

Preservation of Tradition in The Process of Making Anak Uambang: The Main Musical Instrument of Saba Dance Performance

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Abstract

Anak Uambang is a special musical instrument used in the performance of the Saba Dance that originates from the state of Terengganu. This musical instrument needs to be played to complete the performance of the Saba Dance. The medical ritual in the performance of the Saba Dance in ancient times would not be held without this Anak Uambang. However, Anak Uambang is still played even though the medical ritual is no longer performed in the Saba Dance performance. This study aims to identify the element of tradition in the process of making Anak Uambang. This study uses qualitative methods and was carried out through an ethnographic approach. The data collection process involved interview techniques and participatory observation with informants. Document and library research was also carried out to obtain additional data and information. Through the implementation of this study, the findings clearly show that the local communities emphasize multiple elements of tradition in the process of making Anak Uambang. The local communities adhere to the tradition of making Anak Uambang, which has been practiced by ancestors to ensure that the authenticity of the main musical instrument played in the Saba Dance performance since 1718 can be maintained. The authenticity of Anak Uambang which has been preserved until now has become one of the heritages that have a high aesthetic value.

Keywords: Anak Uambang, Musical Instrument, Tradition, Saba Dance

Introduction

Musical instruments are the heart of a performance, especially for traditional musical and dancing performances. Musical instruments created by a group of people usually express their culture, beliefs, and traditional practices. From the history of Kampung Kuala Jengal in

Dungun district, Terengganu, we know that there was a musical instrument created by the ancestors known as Anak Uambang. Anak Uambang is a chordophone instrument such as a violin, which needs to be plucked to make a sound. Anak Uambang was designed by the ancestors to be played in the Saba Dance that was performed in Kampung Kuala Jengal in 1718. This musical instrument is still known as the main musical instrument of the Saba dance until now.

According to Samsudin (2011), the name Anak Uambang was given by the ancestors due to its loud friction sound like the sound of a beetle when this musical instrument is played. At first, the name of this musical instrument was Anak Kumbang, but since it was handed down from one generation to another, the accent spoken by the local communities changed it to Anak Uambang.

Noor (2001) states that this musical instrument needs to be played to ensure that the medical ritual in the performance of the Saba Dance is successfully implemented. According to the tradition and belief of the ancestors in Kampung Kuala Jengal, Anak Uambang is played in the Saba Dance performance ceremony to call the spirits of gods and goddesses from heaven to come down to earth to help the medical process. The sound of Anak Uambang has to be played during the performance and cannot be stopped while the ritual is still in progress (Yusof, 1983; Nazri, 1998).

Anak Uambang has been played in Saba dance performances since 1718. According to Umi (2017), around 1800 when Tun Ali had just opened Kampung Kuala Jengal, there was a story about a young man who became a follower of Tun Ali was fell in love with a girl in the village. One night, the young man was playing Anak Uambang in his yard. When Anak Uambang was played, the sound from this musical instrument was heard by all the villagers including the girl the young man was interested in. Since then, the girl knew of the young man's existence and they began to know each other until they fell in love. Because of that, the local communities believed that Anak Uambang's musical instrument has its own superiority.

The Principle of Tradition

Tradition is a pattern of behavior that has become a habit and is related to the beliefs of a group of people. Tradition also refers to the values, rules, laws and norms of society in a certain place. It is also a practice done by the previous community repeatedly until it was also practiced by the latest generation. Tradition is also usually something that is part of the life of a group of people from a place that has the same culture or religion. According to Hafis et al (2015), a tradition that can be preserved will become a very valuable heritage for a community because it is a symbol that can symbolize the identity and culture of the local communities. Tradition is also a belief that is often associated with the daily life of the community in a certain place. The community traditions can be seen when there are customary and cultural events such as weddings, singing, dancing performances and festivals. Traditions practiced by different groups of society are definitely different from each other. It has been handed down from ancestors to the new generation. An existing tradition is believed to begin when the ideas and beliefs of a previous community are sparked and then it is practiced by the next generation continuously (Jazmina et al., 2016).

As for the community of Kampung Kuala Jengal, the traditional principles practiced until now can be seen through the use of Anak Uambang musical instruments. Anak Uambang has been the most popular musical instrument of the local communities since ancient times. Although at first it was only known in the medical ritual performance of the Saba dance, but this musical instrument is still played in various ceremonies such as cultural festivals,

weddings and so on. Therefore, every Saba dance performance will not be performed without the Anak Uambang's sound (Kipli, 2016).

According to Umi (2017), the local communities in Kampung Kuala Jengal strongly emphasizes the principles of tradition in the process of making Anak Uambang. Since the beginning, the main material that must be used to produce Anak Uambang is natural materials such as bamboo. The use of bamboo in forming Anak Uambang has become a tradition of the local communities. Until now, the tradition of using bamboo in producing this musical instrument is still fully practiced so that it retains its authenticity. For the local communities, the authenticity of this Anak Uambang musical instrument needs to be preserved because it is one of the legacies left by our ancestors. Every musical instrument created by a group of people certainly has a high aesthetic value and reflects society's practices and culture (Sahar et al., 2020).

Objective of Study

The objective of this study is to identify the elements of tradition in the process of making Anak Uambang musical instruments. Anak Uambang is a traditional musical instrument created by the people of Kampung Kuala Jengal in 1718 to accompany the mantras and chants throughout the Saba Dance medical ritual performance that is being carried out. This Anak Uambang is also capable of summoning supernatural spirits to help the medical rituals performed in the Saba Dance performance ritual. Now, the medical ritual of the Saba dance is no longer continued because it has elements of superstition, but it is still presented to the community as entertainment. Anak Uambang is still produced to this day because it is still played in Saba Dance performances. The process of making Anak Uambang now also still follows the ancestors' tradition. Therefore, this study aims to identify the elements of tradition in the process of making Anak Uambang.

Area of Study

The area chosen as the study area is Kampung Kuala Jengal, Dungun, Terengganu. According to history, Anak Uambang is the musical instrument that was first introduced in this village through the performance of the Saba Dance. Nazri (1998), stated that Kampung Kuala Jengal is surrounded by various natural plants. Therefore, the local communities use nature to produce something useful such as medicines and musical instruments like Anak Uambang. Anak Uambang makers, Anak Uambang players and Saba dancers live in Kampung Kuala Jengal. Therefore, this village was chosen as the study area because it is the settlement area of the informants. Thus, this will make the data collection process more easily implemented.

Methodology

This study uses a qualitative method. The fieldwork in Kuala Jengal, Dungun, and Terengganu uses an ethnographic approach. This data and information was obtained from seven individuals who have been selected by the researcher as informants. They were chosen because they have extensive knowledge about the study and were able to help the researcher in collecting authentic data. From the seven informants who have been selected, the researcher has chosen Anak Uambang's maker, who also participated in the Saba dance, to be the key informant in collecting data. In obtaining data to make this study successful, the researcher has chosen appropriate techniques such as participatory observation and interviews. First of all, the researcher's participation observation technique was the main and most important technique in obtaining primary data. During data collection, the

researcher often spends time with the informants in order to obtain clear and complete data. In implementing this participatory observation technique as well, the researcher joined in activities related to the process of making Anak Uambang. The researcher also participated when the Anak Uambang was played in the Saba dance practice to obtain data about how the sound of the Anak Uambang was produced. This method indirectly helps the researcher obtain information about the traditions practiced during the process of making Anak Uambang to meet the needs and achieve the study's objectives. Information and data obtained by the researcher from informants through interview techniques, participation observation techniques and also data obtained from documents related to Anak Uambang were then analyzed using Nvivo Plus software to complete detailed information of Anak Uambang, the main musical instrument in the Saba Dance. The researcher used Nvivo Plus software to analyze the data through the process of transcription, organization, conditioning, coding, themes, demonstration of reliability and validity and reports.

Table 1

Number of Informants

No.	Informants	Total of Informants
1.	Anak Uambang's maker	2
2.	Anak Uambang's player	1
3.	Saba Dance's singer	1
4.	Terengganu Arts & Culture Department Officer	2
5.	Dungun Cultural Association Officer	1
Total		7

Findings**Material Selection Traditions**

Generally, Anak Uambang makers need to focus on some essential components in the process of producing Anak Uambang musical instruments. This is to ensure that every process in making Anak Uambang follows the traditions of the ancestors to maintain its authenticity. The main component is the process of material selection. The completion of the Anak Uambang manufacturing process is highly dependent on the selection of materials, just like any other musical instrument. Anak Uambang makers must choose natural resources such as bamboo to produce this musical instrument. Anak Uambang makers usually gather these bamboos from the forests near their village.

Before Anak Uambang is produced, the first step that the makers of this musical instrument have to do are to choose the appropriate type of bamboo to form Anak Uambang. This is the most important step because the sound produced by Anak Uambang depends on the type of bamboo that has been selected. According to Zaleha (1988), the type of bamboo selected can affect the sound of this musical instrument. This is because bamboo is the main material of Anak Uambang. The type of bamboo required is *kerating* bamboo. This type of bamboo is easy to find in Kampung Kuala Jengal area. The makers of Anak Uambang need to find an old *kerating* bamboo. Old *kerating* bamboo were able to produce a more melodious sound. In addition, old bamboo are durable, strong and long-lasting. Since a long time ago, the local communities chose old *kerating* bamboo to produce Anak Uambang because this type of bamboo is not easily broken. This old *kerating* bamboo must be thin and long because this

is one of the traditions that must be followed by Anak Uambang makers in making Anak Uambang. This was stated by informant IR1(in Malay):

“Untuk buat Anak Uambang ni, benda paling penting ialah pilih jenis buluh. Buluh yang kita nak, buluh kerating. Senang dapat kampung ni. Buluh ni kena ambik yang nipis. Memang syarat dan tradisi kita untuk buat Anak Uambang, kena pilih buluh nipis. Satu lagi, buluh tu kena ada ruas panjang”

(IR1)



Figure 1: Anak Uambang played by Anak Uambang’s player in early 1970.

Source: Terengganu Museum Ethnology Centre (2021)

In the old days, the strings that used to tied on Anak Uambang were rattan ropes. However, the suitable rattan ropes that can produce perfect sounds are very difficult to get nowadays. So, they started to use nylon strings instead of rattan ropes. Nylon strings are the most suitable materials to tie on Anak Uambang. These nylon strings need to be tied on the small stick that has been nailed on the bottom of this Anak Uambang bamboo. The sound produced by Anak Uambang depends on the stretchiness of the nylon strings. In addition, the size of nylon strings that are required to tie on Anak Uambang is 20. This size is the most suitable size to produce the melodious sound. IR3 explains that (in Malay)

“Dulu anak Uambang ni guna tali rotan untuk hasilkan bunyi gesekan tu. Tapi sekarang dah guna tali tangsi sebab nak dapatkan tali rotan yang sesuai tu susah. Jadi bila guna tali tangsi ni, kita kena ikut saiz yang sesuai seperti saiz 20.”

(IR3)

Traditions in Cutting Bamboo

The initial process of producing Anak Uambang is the same as any other musical instrument. Usually, any musical instrument makers need to be meticulous in everything they do. Likewise the makers of Anak Uambang, they need to be careful when cutting the bamboo that has been selected. Anak Uambang makers have to follow various steps when cutting materials such as cutting the bamboo according to the appropriate part. They also need to cut the bamboo

based on the height of the player of Anak Uambang. This is because the size of the bamboo pieces can affect the sound produced by this Anak Uambang.

After choosing the right bamboo to produce Anak Uambang, they need to cut the end of the bamboo to get a thin part. Bamboo parts that are not cut correctly will cause it to break apart easily. Thus, this way of cutting bamboo has also become a tradition that needs to be followed by the local communities to ensure that there is no waste on the part of the bamboo that is not needed. This is because this village's community has emphasized environmental protection since ancient times. This was stated by Informant IR5 (in Malay):

“Masa nak potong tu kena berhati-hati sungguh. Jangan main potong je sebab kita tak bagi bazir bahan yang kita guna tu. Masa potong tu kena potong bahagian hujung sebab kita nak yang nipis. Kalau main ikut potong sesuka hati je, rosak lah bahan tu”

(IR5)

In addition, the bamboo cut should be based on the height of the Anak Uambang players. To be clear, the height of the bamboo must be the same as the height of the players when they are sitting cross-legged. Therefore, the player's height must be measured first before they cut the bamboo. In addition, the sound produced by Anak Uambang depends on the length of the bamboo. However, if Anak Uambang is played by many players, the size of the bamboo pieces should be aligned to make sure the sound is not discordant. According to IR4 and IR (in Malay):

“Ukuran Anak Uambang biasanya kena sama tinggi dengan ketinggian pemain tu masa dia tengah duduk. Jadi sebelum potong tu kena ukur dulu lah. Bunyi Anak Uambang ni pun biasanya ikut atas ukuran. Panjang pendek buluh tu lain-lain bunyinya. Tapi kalau nak seragam masa main ramai-ramai, Anak Uambang ni kena sama tinggi semua”

(IR4)

“Kalau orang dulu-dulu, memang dia ukur buluh tu dengan ketinggian pemain masa kedudukan dia duduk bersimpuh. Sebab nak selaraskan bunyi, baru dia potong buluh tu. Tapi sebab sekarang nak main ramai-ramai, ukuran dia tu bagi sama je sebab nak bagi bunyi sama”

(IR1)



Figure 2 : Height of Anak Uambang with Anak Uambang's player
Source : Jabatan Kesenian dan Kebudayaan Negeri Terengganu (2021)

If the height of Anak Uambang does not suit the player, they need to place a tool such as a box. Once upon a time, an aluminum box was placed under this musical instrument to ensure the height was suitable for Anak Uambang player. In addition, the box used also helps to produce the echo sound. It makes Anak Uambang sound more pleasant and melodious. However, the aluminum boxes are no longer used because the height of each Anak Uambang is now specially produced based on the height of the players. IR7 states (in Malay):

"Orang dulu-dulu guna tin segi empat nak bagi Anak Uambang ni sama tinggi dengan pemain. Tin tu dia letak bawah Anak Uambang ni buat sebagai pelapik"
(IR7)



Figure 3 : Aluminum Box Placed Under The Anak Uambang
Source : Terengganu Museum Ethnology Center (2021)

The Process of Making Anak Uambang

In the process of making Anak Uambang, there are several steps that must be followed by the makers to make sure the shape and the sound of Anak Uambang are perfect. According to Umi

(2020), the process of making Anak Uambang has remained the same since the ancestors' time to ensure the traditions can be preserved until the next generation. Every tradition in the process of making Anak Uambang needs to be preserved to maintain its authenticity.

As already mentioned, the selection of materials needs to be done before the Anak Uambang manufacturing process is carried out. The selected thin old *kerating* bamboo should be cut first as a preliminary step before the next process. Then, materials such as knives, chisels, nails, hammers, ropes, sandpaper and small square-shaped wooden blocks must be prepared. In addition, materials such as paint and marker pen also need to be prepared for the process of drawing and coloring decorations on the body of Anak Uambang (Jabatan Perantisan Seni, 2020). To preserve the tradition in the process of making Anak Uambang, this musical instrument maker has also made various innovations such as drawing and coloring using paint and marker pen to make it more attractive.

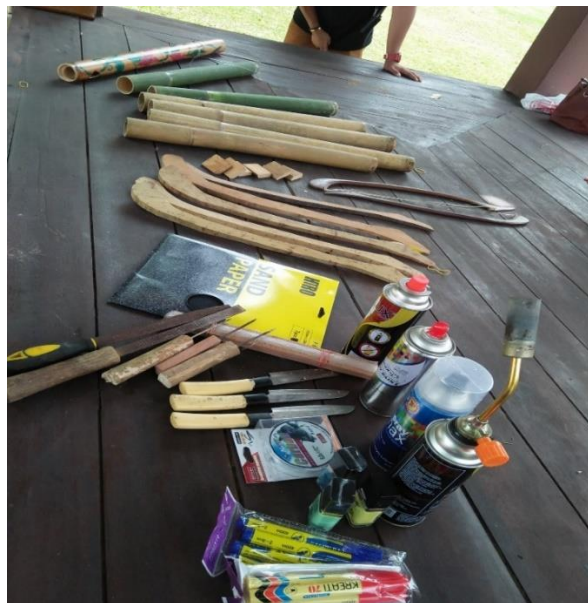


Figure 4 : Materials & Equipment for Producing Anak Uambang
Source : Jabatan Perantisan Seni (2020)

After all the materials are prepared, the bamboo that has been cut must be placed in the carpentry place. The initial process begins by removing the hair on the bamboo using a knife. The makers need to use sandpaper to polish the bamboo's body to make it look shiny and smooth. Then, Anak Uambang makers need to punch a hole in the middle of this bamboo stick to produce an echo sound when the nylon strings are plucked. Then, the hole that had been punched will look like a guitar. This statement was explained by informants IR1, IR4 and IR6 that (in Malay):

“Lepas sedia bahan, kita buang dulu bulu-bulu halus yang ada kat buluh tu. Pastu gilap guna kertas pasir. Bagi comel dulu badan dia biar nampak kemas. Kemudian, kita buat lubang dekat bahagian bawah batang buluh tu macam lubang gitar tu, untuk buat bunyi gema masa kita mainkan alat muzik ni”

(IR1)

“Saya pernah tengok orang yang buat Anak Uambang ni buang dulu bulu-bulu halus dekat buluh tu. Dia nak bagi Anak Uambang tu comel. Lepas tu, dia tebuk lubang macam lubang gitar tu”

(IR6)

“Masa saya mainkan Anak Umbang ni, bila kita gesekkan dengan penggesek, dia ada keluar bunyi gema dari lubang yang pembuat tebuk dekat buluh Anak Umbang tu. Lubang yang dia tebuk tu memang berfungsi lah”

(IR4)



Figure 5 : The Hole On Anak Umbang That Produced Echo Sounds
Source : Warta Darul Iman (2021)

Then, the Anak Umbang maker will paint various unique decorations on the bamboo sticks as ornaments. Too many patterns are drawn on Anak Umbang, such as hibiscus, paper flowers and leaves, which are inspired by their natural surroundings. In this process, the makers will first sketch the pattern using a marker pen and then the pattern will be colored. After coloring the pattern, the bamboo stick needs to be placed under the sun for several hours to prevent the paint from smudging (Jabatan Perantisan Seni, 2020).

The next process is nailing a small square-shaped wooden block, known as *pepacat*. *Pepacat* must be pegged on the lower of the bamboo. The distance between the *pepacat* and the bottom of the bamboo is estimated to be at least 3 inches. Then, the two strands of nylon strings must be tied neatly on *pepacat* and also on the top of Anak Umbang body. The upper part of the nylon string needs to be knotted according to the tradition of the old community to maintain the authenticity of this musical instrument. The knot is called a snail knot because it is shaped like a spiraling snail. This knot is capable to strengthen the nylon string on Anak Umbang (Jabatan Kesenian dan Kebudayaan Negeri Terengganu, 2021). This explanation is also supported by informants IR1 and IR5 (in Malay):

“Lepas cat, kita letak pepacat. Yang bentuk kayu segi empat tu. Pepacat ni kena pasak dekat hujung bawah batang buluh tu. Mungkin anggaran dalam 3 inci dari bawah macam tu lah. Pepacat ni kita buat ikat tali tangsi. Lepas tu tali tangsi tu kita ikat kemas dekat pepacat dan bahagian atas batang buluh. Cara ikatan tali tangsi tu kita panggil ikatan simpul siput sebab nok bagi kuat regangan tu”

(IR1)

“Saya biasa tengok lepas cat tu, orang pasak pepacat untuk ikat tali tangsi tu. Tali tu pulok ikat di antara pepacat dengan bahagian atas buluh. Biasa pembuat akan ikat tali tu guna simpul siput sebab bentuk dia nampak macam siput”

(IR5)



Figure 6 : Snail Knot (*Ikatan Simpul Siput*) On Anak Uambang
Source : Terengganu Arts and Culture Department (2021)



Figure 7 : *Pepacat* On Anak Uambang
Source : Terengganu State Arts and Culture Department (2021)

After attached the nylon strings and *pepacat* on the bamboo, the maker must focus on making the Anak Uambang's bow (*penggesek*). This is the last process of making Anak Uambang. This Anak Uambang's bow is made of *cengal* wood. This Anak Uambang's bow is shaped like a crescent moon. According to local communities tradition, *cengal* wood is a suitable material to make Anak Uambang's bow use because it is very long-lasting. Around 10 to 20 nylon strings need to be tied to the Anak Uambang's bow to produce the sound. IR2 explains that:

“Masa nak buat Anak Uambang ni, semua kita ikut tradisi nenek moyang dulu. Penggesek Anak Uambang tu kita ikut tradisi jugak guna kayu cengal, Saiz tali tangsi yang kita letak dekat Anak Uambang dengan penggesek tu pun kena guna saiz yang berbeza”

(IR2)

Although rattan ropes have been replaced with nylon strings, Anak Uambang makers need to make sure that the sound produced is more melodious. The nylon string on Anak Uambang's bow will be stroked together with the nylon strings on the bamboo stick to produce the sound and rhythm like the sound of a beetle. Furthermore, Anak Uambang can play long melodies if it has a long bow. Therefore, a long bow need to be used to make it easier for Anak Uambang players to accompany songs that have long lyric lines (Jabatan Kesenian dan Kebudayaan Negeri Terengganu, 2021). Informant IR1 supports the statement by saying (in Malay):

“Pengesek yang dibuat ni kalau dia panjang, boleh iring satu rangkap lirik lagu hok panjang. Kalau pendek, lirik hok sekejap-sekejap sahajalah”

(IR1)

Making Anak Uambang's bow is the last process of producing Anak Uambang. Through the processes mentioned, it can be clearly seen that Anak Uambang's material mostly depends on nature. Anak Uambang's maker still emphasized and preserved the tradition that the old communities have practiced in the process of making Anak Uambang. Anak Uambang is the one and only traditional chordophone musical instrument that comes from Terengganu. Therefore, the tradition of making Anak Uambang must be practiced from time to time to preserved its authenticity.

Decoration on Anak Uambang

Anak Uambang is usually decorated with a nature-themed symbol. Most of them are the symbols of flowers and leaves that are synonymous with Kampung Kuala Jengal's nature. However, there are also animal decorations such as birds and snakes drawn on Anak Uambang as a specific symbol (Hashim, 1995). In addition, geometric symbols are also drawn and colored on Anak Uambang to make it attractive.

Kuala Jengal's nature plants have become synonymous as basic needs for the local communities' daily lives. Therefore, flower and leaf symbols were chosen to be drawn on Anak Uambang bamboo sticks (Noor, 2001). It was chosen to be a symbol of pride for them because the nature around them has provided many benefits in their lives. Most of Anak Uambang has been decorated with the hibiscus symbols. According to the local communities, this flower has various uses, especially in medicine. Hibiscus can be a cure for diseases such as mumps and swelling around the mouth. Informants IR1 and IR2 explained (in Malay)

“Corak yang biasa kita lukis dekat Anak Uambang ni bunga-bunga lah. Jadi simbol kebanggaan kita. Kalau tengok, Anak Uambang banyak corak bunga raya. Sebab masyarakat sini percaya bunga raya ada banyak manfaat. Kalau saya sendiri pernah guna bunga raya ni untuk sapu kat bengkak-bengkak bahagian mulut. Memang betul menjadi la petua tu. Sebab tu dari dulu kebanyakan Anak Uambang kita lukis bunga raya.”

(IR1)

“Saya tengok orang yang buat Anak Umbang kampung ni banyak guna simbol bunga raya. Sebabnya, kata orang dulu-dulu bunga raya ni banyak kegunaan. Boleh buat berubat.”

(IR2)

Some of the Anak Umbang are also decorated with animal symbols. However, this pattern is very difficult to find because Anak Umbang makers prefer hibiscus. Usually, the animals chosen to be patterned on Anak Umbang bamboo are snakes and birds. According to the folklore in Kampung Kuala Jengal, these animals are believed to have magical powers where they are able to treat diseases.

The local communities believe that the snake drawn on Anak Umbang became a symbol of 'Anak Tedung' (cobra), a god from heaven. The god was believed to appear as 'Anak Tedung' to treat patients during the medical ritual of the Saba dance. The snake's decoration drawn on Anak Umbang symbolizes Anak Tedung's song, sung during the Saba Dance performance. Besides that, the shape of a bird is also drawn on Anak Umbang to symbolize the song of the Baniung Bird that is sung to complete the medical ritual. The Baniung Bird's song also tells about the god who appeared as a bird to treat illness. This was stated by informant IR1:

“Ada juga corak binatang macam burung dan ular dekat Anak Umbang. Ni sebab kepercayaan orang dulu, anak ular tu adalah dewa yang turun sebab nak mari berubat. Lagu Anak Tedung pun antara sebab la jadi simbol ni orang pilih untuk lukis kat Anak Umbang. Macam tu juga dengan corak burung.”

(IR1)



Figure 8 : Decorations on Anak Umbang
Source : Jabatan Perantisan Seni (2020)

Conclusion

This study's finding shows that many traditional elements have been emphasized in the process of making Anak Umbang since ancient times. Although this musical instrument has been used for centuries, the manufacturing process still follows the tradition that our ancestors have been practiced before. The local communities still prioritize materials from

nature to produce Anak Uambang. For example, certain methods of cutting bamboo must be followed to ensure there is no waste in any part of bamboo to produce Anak Uambang. Other than that, the local communities try their best to maintain the uniqueness of Anak Uambang. They have drawn hibiscus (their pride flower) as their appreciation for the natural resources that have greatly helped them complete their daily needs. Also, the hibiscus has many benefits that can help them to cure various types of disease. Anak Uambang is also decorated with symbols of snakes and birds because the local communities believe that these animals have the power to cure diseases.

In addition, the local communities still use Anak Uambang musical instruments until now because they really emphasize and preserve the traditions that their ancestors have practiced. Likewise with the process of making Anak Uambang, the local communities still follow the old traditions and rules. Furthermore, the community of Kampung Kuala Jengal also proved that it is important to appreciate and maintain their ancestor traditions, especially in using natural resources to produce traditional musical instruments such as Anak Uambang to preserve their authenticity. Also, Anak Uambang, the traditional musical instrument from Terengganu, has a high potential to become an eco-tourism product.

Research Contribution

The implementation of this study is expected to help traditional musical instruments, such as the Anak Uambang, become more famous and appreciated. This kind of musical instrument is a priceless heritage that has a very high aesthetic value. The results and findings of this study explain that the culture and beliefs of the people in ancient times depended a lot on supernatural powers. As mentioned before, Anak Uambang is the main musical instrument that used during the Saba Dance medical ritual to call the spirit of the gods from heaven to come down to earth to help the healing process. This study also provides an opportunity for the local community to learn about the culture practiced by their ancestors.

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