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GAMBUS MELAYU AND ITS THERAPEUTICS PURPOSES

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ABSTRACT

The advantage of musical instruments is that they may produce sound not just for pleasure but also as a therapeutic tool. One of a major musical instrument that is often used among the Arabs namely oud. The application of this musical instruments is reinforced by the establishment of Othmaniah's hospitals that also use in music therapy in the time of Islamic civilisation. Oud already evolved in Malay Archipelago in the 15th century in recognised as gambus and become part of key traditional musical instrument of local popular music. This study aims to identify the use of gambus and its applicability for therapeutic purposes. This research objective is to explore the philosophical theory of Islamic music therapy and to determine the support or contradiction of the use of gambus as a tool in therapy. The research method employed qualitative descriptive method; where data is obtained technically through library techniques, then the data is analysed based on the formulated problem, following by explaining the findings from the analysis in the form of a written report. The data of this study uses books, theses, and journals related to the research. The results demonstrate that there is positive influence of oud or gambus in Malaysia from Islamic philosophy through emotional and spiritual healing. However, there are conflicts from Islamic teachings that do not support the traditional use of gambus. In conclusion, the study of gambus as therapeutic tools needs to be obtained systematically for future research.

Keywords: Instrument Music, Gambus, Music therapy, Islamic Civilization, Healing Purposes

INTRODUCTION

According to Kamus Dwibahasa (1995), music means sound. The word music means a musical instrument or instrument that produces sound. According to the Kamus Dewan (2007), music means a composition of sound that produces a beautiful and pleasant form and rhythm, or a sound produced by a musical instrument. According to al-Athari (2013), the word music is derived from the word 'musica', which encompasses different musical arts and instruments such as flute, violin, drum, dulcimer, harp, mandolin and cymbal. In Arabic, music is termed as 'sama' or 'musiqa'. In terms of terminology, music is the arrangement and substitution of various sounds combined at a gradual rate based on the composition of different musical scales to suit the listener. Kamus Cambridge (2021), on its website defines music as a pattern of sound made by a musical instrument, voice, or computer, or a combination thereof, intended to give pleasure to the person listening to it.

Musical instruments are not only for the purpose of art performance, they have been used for medical purposes in hospitals through the use of music in the era of Islamic civilization. According Malaysian Society for Music in Medicine (2021), music therapy is the professional use of music and its elements as an intervention in the medical, educational, and everyday environment with individuals, groups, families, or communities striving to optimize their quality of life and improve physical, social,

communicative, emotional, intellectual, and spiritual health and well-being. Music is an excellent therapy, especially for the mentally ill. In addition, music is an alternative treatment using drugs that can cause side effects. Music therapy is an instrument for professional use, whether in medicine, education and even the living environment. Human life requires balance and the basis of study and training in music therapy itself is to stabilize the overall physical, social, communicative, intellectual and health conditions (Babikian, 2013).

According to Sidik @ Mat Sidek, Kamaruzaman & Abdullah (2020), music was used as a therapeutic medium in various ancient civilizations, including Egyptian, Greek, Roman and Chinese civilizations, before it was developed in Islamic civilization. Its development in Islamic civilization was based on the science of epistemology brought by al-Kindi, Ikhwan al-Safa, al-Farabi and Ibn Sina. They did a lot of research in the field of music therapy to shape its epistemology. A solid and solid foundation for the epistemology of music therapy allows the confirmation of the status of music therapy in the medical treatment of the Era of Islamic civilization. The use of music as medical therapy in Islamic civilization was heavily influenced by Greek civilization (Saoud, 2004). Some scholars of Islamic civilization who used music therapy in medicine are al-Kindi, Ikhwan al-Safa', al-Razi, al-Farabi and Ibn Sina allowed the production of original works, indirectly the doctrine of music therapy began to develop in medieval Islamic Arab society. Abdullah, Sidik @Mat Sidek, Kamaruzaman & Mohamad Bohari (2020), a pioneer figure who developed the doctrine of music therapy through the production of original works is al-Kindi. Shiloah (1995), described al-Kindi as the first Islamic scholar to realize that music has therapeutic value when he tried to treat a paralyzed child by using music. Then it was continued by a group of philosophers from Basrah known as Ikhwan al-Safa', al-Farabi and Ibn Sina. With authority possessed by medieval Islamic scholars, the doctrine has been improved and reorganized systematically and in accordance with Islamic principles and paradigms, that is, the rejection of elements of superstition and deification such as the cause of disease caused by evil spirits and healing powers belong to god. Similarly, al-Farabi and Ibn Sina made the determination of the time of therapy based on the times of prayer, whether it is obligatory prayer or circumcision.

Shehadi (1995), al-Kindi, for example is considered to be the foremost Islamic scholar who wrote about music in the context of philosophy (al-musiqa). He also explored the philosophy of music therapy thoroughly in work entitled *al-Risalah fi Ajza 'Khabariyyah fi al-Musiqa*. While al-Farabi's work which has a large number in the science of music, namely *Kitab al-musiqa al-Kabir* has been considered by the public as the most important musical work on music theory in the Middle Ages (Bakar, 1992). Farmer (1997), a medieval Islamic scholar such as al-Kindi (d.873M), considered this principle of element and humor very important because it provides a useful formula to produce a good and effective compound drug. Likewise, he is of the view that proper musical composition is capable of being a remedy to the humor imbalance in the human body. In addition, the four types of oud/gambus ropes have closely related elements and humor. There are various methods of music application in healing with music. According to Gorini (2007), the main method is to use musical instruments. Nasution (1983) and Gorini (2007), the main musical instrument that is often used and the most important instrument among the Arabs is the 'King of Instruments' in Islamic civilization, namely Ud (lute/resembling gambus musical instrument) and Nay (bamboo flute). Among other musical instruments are Zither (stringed musical instrument), Tambourine, Gong and many more. Ud and Nay are well known and often used in music therapy.

Islamic scholar Al-Farabi produced about one hundred and sixty works. Eight of his total books have explored music, letter strength and sound. In fact, it also gives a detailed description of musical instruments, such as harp (gambus) ('ud), pandore (buronbur), ute pipe or bamboo (mizmar), oboe (sornay), rebec (rababa), lyre (i). 'zafa) and harp (Şanj), and performance (Farmer, 1965). In the era of Islamic civilization, hospitals have used musical instruments as a medium of music therapy. According to Gorini (2007), Erdal & Erbas (2013) and Benek, Sakar, Hakan, Bayram, Recep (2015), such hospitals were developed in the Abbasids, Zengids, Ayyubids, Mamluks, Seljuk-Anatolia and Ottomans. Among the Abbasid hospitals are al-Adudi Hospital and al-Mansur Hospital. BimaristanNur al-Dinwas was developed in the Zengid era. The Ayyubid period developed al-Qaymari Bimaristan. These are some of the workplaces for music therapists: psychiatric and medical hospitals, rehabilitation facilities, outpatient clinics, daycare centers, special schools, agencies serving people with developmental disabilities, Community Mental Health Care Centers, drug and alcohol programs, correctional facilities, nursing homes, senior centers, hospital programs (Malaysian Society for Music in Medicine, 2021).

Gambus seen as classical Ud Arabic can be referred to as Hadhramaut gambus, sometimes as Arabic gambus or Ud. Another form of musical instrument that looks similar to qanbus Yemen (sometimes called qabuas, turbine, or a tent in Yemen) is called a Gambus Malay (Hilarian, 2005). A description of the arrival of the French lute Ocean has been offered by Sachs (1940), Kunst (1934), Picken (1975) and Mohd Anis (1993), they are displayed in terms of the spread of Islam. Gambus is believed to originate from an Arabic musical instrument called Oud/Ud (Raja Mohd Yusof, 2018). Gambus today is associated with Malaysia's "national musical instrument". While it may not come from the Malay language, gambus can now be considered as part of the Malay world. Gambus is also used as a medium for the spread of Islam in Malaysia. Various designs of gambus have been processed by gambus makers enabling various types of gambus in Malaysia. In fact, many gambus activists have gained recognition from the palace and the government. The gambus performance received support from various parties, including the palace council, the government and the people's cultural council.

The purpose of this study was to identify the use of gambus. However, there are questions that exist for this study that is:

- a. Does the philosophical theory of Islamic therapy exist? This is because, there are Islamic philosophies namely al-Kindi, Ikhwan al-Safa, al-Farabi and Ibn Sina active in music therapy.
- b. Is there a gambus use in therapy either in Malay or contradictory support? This is because, there is a use of gambus music in local performances.
- c. Is this gambus music for entertainment or therapeutic purposes only. If there is what? This is because, in Malaysia, gambus music is used as a symbol of Islam.

This study needs to be done to determine the extent of the use of gambus in music therapy in Malaysia as a result of the development of Islamic civilization. This is because, the gambus musical instrument comes from the Arabs who have made the gambus musical instrument as a music therapy in ancient times. In fact, the gambus musical instrument has been able to be used as a musical instrument for the treatment of therapeutic music in hospitals in Islamic civilization.

PROBLEM STATEMENT & OBJECTIVES

Malaysia is an Islamic country that should be thought to logically get exposure from knowledge about the benefits of music through musical instruments from the Arab land. Currently, most of the musical instruments used in Malaysian music therapy are Western. According to Suhartini (2011), in the future, MSMM would like to explore the use of traditional musical instruments such as gamelan and gongs for clinical settings. Musical instruments Ud or Oud comes from Arab land known in Malaysia as gambus migrated to the Malay equivalent of Islamization in the 15th century to the locals in the waters of the Persian Arab traders. The Oud or Ud musical instrument known as gambus in Malaysia has developed a lot and become a local traditional instrument. There are many Islamic scholars who use musical instruments for the purpose of therapeutic music. Therefore, research should be done to detect the influence of the science or philosophy of Islam that is applied in Malaysia with Islamic traders as well as the development of musical instruments Arabic to Malay land.

However, there is no extensive research in therapeutic music using gambus musical instruments in Malaysia. According to Bernama (2012), gambus rhythm has been widely used in therapy in the Western and Arab world since the beginning but not in Malaysia. The gambus musical instrument is effective in healing. The melodies from this musical instrument are not only entertaining but also healing the body and mind. Still, many are in the dark because of the healing element of the captivating gambus rhythm. The healing properties of gambus music can be traced back to the 9th century. According to the head of the National Conservatory of Art's (NCA) Prof Emeritus Datuk Dr. Mohamed Ghouse Nassuruddin, the use of gambus in healing is nothing new. The rhythm of gambus provides beneficial therapeutic effects for the body and mind. "Traditional music that uses instruments such as gambus can help release internal energy that aids in the treatment of depression, pain management and healing of other psychological problems and has sometimes proven to be very effective. only a small number conducts therapeutic music research; in fact, in Malaysia, the selection of gambus musical

instruments is not very widespread, although these musical instruments are prominent in therapy in Arabia and the West. In addition, according to Yin, et al. (2014), there should be more research studies conducted locally, especially those designed to objectively provide evidence of a positive level of positive outcomes to support integrating music therapy into the current health care system. This is because local music therapists can turn their daily practice into research to achieve these long-term goals. Therefore, it is necessary to carry out the detection and study of the local musical instrument, i.e. gambus, which has many advantages in therapeutic music as it is said to be the same musical instrument as Oud Arab, which has a good effect in therapeutic.

Although music therapy in Malaysia is still a new, it is hoped that MSMM will also play a big role in conducting local training programs for professional development as well as organizing professional practice in music therapy and music medicine in the near future. According to Yin, et al. (2014), the first person to practice music therapy in Malaysia was Shoba Ramanathan in 1995, who started as a freelance music therapist working with those with autism spectrum disruption in the Klang Valley, where the country's capital is located. In addition, there is no awareness of music therapy and lack of knowledge about the benefits of health care through music therapy. There are various methods done through the publicity of the work of local music therapists in many newspaper articles, individual websites and promotional posts on social media to provide information to the community. In addition, Assistant Professor James Yeow at UCSI University's Faculty of Social Sciences & Liberal Arts also gave public talks at their School of Music and other organizations including the Malaysian Philosophy Orchestra, JobStreet.com Malaysia and the Malaysian Institute of Management on music therapy to the community (Yin, et al., 2014). In fact, Malaysian music therapists also want to take introductory courses in Music Therapy available at various institutions of higher learning such as those offered abroad that are more advanced in the field of music therapy (Ng, 2021).

Accordingly, local therapists mostly learn from Western countries resulting in a lack of knowledge of local musical instruments even though it is generally known that Oud eastern musical instruments are similar to local gambus. Therefore, the lack of research and information on the benefits of gambus music for therapeutic purposes should be worked on to help local therapist musicians to treat patients using local musical instruments, namely gambus.

The objectives of this study are as follows:

- a. To study the philosophical theory of Islamic therapy.
- b. To identify the support or contradiction of the use of gambus in therapy.

LITERATURE REVIEW

Music Therapy of Islamic Civilization

The doctrine of medieval Islamic music therapy is rooted in the ethos doctrine of Greek civilization. It is derived from excavations on works of Greek civilization that have been translated into Arabic. They not only translate but also make comments and improvements to produce original works. A deep understanding of the philosophy of music therapy has had a great impact on the development of music therapy (Abdullah, Sidik @ Mat Sidek & Kamaruzaman 2019; Abdullah, Sidik @Mat Sidek, Kamaruzaman & Abdullah, 2020; Mohd Sufie & Sidik @ Mat Sidek, 2016).

There are similarities from Islamic philosophy when there is a point of similarity in the matter of increasing moral and spiritual values for the well-being of human life, whether physical or spiritual. The philosophy of music therapy aims to create emotional, spiritual and mental stability in order to be harmonized with attitudes, behaviours and actions. Music therapy tries to influence listeners so that they can form a positive value system in all aspects of life that include physical, spiritual, emotional and intellectual. A person's physical health is closely linked to spiritual health, emotional stability and sanity of thought. Each melody composed is more for a therapeutic purpose than mere ear candy. In fact, each melody composition should also be appropriate to certain times so that the therapeutic effect becomes more optimal (Sidik@Mat Sidek, et al., 2021).

Music should be considered as a medium of Islamic psychotherapy treatment given its purpose and goals for the well-being of human life, whether from the physical, mental, emotional or spiritual

aspects. Since Islam is al-Din for the well-being and happiness of universal human life, then music therapy becomes one of the mechanisms to achieve that goal. Thus the mission and vision of the struggle of our great Prophet Muhammad S.A.W who carried the torch of Islam as a religion of mercy for all the worlds (rahmatan li al-alamin) can be realized (Sidik@Mat Sidek, et al., 2021).

The epistemology of music, as understood by the scholars of Islamic civilization, focuses on the scientific aspect as opposed to just the mere entertainment media. While the philosophy of music is closely related to the moral and ethical aspects of human beings. This means that music is seen as effective as a motivator to work hard, the patriotic spirit of soldiers on the battlefield, evoke love and longing for the Divine, reconcile conflicts, stimulate interest in doing beneficial activities and most importantly, as a tool of physical and mental therapy and emotions. Therefore, it is not surprising that music therapy is applied intensively and also extensively in the medieval hospitals of Islamic civilization as an Islamic psychotherapy treatment (Sidik@Mat Sidek, et al., 2021).

The medieval Islamic scholars al-Kindi, Ikhwan al-Safa, al-Farabi and Ibn Sina have been developing the epistemology of music therapy for a long time. Overall, their debate on the epistemology of music therapy is not done specifically and specifically in their masterpieces, yet it can be understood based on scrutiny to various sources. The science of music therapy was born from an epistemological study based on scientific and scientific facts across various disciplines, including physics, metaphysics, arithmetic and biology. Their philosophy of music therapy, on the other hand, does not only contain aesthetic elements but instead encompasses moral principles and spiritual values. This means that an understanding of the philosophy of music therapy has revealed the reality of music as a therapeutic agent aimed at ensuring the happiness of human life. The noble values resulting from the application of music therapy are seen to meet the characteristics found in the teachings of Islam, namely the emphasis on moral perfection and noble personality (Sidik@Mat Sidek, et al., 2021). However, there are differences between scholars such as al-Kindi, Ikhwan al-Safa, al-Farabi and Ibn Sina in table 1.

Table 1. Differences in Music Therapy from the Perspective of Muslim Scholars

Subject	Islamic philosophy			
	Al-Kindi	Ikhwan Al-Safa	Al-Farabi	Ibn Sina
Definition of music	Intermediate Science (al-ilm al-awsat). Its position is in line with the sciences of arithmetic, geometry and astronomy and is the link between the physical world and the metaphysical world (Yusof, 1962).	Abd Allah (1887), al-musiqā means singing. Al-musiqā results from the vibration of sound, then the sound is arranged according to certain patterns to form various types of tones. Next, the tone will be composed systematically so that it becomes a beautiful melody and pleasant to hear.	al-musiqā means al-alhan (melody) and it specifically refers to the singing voice (vocals). While in general it means any tone even if not accompanied by any pronunciation or vowels. Melody in al-Farabi's view, is an inclusion of a particular group of tones arranged in an orderly fashion so as to produce a melodic set of melodies (Shehadi, 1995).	The discipline of mathematics that talks about tone (al-nagham) from the aspect of consonant (al-muttafiq) and dissonant (al-mutanafir) as well as pause to know the form of composition of a melody (al-Danawi, 1999). In his view, music as a science to recognize the types of tones, methods of composing melodies and how to play musical instruments (Farrukh, 1970). Music not only looks in the dimension of melodic composition alone but also discusses music in the context of moral and ethical values (Farmer (1997).
The field of music	Its existence as an intermediary that connects between 'inferior science'	The sound or sound is the origin of the	Shehadi (1995), al-Farabi is in line with the principle held by Aristotle and	Music is founded on the disciplines of

	<p>(natural science) and ‘superior science’ (supernatural science/metaphysics). It is said that the ‘supernatural science’ can influence the natural sciences. Such science certainly has the principle of affinity (mushakalah). All of them are grouped into four types of elements, namely earth, water, fire and air, including astronomical elements (Yusof 1962; Shehadi, 1995). Ibn Hindu (2010), the position of astronomy as a branch of mathematics and its many benefits in medicine.</p> <p>Kindi associates music with astronomy, astrology, meteorology, metaphysics and cosmology through the four strings of al-ud (a gambus-like stringed musical instrument); moreover, its semi-spherical physical form resembles the semi-spherical celestial objects (Sidik@Mat Sidek, et al., 2021).</p>	<p>formation of rhythm and melody. His analysis of sound proves to exist in the field of physics ('Abd Allah, 1887). The approach on voice, Ikhwan al-Safa is more focused on the physical dimension than on the biological dimension (Sidik@Mat Sidek, et al., 2021).</p>	<p>Aristoxenus (students of Aristotle), which is the rejection of Pythagoras's doctrine of celestial music. Instead, it is more focused on the phenomenon of music itself without being associated with any kind of science such as geometry, astronomy and arithmetic.</p>	<p>mathematics as well as the natural sciences. (Yusuf, 1956; Ibn Abi Usaybiah 1965). Ibn Sina's discussion of voice is more focused on the biological dimension than on the physical dimension. Biologically, the voice is used as a tool for the survival of animal species through the interaction between the male and the female. Among these voices, only the voice of a bird is considered to have a musical elements such as pitching (placement of a sound and music), while other voices are the opposite. Nevertheless, the human voice can be composed into a melodic and rhythmic and harmonious voice. In fact, the human voice is also seen as a social medium among the human community</p>
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				for the purpose of communication and sharing feelings in various aspects of life. Shiloah (1995), Ibn Sina not only rejects any connection between music with astrology and cosmology.
Epistemology music	<p>Music has a very remarkable therapeutic effect (Sidik@Mat Sidek, et al., 2021).</p> <p>al-Hulwi (1974), al-Kindi describes music as not only entertainment (tatrib wa tanghim), but it is also a medium of therapy (ilajiyah) and nutrition (ghidha'iyah) for the body as well as a source of happiness of human life across borders time and place.</p>	<p>Music as a tool to educate the soul, cultivate noble morals as well as high moral values and also a therapeutic agent. 'Abd Allah (1887), music can provide physical strength for individuals who often do heavy and tiring work. It can also raise the spirit of courage on the battlefield, reconcile fights, trigger feelings of joy, sadness and drowsiness, used in places of worship such as reciting the</p>	<p>Shehadi (1995), in line with the doctrine held by Aristotle and Aristoxenus (students of Aristotle) which is the rejection of the doctrine of Pythagoras' celestial music.</p> <p>al-Kholy (1984), Aristotle's doctrine of music is logical and analytical, which is to lay the foundation of the art of music in a rational and imaginative platform (superstition). This means that this musical entity starts from natural human instinct (fitrah ghariziyah) itself to produce rational artistic elements. Guided by these natural instincts, humans gain imagination and strength to create a harmonious melody. This means every melodic composition performed has nothing to do with the doctrine of celestial music.</p> <p>According to Farmer (1997), there are two reasons why Pythagoras' doctrine of</p>	<p>Music leads to the scope of sound or sound (al-sawt). al-Danawi (1999), the sound or sound produced depends on two conditions, namely al-Hikayah (compatibility with human emotions) is sometimes pleasant to hear and sometimes otherwise al-ta'lif (type of composition either harmonious or discordant) due to the intensity and the quality of the voice. Both conditions will be felt through the power of intuition (the power or ability to understand</p>

		<p>holy verses of the Qur'an during prayers, praying and praying while crying.</p>	<p>celestial music was rejected; 1) rejected as a result of a study done on the work of Aristotle, namely <i>De caelo</i>. 2) rejected because of al-Farabi's own views on sound theory.</p>	<p>(know, feel) something without thinking or making conscious judgments, intuition) that exists in humans and animals. The voice of a human or an animal (other than the voice of a bird) cannot be considered music because there are no musical elements unless it is composed melodically and based on an orderly system such as poetry. In addition, the composition is compatible with the quality of human temperament, so at that time, the voice will definitely touch the feelings. al-Danawi (1999), Ibn Sina rejected the amalgamation of all branches of mathematics, namely arithmetic, music, astronomy and geometry in order to</p>
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				understand the philosophy of music.
Doctrine	<p>Al-Kindi and the Ikhwan al-Safa were more inclined to the neo-Pythagorean school of thought. They adhere to the mystical explanation of the doctrine of the musical harmony of celestial objects (Joseph, 1962). This doctrine arose as a result of the mystical experience of Pythagoras, which was later developed by his followers (Pythagoreans) to form an idea that saw music in a new dimension that is as a therapeutic agent (Farmer, 1997). According to this idea, the composition of a musical melody should match the harmony of heavenly music; then it can have a therapeutic effect on the listener, which refers to the extent to which the melody composition is able to change human temperament (inner nature that affects one's behavior). If the composition of the music has a positive effect on human temperament, then it is considered to have equaled the harmony of celestial music. This doctrine has been the basis for the formation of an idea of music therapy that emphasizes the principle of universal harmony encompassing the heavenly realm as well as the human realm (al-Danawi, 1999).</p>		<p>Al-Farabi and Ibn Sina are more inclined to Aristotle's school of thought. They tend to explain the naturalistic as well as the logical thinking that music is creativity that results from human natural instincts. Through this doctrine the physicians believe that the elements of humor namely blood, yellow bile, black bile and mucus represent the four elements of nature namely earth, water, fire and air. Each element of humor and nature has its own characteristics, namely hot, cold, dry and humid. Typically, each of these elements will produce paired properties such as fire or yellow bile being hot and dry, soil or black bile being cold and dry. Water or mucus is cold and moist. While the air or blood is hot and humid. The quality balance of these humor elements not only determines the level of human health, but also determines their temperament situation such as optimistic, irritable, depressed and calm (Sidik@Mat Sidek, et al., 2021).</p>	
Type of music/melody	<p>There are three types of melodic compositions of one's mood, namely al-basti (extrovert/cheerfulness), al-qabdi (introvert/sadness) and al-mutadil (moderate/calmness) (al-Kholy, 1984; Farmer, 1997).</p> <p>al-Kholy (1984) and Farmer (1997), slow and heavy rhythms are</p>	<p>Sidik@Mat Sidek, et al. (2021), musical melody is not only formed from instruments alone but also derived from human voices, animals and also nature such as the sound of water flow.</p>	<p>al-Farabi (t.th.), if all the categories of melody are combined together, it will produce a better and more perfect melody so as to have a very effective effect on the soul of the listener. The categories according to al-Farabi are;</p> <ol style="list-style-type: none"> 1. al-mulidhdhah which is a melody that gives pleasure and peace of mind. 2. al-mukhayyallah which is a melody 	<p>Ibn Sina strongly believed in the existence of a close relationship between musical and medical entities. This fact is proven that the melody of music can affect the pattern of a person's pulse, and it is the main</p>

	<p>appropriate for someone who is suffering from grief or experiencing symptoms of melancholy. While the fast and light rhythm is suitable for the atmosphere of joy and happiness.</p> <p>According to Yusuf (1962) and Farmer (1997), the principle of element and humor is very important because it provides a useful formula to produce a good and effective compound drug and the right musical composition can be a remedy to the imbalance of humor in the human body. This is because every element of humor and have a close affinity with the four types of string oud. Based on the reports of al-Hulwi (1974) and Farmer (1997), each rhythm and time often used in therapy sessions also has to do with four types of al-ud ropes and four types of humor;</p> <p>1) String al-zir (c) i.e. fire and yellow bile because it is the most delicate and the sound is relatively loud. (triggers joy, glory, victory, perseverance, courage and so on) in accordance with al-makhuri. Al-makhuri is a rhythm that can stimulate spiritual strength</p>	<p>the thought of the Ikhwan al-Safa has a wide scope encompassing the entire component of the universe, whether animate or inanimate beings, as long as it has rhythm and melody. al-Ghazali (2011), Ikhwan al-Safa explains each melodious tone through the melodic recitation is intended to soften the heart, produce a feeling of humility, devotion, submission and obedience to all the commands of Allah s.w.t and abandon all His prohibitions, it can also evoke feelings of remorse and desire to repent of all sins. Music is also used in hospitals as therapy, as well as a medium of education for</p>	<p>that forms an imagination in thought.</p> <p>3. al-infialiyah which is a melody that affects the emotions and behavior of humans and animals.</p> <p>From the point of view of melodic composition, al-Farabi (t.th.) explains, it can be produced in two ways;</p> <p>1. Through human voices or vowels. It includes various types such as al-ghina '(singing), al-niyahah (lamentation), qasidah and recitation of the Qur'an and also al-huda' (camel rider's singing).</p> <p>2. Through musical instruments.</p> <p>In the view of al-Farabi (t.th.), beautiful melody is a natural need of all beings, whether human or animal. For example, music or songs played while working can reduce fatigue and at the same time arouse the spirit to work harder. Similarly, animals such as camels will walk faster after hearing al-huda's song.</p> <p>In the context of al-nagham, al-Farabi (t.th.) is of the view that it should match human emotions and feelings such as tone to cultivate feelings of love, stimulate physical strength, provoke sadness, evoke fear, evoke pleasure and so on. The reaction from these tones occurs after an imagination in the mind</p>	<p>indicator to identify the level of health of a person. According to Ibn Sina, a harmonious composition of the voice is able to eliminate feelings of sadness and relieve any pain. Accordingly, the compatibility of tone with human natural habits should be given due emphasis to ensure the effectiveness of music in treating patients. Each type of tone has a different effect on the listener's soul; for example, a low tone can give peace of mind, reconcile any disputes and create feelings of sympathy. While a high and fast tone can stimulate enthusiasm and courage (al-Danawi, 1999).</p>
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	<p>(midday). Its therapeutic effect is to strengthen the yellow bile fluid and move it, soothe the balgham fluid and eliminate it.</p> <p>2) String al-mathna (G), which is equivalent to the elements of blood and air. (triggers joy, cheerfulness, generosity, glory, compassion, tenderness and the like) is in accordance with the rhythm of thaqil al-awwal and al-thani. Thaql al-awwal and thaql al-thani are rhythms that can trigger an attitude of dignity, generosity and openness (the beginning of the day). It can strengthen the blood and move it, soothe the black bile fluid and remove it.</p> <p>3) String al-mathlath/al-mithlath (D), which is similar to the elements of water and balgham. (triggers grief, disgust and the like) in accordance with thaql al-mumtad. Thaql al-mumtad is the rhythm that produces gloomy (bedtime). It can strengthen the balgham and move it, soothe the yellow bile fluid as well as remove it.</p> <p>4) String al-bam (D), which is equivalent to the elements of soil and black bile (triggers joy,</p>	<p>children as well as a means of communication between humans and animals.</p>	<p>of the listener is formed so that it can touch their hearts and feelings. In fact these tones, according to al-Farabi (t.th.), have no specific name. It is only known based on the form of its influence on one's emotions.</p> <p>al-Farabi (t.th.), all tones will produce a perfect melody, namely the melody of al-maqwiyyah (self-strength), al-mulayyinah (self-weakness) and al-muaddilah or al-istiqrariyyah (middle between al-maqwiyyah and al-mulayyinah). There are three types of tones that can affect a listener's emotions;</p> <ol style="list-style-type: none"> 1. Tones that evoke the strength of identity (quwwah al-nafs) such as the spirit of resistance (al-adawah), anger (al-ghadab), firmness (al-tahawwur) and so on. 2. Tones that weaken the identity such as fear (al-khawf), pity (al-rahmah), sadness (al-jaza) and so on. 3. The middle tone (al-tawassut) between strengths and weaknesses. <p>Benek, Sakar, Bayram & Gumustekin (2015), al-Farabi set some maqam-maqam, and its function on human emotions and each melody has its own function in giving effect to patients, and</p>	
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	<p>tolerance, love and the like) in accordance with al-hazaj, al-ramal and al-khafif. al-hazaj, al-ramal and al-khafif are rhythms that can trigger silence, joy and merriment (the time of the end of the day). It can strengthen the black bile fluid and move it, calm the blood and eliminate it.</p>		<p>the use of each melody must also follow certain times namely: Rast- stimulates feelings of joy and peace; Rahawi- frees the soul; Kujak- makes one sad; Buzurk- causes one to feel afraid; Isfahan- feel free and safe; Nawa- gives a feeling of comfort and fun; Ushshaq- makes one laugh; Zankulah- makes a person drowsy; Reverse-gives strength to someone; Husayni- gave solace; Hijaz-gives birth to feelings of inferiority.</p>	
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The use of Oud musical instruments of Islamic civilization

The main musical instrument that is often used and the most important instrument among the Arabs is the 'King of Instruments' in Islamic civilization, namely Ud (lute/resembling a gambus musical instrument (Harun Nasution, 1983). Ud (Lute) is famous and often used in music therapy. -moreover, it is made symbolic. Ud represents the four elements of fire, water, air and earth (Gorini, 2007). In this regard, explains Farmer (1997), a medieval Islamic scholar such as al-Kindi (d.873M) musical instrument oud string type (a type of musical instrument is quoted, in the Malay community it is known as the lute) elements and humor has close ties with the four-string oud. he considers the principle elements and humor is very important because it provides a formulation useful for producing drugs a good and effective compound drug. Likewise, he is of the view that proper musical composition can be a remedy to the imbalance of humor in the human body.

The establishment of the hospital was complemented by the use of musical instruments in music therapy. According to Gorini (2007), Erdal & Erbas (2013) and Benek, Sakar, Hakan, Bayram, Recep (2015), such hospitals were developed in the Abbasids, Zengids, Ayyubids, Mamluks, Seljuk-Anatolia and Ottomans. Among the Abbasid hospitals are al-Adudi Hospital and al-Mansur Hospital. Bimaristan Nur al-Din was developed in the Zengid era. The Ayyubid period developed al-Qaymari Bimaristan. Taking the example of al-Mansuri hospital, we find that music therapy is applied through various methods including the use of instruments such as Oud and also natural sounds such as whirlpool and human voices such as reciting adhan, reciting Quranic verses and singing. The results of content analysis performed on various scientific sources in the 19 th, 20 th and 21 th centuries found that there was tangible evidence in terms of application music therapy in al-Mansuri hospital. That is applied using sounds from toys such as oud and the sounds of nature. Information from D'Avenns (1877), shows that the application of music therapy in this hospital uses instruments, natural sounds and human voices. His study showed that a group of musicians were paid to entertain patients on a daily basis (distracting them from the pain they were experiencing), including those who were undergoing a recovery session through singing and listening to music.

Edirne Sultan Bayezid II Darussifas Hospital, was completed in 893H / 1488M. The hospital offers treatment services for mental patients as well as eye patients. However, music therapy treatment is applied specifically for mental patients (Ihsanoglu, 2002). According to Sengul (2015), music therapy in this hospital is not only through the sound of instruments alone, but also the sound of water flowing from the fountain pool also produces therapeutic elements. The combination of the sound of the instrument and the sound of the water can further increase the relief of the patients. The music therapy treatment service at this hospital is considered the highest in history because it is implemented more systematically through music concert performances three times a week by a group of musicians consisting of ten members, three of whom are singers and the rest are players of various musical instruments. While the musical instruments that are often used are reed-flute type flute, dulcimer, hap, kemence, pan-pipe type flute and oud. Through these instruments, various types of maqam are played such as neva / nawa, rast, dugah / dukah, seghah / sikah, cargah / jaharkah, suzinak, zankulah and busalik.

Music therapy activities in Malaysia

i) Music therapy organization

The music therapy organization in Malaysia is the Malaysian Society for Music in Medicine (MSMM) which is located at Selangor, Malaysia. Ministry of Health (MOH) Division of Traditional and Complementary Medicine (T & CMD) Standing Committee has approved and recognized Music Medicine (Music therapy, Therapeutic music / clinical training, voice therapy, voice / music healing) as a complementary method. MSMM is officially accepted as a full member of the Complementary Federation and Natural Medicine Association, Malaysia (FCNMAM) effective from 2 July 2013 onwards. The practice of Music Medicine in Malaysia will be bound by the T&CM Act gazetted in February 2013. Since then, MSMM has delivered several talks on music medicine in various health and academic fields of higher education institutions as well as public and scholarly seminars at local and international conferences (Yin, Chong, Foo, Lai, Yeow, Ming, Law, & Stanslas, 2014). MSMM is a professional body recognized under FCNMAM, which is the only umbrella body for complementary

therapy appointed by the Malaysian Ministry of Health T & CMD (Federation of Complementary and Natural Medical Associations, Malaysia, 2021). There is also another music therapy organization, the Malaysian Music Therapy Association, which is located at the Music therapy department, Absolute Music Performing Arts Center Sdn Bhd, at Selangor, Malaysia but not so prominent compared to MSMM.

Malaysian Society for Music in Medicine (2021), the job of a music therapist is to assess emotional well-being, physical health, social function, communication abilities, and cognitive skills through musical response; design music sessions for individuals and groups based on client needs using musical improvisation, listening to receptive music, writing songs, discussing lyrics, music and imagery, performance music, and learning through music; participate in interdisciplinary treatment planning, ongoing assessment, and follow-up. According to Yin, et al. (2014), there have been five music therapists providing services in Malaysia since about two decades ago. They are all Western Trained: United States, United Kingdom and Australia. Techniques used in session local music therapy encompass a variety of methods and frameworks, including lyric analysis, lyric substitution, improvisation, toning, imagery and guided music, music psychotherapy, resource-oriented music therapy, and cognitive-behavioural methods.

Music therapy in Malaysia begins in private practice, mostly in the field of pediatrics, serving children with special needs, especially children with autism, cerebral palsy, Down Syndrome, and Attention Deficit Hyperactivity Disorder (ADHD). Currently, music therapy is still in its infancy stage in Malaysia and facing many challenges for its establishment as primary therapy. One is that it does not apply receive any subsidy from the government as compensation received for complementary therapy that is more stable, that is the order of postpartum Malay, acupuncture and herbal therapy practiced in the treatment of oncology are offered in some hospitals integrated in the whole country, by that music therapy has not yet become part of formal formalities in public schools or hospitals. This explains why most therapists travel to home clients, work with non-governmental organizations (NGOs) and have part-time arrangements with private centers instead of being under full-time employment in a medical setting. Sometimes, some of them do stress management and relaxation workshops for corporate clients and also for charities, while some also work as educators at the tertiary level. Malaysian music therapists also hope to achieve introductory Music Therapy courses provided at various institutions of higher learning, such as those offered at Nanyang Academy of Fine Arts, National Institute of Education and Lasalle College of Arts (Ng, 2021). According to Yin, et al. (2014), the first person to practice music therapy in Malaysia was Shoba Ramanathan in 1995, who started as a freelance music therapist working with those with autism spectrum disruption in the Klang Valley, where the country's capital is located.

Advocacy, according to Yin, et al. (2014), has been critical in boosting community awareness. While not all healthcare practitioners are aware of music therapy, knowledge has grown quickly in recent years as a result of numerous newspaper articles, individual websites, and promotional posts on social media about the work of local music therapists. As a result, Malaysian music therapists are increasingly engaged by specific schools, indicating a growing interest in music therapy for children with special needs. By continuously increasing awareness, a number of Malaysian music therapists believe they are turning a blind eye and should occasionally decline potential clients due to the country's scarcity of music therapists. At the moment, the majority of musical instruments utilized in Malaysian music therapy are Western in origin. In the future, we hope to investigate the therapeutic application of traditional musical instruments such as the gamelan and gong (Grad, 2002).

ii) The challenge

According to Yin, et al. (2014), the country's major faith religions, Islam, Buddhism, Hinduism, and Christianity, all include music to improve their members' spirituality. The task for Malaysian practitioners is thus not just to be fluent in several languages but also to comprehend distinct cultural and religious traditions, therefore incorporating aspects from diverse ethnic groups into musical interventions. Another difficulty music therapists in Malaysia have is communicating with and educating parents of nervous children with special needs in a highly academic community-based learning and attention environment. While the most knowledgeable health care professionals are generally receptive, the primary issue over the years has been gaining official recognition, which has

yielded fruit in recent years through the work of MSMM and FCNMAM. Without a sure, additional research should be performed locally, particularly those that objectively demonstrate a high degree of good results to promote music therapy's incorporation into the present health care system. This adds another layer of difficulty for local music therapists who wish to transform their everyday practice into research in order to accomplish this long-term aim.

iii) Research

Apart from enhancing psychosocial, emotional, and spiritual well-being, music has been shown to have biological benefits ranging from symptomatic relief and decreased drug dependence, particularly in the management of pain, to regulating stress hormones, improving motor and cognitive function, and immunity (Khalifa, Bella, Roy, Peretz & Lupien, 2003). Recognizing the positive benefits of music on the aforementioned conditions, the MSMM research subcommittee is investigating the feasibility of performing a comparable study in the Malaysian context. To begin, we have placed a premium on examining the effects of music treatments on pain and anxiety in orthopedic patients undergoing perioperative procedures (Yin, et al., 2014).

In addition, MSMM is also of remarkable interest to study such effects in terminal cancer patients who are usually on opioid analgesics such as morphine to reduce the unusual pain experienced at this stage of the disease. They are particularly interested in combining analgesics and the use of various music systems, as there is ample evidence to suggest that drug doses can be significantly reduced when music-based interventions are incorporated into pain management (Ovayalu, Ucan, Pehlivan, Buyukhatipoglu, Savas, Gulsen, 2006; Chlan, Weinert, Heiderscheit Tracy, Skaar, Guttormson, Savik, 2013). Therapeutically this will mark a new achievement because low doses of analgesics will produce fewer side effects. In addition, they undertook efforts in studying the effects of music interventions in reducing perioperative pain and anxiety, including analgesic use and studied the effects of music in chronic pain management of cancer patients under palliative treatment (Yin, et al., 2014).

The arrival of gambus

Gambus is believed to have originated from an Arabic musical instrument called Oud/Ud, which means wood; twigs or stalks easily pliable; or also referred to as a piece of wood or a gambus instrument called the name of the idea of Malaya (Malaysia, Brunei, Indonesia, and Singapore) (Raja Mohd Yusof, 2018). In the Sassanid era, the Persians together with the Arab trade in Malay Ocean as early as the 6th century, allows all kinds of artifacts discovered music. Meanwhile, Hilarian opinion that due to the trade relations between Indonesia and the Arab world that gambus can be reached in the Malay world as early as the 8th or the 9th, but there is no conclusive evidence to support this (Search 2005). In the 15th century, a cultural exchange (dance and music) have occurred between traders of the country east of the Malay Peninsula, especially in the southern part of Peninsular Malaysia as well as making art psalteries remain in the Malay culture-Arab in Malaysia to date (Mohd Yusof, 2020). Member Ethnomusicology, Anis Nor, however, associate the arrival of gambus instruments to the Arabs during the Islamization of Malacca and the significance of the French coast in the 15th century (Mohd Anis, 1993). Sachs (1940), mentions that the Persians could take up in the Malay Archipelago through migration and conquest of Islam. Artifacts music may have been used extensively by the Persian and Arab traders centered around the Malay trading port. Most likely after the Islamization of Malacca in the 15th century, gambus more fully incorporated into the region, especially after the other Ocean Malay professing Islam in the 16th century (Hilarian, 2018).

Malay Gambus

Gambus today is associated with Malaysia's "national instrument". While it may not come from the Malay language, gambus can now be considered as part of the Malay world. Ethnomusicologist Jocelyne Guilbault considers music and politics to be interrelated, where music is "not just "music," but also economic, social, gender, etc." (Dijk, 2014). According to M. Kinzer (2017), the status of the Malay language as a marker of gambus instruments promoted by the transnational Islamic expressive

trajectory. Gambus is a popular traditional musical instrument among Malaysians. Gambus is also a symbol of the identity of the Malays and Islam in Malaysia. Gambus Johor is Johor's heritage/cultural identity continues to be nurtured thus can stimulate the craft arts industry and tourism when Batu Pahat, Johor gets recognition when registered under the Geographical Indication (GI) of the Malaysian Intellectual Property Corporation (MyIPO) for the production of gambus musical instruments (M Kinzer, 2017; Mohmad Azaman, 2020).

Senior Lecturer of the School of Social Sciences, Universiti Malaysia Sabah (UMS), Saat Awang Damit said in Latifah's article (2015), Gambus Festival was first organized as an annual activity since September 2000 and in 2015, it was included in the state tourism calendar, thus appointed as tourism products. The majority of musicians interested in music of gambus instruments are the Malays, although there are a handful of other people interested in lute music. There are various differences when gambus musical instruments in Malaysia have been developed by local makers by having local characteristics that vary through various shapes, differing in terms of shape, size, number of strings, technical performance, construction and repertoire. In addition, there are two gambus transmission camps in Malaysia. Raja Zulkarnain bin Raja Mohd Yusof is a camp that separates Western music theory and aligns it with Middle Eastern music theory and repertoire. The second camp, which Pak Norihan Saif is concerned with the effect of camp music Melayu / receive 50% of Arab influence. The camp, which was represented by Pak Norihan, felt compelled to refer to Arab musical tradition as influential but do not always give their privileges to other preponderate in music wither. The camp is not too concerned with Arabic music and the maqam entirely but emphasizes melody and flowers wither. The camp does not want the modern way through Arab influence and elevates the old way through the traditional hereditary way, i.e. Western influence (M. Kinzer, 2017).

METHODOLOGY

This study focuses on the analysis of the sources of understanding of music therapy from Islamic civilization and the benefits of music using musical instruments such as gambus in Malaysia. This study uses qualitative methodology and literature review methods by analyzing various primary and secondary sources. This research uses a qualitative descriptive method that is data collection using library techniques, then the data is analyzed based on the problem formulation, after which describe the results of the analysis into the form of a written report. Data sources in the form of reference books related to music therapy and the use of gambus. Sources of research data used are reference books, reading materials, newspapers, journal articles related to the research. Resource collection is the process performed by researchers to collect sources, data, or historical traces. This research data is obtained through library sources that take data from various books, theses, encyclopedias, etc., that are related. Data analysis is to determine that the source reflects the historical reality and then associated with the use of gambus music in Malaysia. In the presentation of data, researchers are required to present with good language, which can be understood by others and are required to master the technique of writing a work scientific. Writing the results of this historical research provides a clear picture of the research process from the beginning to the conclusion or end.

ANALYSIS & RESULT

The main musical instrument that is often used and the most important instrument among the Arabs is the 'King of Instruments' in Islamic civilization, which is Ud (lute/resembling a gambus musical instrument (Nasution, 1983). Ud (Lute) is famous and often used in music therapy. More- moreover, serve as symbolic. Gambus is today associated with "national instrument". While it may not come from the Malay language, gambus can now be considered as part of the Malay world. There is an epistemology of music from Islamic philosophy. Shehadi (1995), the emergence of al-Kindi, Ikhwan al-Safa', al-Farabi and Ibn Sina. al-Kindi, for example is considered to be the foremost Islamic scholar who wrote about music in the context of philosophy (al-musiqā). The medieval Islamic scholars al-Kindi, Ikhwan al-Safa', al-Farabi and Ibn Sina have been developing the epistemology of music therapy

for a long time. Overall, their debate on the epistemology of music therapy is not done specifically and only specifically in their masterpieces, yet it can be understood based on scrutiny to various sources. The science of music therapy was born from an epistemological study based on scientific and scientific facts across various disciplines, including physics, metaphysics, arithmetic and biology.

Their philosophy of music therapy, on the other hand, does not only contain aesthetic elements, but instead encompasses moral principles and spiritual values. This means that an understanding of the philosophy of music therapy has revealed the reality of music as a therapeutic agent aimed at ensuring the happiness of human life. The noble values that result from the application of music therapy are seen to meet the characteristics found in the teachings of Islam, namely the emphasis on moral perfection and noble personality (Sidik@Mat Sidek, et al., 2021). However, there are similarities from Islamic philosophy when there is a point of similarity in the matter of increasing moral and spiritual values for the well-being of human life, whether physical or spiritual. The philosophy of music therapy aims to create emotional, spiritual and mental stability in order to be harmonized with attitudes, behaviors and actions. In addition, there is the use of gambus instruments in the therapeutic treatment of Malay in Malaysia. Senior Lecturer of the School of Social Sciences, Universiti Malaysia Sabah (UMS), Saat Awang Damit said in Latifah (2015), gambus was once associated with traditional medical practices in Sabah, especially around Bongawan in the 1960s. "The gambus that is played, is said to make the patient delusional with the melody of the musical instrument, who will then share the story of the illness he suffered. The practice eventually disappeared as the preaching of Islam grew in Sabah". This suggests there was a shamanistic belief in the traditional treatment of gambus in ancient times. However, after the spread of shamanistic Islamic beliefs on gambus diminished. However, scientifically Islamic philosophy recognizes gambus as a therapeutic medium. Researchers argue that, the lack of knowledge of the community around Bongawan at that time with scientific misinterpretation. After the spread of Islam, the Muslim community's perception of musical instruments as mere entertainment has reduced the use of gambus. Bernama (2012), the Department of NeuroScience, Universiti Sains Malaysia, has pioneered efforts to describe the nature of music therapy. The study was conducted using special children - those suffering from cerebral palsy and autism. This research aims to activate and distribute internal energy by expanding the functional reach of motor neurons and enhancing cognitive faculties, and stimulating a sense of achievement, especially self-achievement. About 30 special children (aged 17-12 years) from Penang Spastic Center were selected for this study using gambus and other traditional musical instruments such as gamelan and fiddle during therapy sessions.

The notes and frequencies produced from the rhythm run parallel to the frequency of brain waves and internal energy in humans. The end result is a physiological and emotional response that aids in the recovery process. Dr. Mohamed Ghouse, who is also the project supervisor, noted that during the four years of the trial, the children reacted positively with significant improvement. The Malaysian Music Therapy Association and the Malaysian Society for Music in Medicine (MSMM) also play a major role in conducting local training programs for professional development as well as organizing professional practice in music therapy and music medicine in the near future. Currently, music therapy is still in its infancy stage and faces many challenges for its establishment as primary therapy. In fact, music therapy has not yet become part of the formal formalities in public schools or hospitals in Malaysia. In addition, most of the musical instruments used in Malaysian music therapy are modern Western instruments (Yin, et al., 2014). They want to explore the use of traditional musical instruments in clinical settings (Grad, 2002). This indicates that the use of gambus wither in therapy but is still not used in Malaysia therapist, but therapists have applied the use of gambus musical instruments as they most often use the therapy. This shows that in Malaysia, there is the use of gambus music for treatment purposes, but it is still less pioneered compared to its use by the West and Arabs.

The function of gambus music is also used for therapeutic purposes to calm the soul. Hilarian (2006) and M. Kinzer (2017), gambus music plays an important role in the community and traditional music, including songs that serve Islam also become popular, especially with the emergence of Islamist groups (nasheed) who want to Raihan, Hajjaz, Rabbani, Brothers, Eve and Solehah. There are nasyid divine songs and gambus in Malaysia. In Malaysia, gambus songs are more towards the elements of Islam, da'wah and divinity; this is because the gambus musical instrument itself comes from the middle eastern countries and individuals who study gambus music also learn Arabic songs and songs- Malay songs that use the Shrines Arab (Attan, 2018). According to Joseph (2021) and Johar (2021), Bunkface vocalist, Sam real name Shamsul Annuar Mohd Baharom, 34, excited his intention to sing a song with

divine elements was finally achieved through collaboration with Inteam through a single titled Mencari Sinar. Before this, I used to pray to mention the names of Allah and Rasul in the Bunkface song, but it always didn't happen. The nasyid song Mencari Sinar also steals the difference when it brings elements of gambus music through the melody played by the famous gambus player, Fauziah Gambus. Through the new work, Sam hopes listeners can enjoy his different side as a singer. More importantly, he wants the message of the song to reach and touch the hearts of the listeners. According to Attan (2018), Gambus Nurulhilai Group was founded around the 1980s led by Attan bin Hassan or known as Ustaz Attan. In the small town of Rengit, he is famous as a teacher of qasidah songs, nasyid and gambus songs who loves to share knowledge with the local community. This is evident when there are several gambus players were born in the districts of Batu Pahat and Pontian as a result of his education. This shows that in Malaysia, there are songs that giving advice and tension through nasyid through gambus music as well as helpful lyrics penetrate into the human soul.

Next, gambus music is used for therapeutic purposes for spirituality. Function gambus solo and accompanying instrument used in performing music genres like Zapin Melayu, hamdolok, original, dance, host, nasyid group psaltery, qasidah, Samrah and ghazal (Hilaria, 2018; M. Kinzer, 2017; Attan, 2013). Outside the city, the lute usually accompanies weddings, circumcision, or Khatam Al-Quran, a recitation of the Quran which include celebrations that involve food and music, or other social events Melayu (M. Kinzer, 2017). According to Attan (2018), regular performances begin with songs of praise to Rasulullah S.A.W such as Ya-Rasulullah and Ya Nabi Salam Munalai. These songs will be sung by the lead singer of the gambus group who also plays gambus. In addition to songs of praise to Rasulullah S.A.W, other songs that are usually performed are songs to accompany the dance either zapin dance or Samrah. Attan (2018), before the song is played, the gambus player will first play 'taqsim'. Taqsim is the 'cadenza' of a song before an actual song is played and sung. Taqsim should be sung in the same tone or maqam as the song to be sung. In Nurulhilai's gambus group performance, usually, gambus players will play taqsim along with qasidah or referred to as Yadil. These These songs of praise will be celebrated en masse by members of the gambus group to further enliven the atmosphere. According to JAWI (2021), on 4 to 6 September 2015, the Al-Quran Recitation Council and Al-Quran Memorization Council Judges 2015 Workshop was held at the Bayview Hotel, Melaka. This workshop involved 26 participants consisting of JAWI/ JAKIM staff, Religious Primary School teachers and several tahfiz school teachers selected around the Federal Territory. Some of the participants are judges of Tilawah and Hafazan Al-Quran at various levels, while others are reciters and individuals who have the potential to be judges. The closing ceremony of the workshop was officiated by Y.Brs Tuan Haji Paimuzi bin Yahya, Director of JAWI besides a welcome speech by Ustaz Mohd Zaidi bin Ramli as the Chief Assistant Director, Dakwah Management Division and Alfadhil participant representative Ustaz Hassan Alfadhli Abdul Rahman and certificate presentation ceremony. The ceremony was also graced with a Qasidah performance accompanied by gambus by the participants. This shows that in Malaysia there is a use of gambus music that has a spiritual element. This is because qasidah, praise, call to prayer, khatam Al-Quran which has a divine element and use maqam for gambus music.

DISCUSSION & CONCLUSION

There are theories from Islamic philosophy that further influence Islamic therapy and have spread in Islamic countries including Malaysia. This is because Islamic philosophy has given epistemology and the science of music to benefit human beings for therapeutic purposes. As such, there are resources that have many uses through psychic and spiritual therapy. Gambus in Malaysia also has the same characteristics as the Arabic language through the Johor gambus which is Oud. In addition, the characteristics of gambus music in Malaysia are different when there are two transmission camps in Malaysia when Raja Zulkarnain bin Raja Mohd Yusof is a camp that separates Western music theory and is in line with Middle Eastern music theory and repertoire. The second camp, which Pak Norihan Saif was concerned with the impact of the Malay music camp / received 50% Arab and western influence. Therefore, there are withered gambus music stations using the same technique through the transmission camp of Raja Zulkarnain bin Raja Mohd Yusof. However, they do not use maqam for therapeutic purposes. Based on the information obtained shows the existence of theories from the philosophy of Islamic civilization on gambus music is used as a therapeutic purpose used in Malaysia,

but the number is small and there are discrepancies in how to use it and receive influence from the soul and spirit only.

Apart from that, the community in Bogawan, Sabah also uses gambus musical instruments as a treatment for psychology to find out information about diseases through the melody of gambus music but the Muslim community in Sabah does not support traditional medicine and its perception as shamanistic. Malaysian therapists also mostly use modern musical instruments; however, they would like to use local traditional musical instruments if explored more deeply in therapy. In Malaysia, Malay gambus therapy treatment is still lacking due to lack of exposure and investigation. Therefore, the study of its use in therapeutic medium needs to be obtained scientifically because the gambus musical instrument has its advantages, in fact this musical instrument is a local traditional musical instrument.

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