B, followed by the note E and four double courses a, d 1, g 1, and c 2. (Bachmann, 1969). The sound of the Arab Oud/Johor Gambus, according to M. Kinzer (2017), is softer and less dramatic than the sound of the Malay Gambus.

When Batu Pahat, Johor is awarded Geographical Indication (GI) designation by the Malaysian Intellectual Property Corporation (MyIPO) for its gambus musical instrument manufacture, Gambus Johor becomes the cultural identity of Johor, consequently promoting the craft arts and tourist industries (M . Kinzer, 2017; Mohmad Azaman, 2020). In Malaysian

and Malay history, the Gambus Johor/Oud has represented a strong Islamic identity (M. Kinzer, 2017). The oud is exhibited as a traditional Malay art form during television broadcasts, royal ceremonies, and other occasions.

Gambus Johor musical instrument activist Haji Fadzil bin Ahmad, also known as Raja Gambus from Johor, was a former instructor at the National Cultural Complex (KBN) and the National Academy of Arts. He is renowned as a singer and musician of the Ghazal Sri Maharani ensemble (ASK). He received the National Recognition Medal in 1987 and the Royal Loyal Knight in 1998. Hassan bin Othman is from Johor and began learning how to make gambus by assisting his father. His gambus is commonly utilised in ensemble performances. 1999 saw him receive the Johor Culture Activist Award from the Johor Ngeri Culture Art Office. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) recognised him as an expert gambus maker in 1997. Halidan bin Ithnin is from Johor and is an expert in the restoration and distribution of gambus. Former adjunct professor for the Diploma programme at the National Academy of Arts (ASK) and the National Academy of Art and Heritage (ASWARA). Mohd Diah bin Ariffin is from Johor, is an accomplished carver of traditional and contemporary carvings, and is able to create a variety of traditional wooden musical instruments, such as the gambus. In addition, he was named an instructor at Karangkrak Malaysia (2000). Johor-born Raja Zulkarnain bin Raja Mohd Yusof is the president of the Gambus Association of Malaysia. In Europe (199) and Egypt, he was taught how to play the gambus instrument (2005). He is a lecturer at the National Conservatory of Arts (NCA), and in 2017 his book on gambus pedagogy won the Malaysian National Book Award for "best art book" (Zulkarnain, 2017). Mohd Nizam Attan is from Johor, graduated from Uitm Music and City University in London, and has represented Malaysia in international gambus performances. National Academy of Arts, Universiti Sultan Idris, and Universiti Malaysia Kelantan. His study has always served as a national academic resource, and he is a co-founder of the National Conservatory of the Arts and the Gambus Society of Malaysia, as well as a participant in the Gambus festival and seminar. Ustaz Attan bin Hassan, a native of Johor, founded the Samrah Al-Fan Gambus group, created Gambus songs, and directed and founded the Nurullail Gambus group between 1974 and 1975.

Contemporary Gambus Innovation

Halidan Ithnin, the creator of the 'Hadramaut Johor Gambus,' constructed the structure of his planned gambus, which was modified from the original and modernised as an electric gambus, on the Peninsula. This design is the result of his experiments with gambus production. He desires that gambus, which has a strong Yemeni influence, be given a Malay flavour and its own character. In addition, the Malay adaptation of gambus includes the use of indigenous wood (Bernama, 2020). Moreover, certain gambus are equipped with amplifiers to raise the sound's volume, although in Johor, this is in keeping with modern technology (Attan, 2012). In 1969, gambus manufacturer Hassan Othman established a modern gambus workshop in Batu Daerah Pahat, Johor. In Kuala Lumpur, various musicians of the younger age, notably Abdullah Mohd Redza (Dollah Gambus) and Ahmed Fahmy, experimented with gambus building (Mie Gambus). Interestingly, a guitar maker named Jeffrey Yong (1957) created the "gambustar," a mix of the guitar and gamba. Much of harp construction is based on guitar manufacture (M. Kinzer, 2017). Raja Zulkarnain, the president of the Gambus Association of Malaysia, claimed in Latifah (2015) that it is challenging for gambus activists to create a standard that can provide identification and branding for the local gambus. Many individuals utilised fishing lines or guitar strings as guitar strings in the past, but now they use actual strings. Classical guitar strings have replaced fishing rods on gambus in recent years (Hilarian, 2006). In Msar (2015),

Fauziah Gambus argues that gambus can perform all songs. If the rhythm is conventional, he chooses a gambus that can be tuned.

In Sabah, the design of gambus musical instruments incorporates aspects of the local culture, the Malay identity, when the gambus head is adjusted differently by local gambus producers and does not resemble the original Arab gambus. Using a hybrid Hadhrami-style gambus, Malay gambus musicians adapt their expressive skill to the Sabahan value system. Gambus maker Awang Besar Pangeran Apong, originally from Sabah, stated in Msar (2015) that he innovated the traditional instrument by incorporating modern elements. His efforts and creativity proved to be worth it when he captivated the hearts of fans of traditional musical instruments because they are easy to hold, and the sound produced is more melodious than others. The traditional musical instrument can produce pleasant sounds to listen to. He, who wishes to see these traditional musical instruments continue to develop, has done research by including elements of the ghazal harp to produce a more robust sound, making it easier for people to use. "In the design of the gambus, I included the well-known ghazal gambus features that make it easier for individuals to play it while other parts such as the bird's head at the end are maintained.

The founder of the Ipoh Experimental Art School (IEAS), Kamal Sabran allowed the harp to tune itself to let the instrument drive the creative process. There is an experiment from harpsichord music when Kamal Sabran thinks about music and voice through a unique lens when creating sounds from, for example, the winding and creaking of a wooden tuning peg that twists or the sound of loose strings together recorded on a loop pedal and repeated in a more vocal tone large (M. Kinzer, 2017).

Gambus Performance, Genre and Repertoire

According to the musician Fauziah Gambus in Abdul Rahman (2015), despite being able to play other current musical instruments, he picked the gambus due to its originality, which is even distinct from the guitar in terms of usage and function. Kamal Sabran, the founder of Ipoh Experimental Art School (IEAS), remarked in M. Kinzer's (2017) article that the way gambus creates melody is more expressive than the guitar in Malay culture.

There are two gambus transmission camps in Malaysia. Raja Zulkarnain bin Raja Mohd Yusof represents a school of thought that differentiates Western music theory and repertoire from Middle Eastern music theory and repertoire. He was the first Malay to learn the Middle Eastern Oud instrument. The ideology is modern or right-wing, with Arab influence. He desired to elevate Malay music to the level of classical traditions in the Middle East and the broader Islamic world, or he favoured Oriental [Arabic] music over Malay music. Young groups and musicians from the city benefited greatly from his transfer, which was influenced by Arab culture to an extent of one hundred percent. The second camp, Pak Norihan Saif, emphasises Malay music's influence and accepts 50% Arab input. Kem, represented by Pak Norihan, felt forced to acknowledge the importance of Arab musical traditions on Malay music, albeit he did not necessarily prioritise them over other influences. This programme gives scant attention to Arabic music and maqam, focusing instead on Malay melodies and flowers. This group rejects the contemporary approach, which is influenced by Arab culture, and advocates the traditional way, which is influenced by Western culture (M. Kinzer, 2017).

The sort of ceremonial production in a traditional ceremony, followed by the distribution of gambus, directly reflects the Malay identity. In Malay music genres such as

zapin, hamdolok, asli, joget, inang, nasyid, gambus group, qasid, samrah, and ghazal, the gambus is employed as a solo and accompanying instrument (Hilarian, 2018; M. Kinzer, 2017; Attan, 2013). Gambus, ghazal, and zapin music and dance performances are significant at Hadhrami community weddings, engagements, and other cultural and religious celebrations (Hilarian, 2018). According to Mohd Anis (1993), a number of early zapin groups were referred to as gambus tariff groups or gambus dance groups. Eventually, this group assumed an important role in the religious ceremonies hosted by the Malay royal family. According to M. Kinzer (2017), nobat is a nine-instrument ensemble played in Malay royal palaces employing gambus equipment. In addition, on March 3, 2015, gambus musicians were invited to perform at the coronation of the Sultan of Johor.

According to M. Kinzer (2017), gambus performances are occasionally accompanied by religious melodies and/or recitations of poetry. Hilarian (2006) states that gambus music plays an important role in Malay society and traditional music, among which Islamic devotional songs have been popular, especially with the advent of prominent Islamic groups such as Raihan, Hajjaz, Rabbani, Brothers, Hawa, and Solehah (M. Kinzer, 2017). Rural gambus groups usually participate in weddings, circumcisions, khatam al-Qur'an, a type of al-Qur'an reading that includes food and music, and other Malay social occasions, according to M. Kinzer (2017).

Malay lyrics and floral melodic embellishments are often considered to be the most "authentically Malay" elements. "Malay language" refers to the similar idiom gambus. "Malay music" relates primarily to the embellishment and adornment of the tune, which is called "Bunga" (M. Kinzer, 2017). Malaysian Chinese gambus musician Ken Hao is Chinese. This demonstrates that all races are able to learn it and that it is not exclusive to the Malay race. In Malaysia, there is also a female gambus musician named Fauziah Gambus, however in the past only men played the instrument (M. Kinzer, 2017).

In Malaysia, the transmission of identity is intricately intertwined with the transmission that occurs at instrument workshops, television and radio broadcasts, concerts, festivals, museum exhibitions, and even film premieres. Moreover, the sale of ghazal ensemble CDs by gambus artists in Kuala Lumpur contributed to the diversification of vinyl recordings of gambus and Malay music. In addition, director Shanjhey Kumar Perumal used a gambus/Oud-centric score to illustrate the several layers of agency at work in the daily lives of Malaysians, particularly in relation to music and speech. A short gambus clip chosen from the Middle Eastern oud repertoire, and sometimes from the local repertoire, around three to four seconds before the five-times-daily call to prayer, demonstrates the modern method of conveying information about gambus and Islam via television and radio (M. Kinzer, 2017).

The current dissemination of gambus through events like as weddings, royal parties, museums, classrooms, offices, virtual platforms, and political ceremonies that feature gambus music performances. The sharing of information regarding gambus, such as blog postings, essays, and news stories. The dissemination of gambus through musical talks, recordings, Malay language music transmission groups, gambus music exhibits, and other genres. Kuala Lumpur hotels also host gambus performances for luxury weddings, breaking-fast gatherings, and ceremonial ceremonies. In addition, gambus performances are featured at a number of official functions attended by diplomats and politicians of the highest rank, such as Prime Minister Najib Razak. Moreover, gambus is currently exhibited as a luxury event for the government at major occasions for Malaysians, bureaucrats, members of parliament, the Prime Minister, and corporate leaders, such as the Opening Day of the GLC. In 2013, the Faculty of

Music at Universiti Teknologi MARA (UiTM) sent a group to London and Cambridge to present "Malaysian Traditional Music" through ghazals and originals for English audiences. Puteri Gambus Negara Fauziah Suhaili, Music Diploma Graduate from the Academy of Cultural Arts and Warisan (ASWARA), has performed in London for JKKN and is frequently invited to Indonesia, Brunei, Singapore, and China. The National Museum also hosts an exhibition for the Regional Gambus Festival (M. Kinzer, 2017).

The Oud, sometimes referred to as the "King of Instruments" in Islamic history, is the most popular and significant musical instrument among Arabs. As for music therapy used to treat sickness, it is typically administered to patients with mental problems such as dementia, depression, and tension, as well as those with paralysis and toothache. Although music therapy cannot totally heal the sickness, it can bring them serenity and prevent them from acting irrationally, particularly for psychotic patients (Erdal & Erbas, 2013). Shiloah (1995) stated that al-Kindi employed music therapy to heal a youngster with paralysis. Until the 19th century, the Oud musical instrument known as gambus had a therapeutic effect, balancing anger and refreshing the body. Mohd Yusof (2020) states that Maqam al-Hijaz, Maqam al-Iraq, Maqam al-Ajam, Maqam al-Rast, Maqam al-Nahawand, and Maqam al-Saba have a curative effect on the body.

Gambus, recognised for its capacity to create music that soothes the spirit, is really accessible to individuals of all races and genders. According to Mohd Nizam Attan, Senior Lecturer, Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan (UMK), gambus was previously associated with traditional medicinal practises in Sabah, notably in the Bongawan district during the 1960s. "The melodic quality of the gambus is said to produce a trance in the patient, who then tells the history of his disease. In contrast, the custom ceased to exist in Sabah when Islamic preaching spread."

METHODOLOGY

The objective of this study is to analyse gambus in Malaysia. This study analyses multiple primary and secondary sources using qualitative methodology and literature review techniques. This study adopts a qualitative descriptive approach, which entails data collection using library techniques, data analysis based on the formulation of the problem, and a written report of the outcomes of the analysis. The reference works on the evolution of the gambus in terms of its physical construction, performance, and repertory. Reference books, reading materials, newspapers, and scientific journal articles are the sources of research data. The process by which a researcher collects sources, data, or historical relics is called source collection. The information for this study was compiled from a range of relevant books, theses, encyclopaedias, etc. by library sources. The objective of the data analysis is to determine if the source correctly reflects the historical reality, which will then be connected to the use of gambus music in Malaysia. In the presentation of data, the researcher must use language that is easily comprehensible to others and be adept in the writing of scientific works. The written results of this historical study give a comprehensive account of the research approach from start to finish.

RESULT AND DISCUSSION

Gambus is a notable Malaysian traditional musical instrument. The gambus is a symbol of Malay and Islamic identity in Malaysia. The government has recognised this musical instrument as a supported musical instrument for promotion and usage.

Additionally, the Malay gambus is declining in Peninsular Malaysia since the Hadhramaut gambus is being utilised in Malay musical performances (Hilarian, 2006). However, there is a lack of acceptance of technology among gambus performers when the instrument is connected with an amplifier to increase its volume. In Johor, this technique is uncommon since the ordinary gambus player feels it does not produce the authentic gambus sound (Attan, 2012).

There are challenges involved in learning gambus. The fretless form of the guitar makes it difficult for musicians to hold chords properly and produce quality sound. In addition, the placement of strings that are too near to one another makes the final code less audible. In contrast to the guitar, the big and short gamba neck (which only allows the gamba player to play in the open position or in the second and third positions) may perform a variety of positions. In reality, the playing position consists of sitting in a chair and standing; learning the gambus is difficult at first because it lacks frets and requires sensitivity to the fundamentals of fingering and the tone of the melody, and the player must select a chair without armrests and sit comfortably without leaning back. A person must be able to handle the gambus precisely and comfortably in order to learn it, as gambus has no body size (Attan, 2012).

Gambus requires less work to achieve acceptance among the youth, yet it must compete with contemporary musical instruments. Deputy Minister of Tourism and Culture Datuk Mas Ermieyati Samsudin stated in Msar (2015) that gambus could become relegated to the annals of history or be devoured by time if no attempt is made to elevate the status of traditional music by presenting it to the youth of today. The gambus is viewed as unpopular among young people and as an outmoded musical instrument, resulting in the lack of players who are able to keep it for future generations. If nothing is done, it is possible that the country's treasures would vanish and only history will remain, as the majority of artists and practitioners are over fifty years old and the connection to the art is nearly severed. "Most young people are not interested in traditional musical instruments, such as the gambus, because they are not exposed to them and have limited opportunities to attempt them," Efforts to elevate the status of the gambus musical instrument in Johor are waning since gambus performances are less energetic and garner less community interest than they formerly did.

Gambus manufacture demands huge and rapid production since gambus maker Awang Besar Pangeran Apong is from Sabah and stated in Msar (2015) that he has a workshop that has produced 2,000 gambus, or an average of approximately six gambus per month depending on customer demand. However, if the consumer requests a variation on the carving, the process may take longer; also, the manufacturer of gambus anticipates a healthy profit because to the product's rising demand. However, there is a shortage of gambus producers, and only old individuals have become local gambus makers. In actuality, learning careful and delicate production is challenging. According to Dahali (2017), the younger generation of the Bruneian Malay ethnicity in Sabah is learning less and less about the art of producing Malay-Brunei gambus musical instruments, while experts from the older generation are no longer able to carry on the legacy. Despite the young generation's enthusiasm in playing gambus musical instruments, particularly in Papar and the surrounding area, they have not yet inherited the

precision-based skills necessary to make them. Datuk Mas Ermieyati Samsudin, Deputy Minister of Tourism and Culture, remarked in Msar (2015), "The challenge we are currently facing is that the gambus manufacturing industry is declining because only the elderly are employed." In fact, the gambus must be the outcome of careful and beautiful craftsmanship (Attan, 2012). Players and gambus manufacturers in Johor who are unfamiliar with maqam tune their instruments according to the twelve-semitone method of western music. The use of musical instruments incapable of producing the 'quarter tone' sound necessary for maqam renders 'Arab' songs Malay (Attan, 2012).

According to Attan (2012), the wood utilised for the production of Gambus Johor must be long-lasting and capable of producing good sound, but it is difficult to find quality raw materials. In contrast, the Malay Gambus uses softwood, which allows the instrument's entire body to be carved from a single block of wood by hollowing out the interior. Another factor is that dry wood does not contract (Hilarian, 2006).

Students at ASWARA, UPSI, and NCA, as well as musicians, prefer to purchase Oud with an authentic Arabic style from overseas due to the higher cost of local gambus compared to imported oud. According to Raja Zulkarnain, students are aware of this disparity. The imported Oud is more influenced by Arabs than the Malaysian instruments of the same type. In addition, less stock numbers of instruments are currently available than in the past. In addition, the Deputy Minister of Tourism and Culture, Datuk Mas Ermieyati Samsudin, stated in Msar (2015) that the gambus manufacturing industry is declining due to the fact that it is only operated by the elderly and, if any, is a small-scale enterprise.

CONCLUSION

The performance of the gambus is highly significant to Malays and Muslims, and even this musical instrument is viewed as a source of income for musicians and makers. This musical instrument can treat, despite the fact that the gambus musical instrument is more popular for entertainment purposes. Therefore, it is unsurprising that the gambus is the 'King of Instruments'; despite its widespread distribution in numerous countries, this musical instrument is accepted and significant to society.

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