Music educational and ethnomusicological implications for curriculum design: development, implementation and evaluation of Philippine music and dance curricula

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University of Wollongong


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APPENDIX B

CURRICULUM B
CURRICULUM B

Teacher's Book

Pupil's Book

Score Book

Puzzles and Answers

Acknowledgement of Sources

Photographic Transparencies - Volume 4

Audio Cassette Tape - Volume 4

Video Cassette Tape - Volume 5
An Introduction to Philippine Music and Dance
Curriculum B
by Philomena S. Brennan
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AN INTRODUCTION TO PHILIPPINE MUSIC and DANCE by Philomena S. Brennan

TEACHER'S BOOK CURRICULUM B
 Sequence and Organisation (i)

Music and Dance of Tribes in the Philippines 1

Music and Dance of the Moros in the Philippines 90

Music and Dance of the Filipino Christians 175

[B denotes Curriculum B Teacher's Book pages.]
Sequence and Organisation (i)

INSTRUCTIONS TO TEACHERS

1. This curriculum comprises Teacher's Book, audio cassette, video cassette, a set of 41 photographic transparencies and, for the pupils, Pupil's Book, Score Book and Puzzle Book.

2. The Teacher's Book contains all teaching materials, Pupil's Book and Score Book.

3. 'An Introduction to Philippine Music and Dance' is presented in three Sections:
   A. Music and Dance of Tribes in the Philippines.
   B. Music and Dance of the Moros in the Philippines.
   C. Music and Dance of the Filipino Christians.

4. Each piece of music to be listened to is on the accompanying audio cassette Tape. For each Section, there is a listing of the order of the music on the Tape. The sequence in this Teacher's Book, the Pupil's Book and the Tape is the same. The music on the Tape runs consecutively from Section to Section.

5. In this Teacher's Book the pages of the Pupil's Book are interspersed in order to relate closely to the Teacher's Book text. The Pupil's Book pages are in their correct sequence and are numbered consecutively according to the Teacher's Book B numbers. Dance instructions are numbered consecutively within the Teacher's Book and are also designated, for example, Tinikling (i), (ii). The text refers the Teacher to all pages.
6. There is a series of Listening Sheets, in the Pupil's Book, for the pupils to answer questions relating to the music. These Sheets were NOT designed as tests but, rather, as a way for the pupils to build up a summary of all they have learnt. The Teacher's Book has the answers for all Listening Sheets. The Teacher should lead the pupils through these Sheets and answers as the lesson progresses. The Sheets were designed with the activity of 'directed listening' in mind.

7. The Score Book contains the scores of the music to be listened to or performed. The text refers the Teacher to the relevant Score Book page. The scores are also inserted at appropriate places within the Teacher's Book. The purpose of the Score Book is to allow the pupils to follow the score of the music, as they listen to it. It is recommended that this practice occurs.

8. Each Teacher receives Puzzle Books for the pupils and a Puzzle Book, with Puzzle Answers, for the Teacher. The separate Puzzle Books allow the Teacher the freedom of choosing which Puzzles he/she wishes. Puzzles are to be completed at home or when time permits in a lesson.

9. Slides are included with Curriculum B Teacher's Book. These are to be shown at times specified and at any other time as the Teacher wishes.

10. Pronunciation is given in the text for difficult Filipino words and terms. Pronunciation for songs may be learnt from respective items on Tape.
11. Lesson organisation and Tape details for each of the three Sections follows the Sequence of Pupil-Based Activities and Materials, which begins on the next page.
Sequence and Organisation (iv)

MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Sequence of Pupil-Based Activities and Materials:

1. Introduction by the Teacher.
2. Listen to Hunting the Boar as an introduction to the sound of Philippine Tribal music (1m.50s.). ¶Bontok.
3. View slides relating to Philippine Tribes and summarize information in Pupil's Book: B Supplement (i).
4. Listen and read information: Philippine Tribal Instruments (5m.).
5. Listen and answer Listening Sheet: Bontok War Dance (1m.55s.). ¶ Bontok.
6. Sing Dong Dong Ay. ¶ Bontok.
8. Listen and answer Listening Sheet: Falimac-Bilaan (1m.). ¶ Blaan.
10. Describe Dugso.
11. Listen to Ifugao Gansa (10s.). ¶ Ifugao.
13. Sing Bugan. ¶ Ifugao.
14. Describe Wedding Dance and Bugan.
15. Listen and answer Listening Sheets for five Kalinga vocal pieces:
   1. Bicbic (1m.)  2. Alsig (35s.)
   3. Ullalim (1m.)  4. Ela-Lay (55s.)
   5. Salidumay Mang-Ani (40s.)
16. Listen and answer Listening Sheet: Salip and Ela-Lay (3m.15s.). ¶ Kalinga.
17. Sing Ela-Lay and add accompaniment.
18. Listen and answer Listening Sheet: Idaw (2m.20s.). ¶ Kalinga.
19. Perform the dance Banga and add accompaniment. ¶ Kalinga.
20. Describe Banga dance.
NOTE: At any time within the sequence of activities pupils complete PUZZLES related to Philippine Tribal music, dance and culture - as Homework or classwork.

§§§ At certain stages throughout the sequence of activities, pupils summarize socio-cultural information relating to the Tribes in the Philippines: in Pupil's Book, B Supplement.
Sequence and Organisation (vi)

MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

LESSON ORGANISATION:
The numbers indicated for each Lesson refer to Activities.

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### Sequence and Organisation (vii)

**MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES**

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#### TAPE SEQUENCE - TRIBAL:

1. Hunting the Boar.
2. Philippine Tribal Instruments.
5. Falimac-Bilaan.
6. Ifugao Gansas.
7. Five Kalinga vocal pieces:
   1. Bicbic
   2. Alsig.
   3. Ullalim
   4. Ela-Lay.
   5. Salidumay Mang-Ani
8. Salip and Ela-Lay.
10. Idaw.
Sequence of Pupil-Based Activities and Materials:

1. **Introduction by Teacher.**
2. **Listen to Duyog (45s.)** as an introduction to the sound of the music of the Moros of the Philippines. ¶ Maguindanao.
3. **View slides** relating to the Philippine Moros and summarize information in Pupil's Book: B Supplement (iii).
4. **Listen and read information:** Instruments of the Moros (5m.35s.).
5. **Listen to Binalig (30s.).**
6. **Play Binalig.**
7. **View video of Singkil (6m.)** and answer Video Answer Sheet. ¶ Maranao.
8. **Perform and accompany dance Kapiil Sa Munsala.** ¶ Maranao.
9. **Describe Kapiil Sa Munsala.**
10. **Listen and answer Listening Sheet:** Taking Baila (1m.15s.). ¶ Yakan.
11. **Play Taking Baila.**
12. **Listen to Teacher play Pangalay.** Describe Pangalay. ¶ Sulu.
13. **Listen to Gabbang (20s.).**
14. **Play Warrior's Dance.** ¶ Yakan.
15. **Describe Warrior's Dance.**
16. **Listen and answer Listening Sheet:** Sagayan Sa Kulong (1m.53s.). ¶ Maranao.
17. **Listen and answer Listening Sheets for four Maguindanao vocal pieces:**
   1. Talawi (40s.).  2. Bang Adhan (42s.).
   3. Radja Indarapatra (41s.).
   4. Bungbung Mangmang (40s.).
18. **Sing and accompany Daing-Daing.** ¶ Sulu.
19. **Listen to Sinulog (30s.).**
20. **Play Sinulog.**
21. **Listen and answer Listening Sheet:** Kapa Malong-Malong (1m).
22. Play Tagonggo.

23. Listen and answer Listening Sheet: Duyog (1m.10s.), to complete the study of music, dance and culture of the Philippine Moros.

NOTE: At any time within the sequence of activities pupils complete PUZZLES related to the music, dance and culture of the Moros of the Philippines - as homework or classwork.

§§§ At certain stages throughout the sequence of activities, pupils summarize socio-cultural information relating to the Philippine Moros: in Pupil's Book, B Supplement.
MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

LESSON ORGANISATION:

The numbers indicated for each Lesson refer to Activities.

40 minute

Lesson 1: 1 - 3
Lesson 2: 4 - 6
Lesson 3: 7 - 9
Lesson 4: 10 - 12
Lesson 5: 13 - 16
Lesson 6: 17 - 20
Lesson 7: 21 - 23

45 minute

Lesson 1: 1 - 4
Lesson 2: 5 - 7
Lesson 3: 8 - 11
Lesson 4: 12 - 16
Lesson 5: 17 - 20
Lesson 6: 21 - 23

50 minute

Lesson 1: 1 - 4
Lesson 2: 5 - 9
Lesson 3: 10 - 15
Lesson 4: 16 - 18
Lesson 5: 19 - 23
Sequence and Organisation (xi)

MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

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TAPE SEQUENCE - MORO:

1. Duyog.
2. Instruments of the Moros.
4. Taking Baila.
5. Gabbang.
7. Four Moro vocal pieces:
   1. Talawi.
   2. Bang Adhan.
   3. Radja Indarapatra.
8. Sinulog.
10. Duyog.
SEQUENCE AND ORGANISATION (xii)

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

Sequence of Pupil-Based Activities and Materials:

1. **Introduction** by Teacher.

2. View slides relating to Filipino Christians and summarize information in Pupil's Book: B Supplement (v).

3. Listen and answer Listening Sheet: *Pandanggo Sa Ilaw* (2m.45s.) as an introduction to the sound of the music of the Filipino Christians.

4. Listen and answer Listening Sheet: *Pamulinawen* (1m.).

5. Listen and answer Listening Sheet: *Chitchitritchit* (50s.).

6. Listen to the words of *Chitchitritchit* spoken on Tape.

7. Sing *Chitchitritchit* and add guitar accompaniment.

8. Play simple arrangement of *Chitchitritchit*.

9. Perform *Polka Tagala* dance to *Polkabal*.

10. Describe *Polka Tagala*.

11. Listen: *Maglalatik I* (2m.25s.).

12. Add accompanying coconut rhythms to *Maglalatik II* (2m.10s.) and/or perform dance *Maglalatik*.

13. Describe *Maglalatik*.

14. Listen and answer Listening Sheet: *Dahil Sa Iyo* (1m.20s.).

15. Listen and answer Listening Sheet: *Kondansoy* (45s.).

16. Listen and answer Listening Sheet: *Lulay* (1m.10s.).

17. Listen to words of *Lulay* as spoken on Tape.

18. Sing *Lulay* and add guitar accompaniment.

19. Perform the dance *Lulay* and accompany by singing song and/or playing *Lulay* and/or dance with Taped *Lulay*.

20. Listen and answer Listening Sheet: *Atin Ku Pung Singsing* (2m.15s.).

21. Listen to instrumental/vocal version of *Atin Ku Pung Singsing* (1m.15s.).

22. Listen to words of *Atin Ku Pung Singsing* as sung slowly.

23. Sing *Atin Ku Pung Singsing* and add guitar accompaniment.
Sequence and Organisation (xiii)

26. Make preparations for fiesta.
27. Listen to instrumental version of Magtanim Ay Di Biro (1m.5s.).
28. Listen to words of Magtanim Ay Di Biro as spoken on Tape.
29. Sing Magtanim Ay Di Biro and answer Song Answer Sheet.
30. Perform dance Magtanim Ay Di Biro and accompany with song.
31. Listen to Tinikling (2m.), to learn main melodies.
32. Sing Tinikling.
33. Perform the dance Tinikling.
34. Describe Tinikling.
35. Fiesta time.

NOTE: At any time within the sequence of activities pupils complete PUZZLES related to the music, dance and culture of the Filipino Christians - as homework or classwork.

§§§ At certain stages throughout the sequence of activities, pupils summarize socio-cultural information relating to the Filipino Christians: in Pupil's Book, B Supplement.
# LESSON ORGANISATION:

The numbers indicated for each Lesson refer to Activities.

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Sequence and organisation (xv)

MUSIC AND DANCE OF THE FILIPINO CHRISTIANS

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Sequence and Organisation (xvi)

TAPE SEQUENCE - CHRISTIAN:

1. Pandanggo Sa Ilaw.
2. Pamulinawen.
3. Chitchitritchit.
4. Words to Chitchitritchit.
5. Polkabal.
6. Maglalatik I (with coconuts)
7. Maglalatik II (without coconuts)
8. Dahil Sa Iyo.
10. Lulay.
11. Words to Lulay.
12. Leron Leron Sinta.
13. Words to Leron Leron Sinta.
15. Instrumental/vocal of Atin Ku Pung Singsing.
16. Words to Atin Ku Pung Singsing.
17. Magtanim Ay Di Biro.
18. Words to Magtanim Ay Di Biro.
19. Tinikling.
Sequence and Organisation (xvii)

AUDIO TAPE SEQUENCE

SIDE A

1. Hunting the Boar
2. Philippine Tribal Instruments
3. Bontok War Dance
4. Music of the Hanunoo
5. Falimac-Bilaan
6. Ifugao Gansas
7. Five Kalinga vocal pieces:
   . Bicbic
   . Alsig
   . Ullalim
   . Ela-Lay
   . Salidumay Mang-Ani
8. Salip and Ela-Lay
9. Ela-Lay
10. Idaw
11. Duyog
12. Instruments of the Moros
13. Binalig
14. Taking Baila
15. Gabbang
16. Sagayan Sa Kulong

SIDE B

17. Four Moro vocal pieces:
   . Talawi
   . Bang Adhan
   . Radja Indarapata
   . Bungbung Mangmang
18. Sinulog
19. Kapa Malong-Malong
20. Duyog
21. Pandanggo Sa Ilaw
22. Pamulinawen
23. Chitchitritchit
24. Words to Chitchitritchit
25. Polkabal
26. Maglalatik I (with coconuts)
27. Maglalatik II (without coconuts)
28. Dahil Sa Iyo
29. Kondansoy
30. Lulay
31. Words to Lulay
32. Leron Leron Sinta
33. Words to Leron Leron Sinta
34. Atin Ku Pung Singsing
35. Instrumental/vocal of Atin Ku Pung Singsing
36. Words to Atin Ku Pung Singsing
37. Magtanim Ay Di Biro
38. Words to Magtanim Ay Di Biro
39. Tinikling.

§ § § § § § § § §

VIDEO TAPE

1. Singkil.

§ § § § § § § § §
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

1. The Philippines is in South East Asia, eight hours flying time from Sydney. The capital is Manila and 7,100 islands make up the Philippines. Of these, many are uninhabited and the main populated islands are Luzon (north), Mindanao (south) and several islands in the centre collectively called the Visayas (pronounced Bisayas). The population of the Philippines is approximately 45 million. Culturally, geographically and religiously, the Philippines may be divided into three: firstly, the pagan, isolated Tribes in northern and southern regions; secondly, the followers of Islam, Moros, living in parts of Mindanao; and, finally, the Christian/European-influenced Filipinos living in Luzon, Visayas and Mindanao. This study of Philippine music and dance is sectionalised according to these subdivisions.

There is often confusion about the words 'Philippines' and 'Filipino' and it would be wisest to clarify these terms now. Philippines is the country (and pronounced -peans not -pines), Filipinos are the people (Filipino is Philippine man and Filipina is Philippine woman), Filipino or Philippine may also be used as an adjective.

The letters c, f, q, v do not exist in their alphabet, except where the West has influenced words (for example, Spanish terms). Even though 'Filipino' was given

(Text continued ...B2)
previously, this is used to aid the westener, as the people call themselves Pilipinos (pronounced more as 'f' than 'p'); while the letter 'v' is pronounced 'b'.

A simple way to achieve reasonably correct pronunciation for Filipino terms used in this study (although guides have been given throughout) is to learn the vowel sounds: a - AR, e - like 'air', i - EE, o - OH/forward, u - OO/nEW. The letters 'ao' often end words and are pronounced 'OW/OUch' and the combination 'ng' (a letter in the Filipino alphabet) is NARNG, said very quickly.

The first section of this study involves the music, dance and culture of the pagan Tribes of the north and south of the Philippines. The sequence for this section is: instruments of north and south Tribes, music of the northern tribes, music and dance of the southern Tribes, music and dance of the northern Tribes. Tribal customs, culture, music and dance are varied and interesting and this section investigates the Bontok, the Ifugao (IP-U-GOW), the Kalinga Tribes of the north and the Blaan (BLA-ARN), the Hanunoo (HAR-NU-NO-O) and the Bukidnon (BOO-KEAD-NON) Tribes of the south. A map of the Philippines follows.

2. Play Hunting the Boar (TAPE) as example of the type of music of Philippine Tribes in the north. This music is from the Bontok tribe. Hunting the Boar (Pupil's Book, page 1 following) depicts the hunting and killing of a wild boar for food. Yells, shouts, sticks and shields are heard with northern Tribal instruments.

3. View slides relating to Philippine Tribes. After viewing the slides, pupils summarise the slides and
AN INTRODUCTION

TO

PHILIPPINE

MUSIC and DANCE

by

Philomena S. Brennan

PUPIL'S BOOK
Sources of materials in Curriculum A and Curriculum B Pupil's Book are listed in Acknowledgement of Sources, Volume 2.
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

HUNTING THE BOAR

This music is from the Bontok in northern Luzon. It depicts the hunting and killing of a wild boar. Yells, shouts, shields and sticks are heard with the instruments.

PHILIPPINE TRIBAL INSTRUMENTS

GANSA

The gansa is the most important instrument to those Tribes living in the mountainous regions of northern Luzon. The metal gansa is a flat gong, ranging in size from 25 cms. to 40 cms. in diameter. It has a handle made from tusks or jaw-bones of animals. The gansa is played by striking with a stick or beating with the palm/fingers of the hand. Sometimes the two methods of playing are used at the same time, with the gansa resting against the knees of the player, as he sits on the ground. The gansa is usually played by the men of the village. Listen to the excerpt for several gansas, and notice the stick and hand method of playing. You will hear different pitches from the gansas, as they are of different sizes.

SULIBAO

The sulibao is a drum. It is a very important instrument to the Tribes of northern Luzon. The sulibao is conical in shape and the length varies between 28 cms. and 95 cms. The diameter varies between 8 cms. and 20 cms. The sulibao is made from a hollow log and the skin on top is often pig-skin. The skin is stretched tightly across the top of the drum and attached with braided twine. The sulibao is played with the hands (and not with a beater). Listen to the short excerpt of the sulibao playing.
**KALLELENG**

The kalleleng is a nose flute. The kalleleng is made of bamboo and the sound is produced by blowing through one nostril. The sound is very soft and haunting. It is a very difficult instrument to play, as the stream of breath must be gently centered to a tiny hole at the top of the kalleleng.

**MAP OF THE PHILIPPINES**

(showing the three main regions: Luzon, Visayas, Mindanao. The areas of the northern and southern Tribes are indicated by the arrows.)

---

**Playing the KALLELENG**
The *kalleleng* has three finger-holes in the front and a thumb-hole at the back. Listen to the excerpt for *kalleleng* (sometimes also called *balanging*) nose flute, and notice the trills, short phrases (owing to constant breathing required to play a *kalleleng*) and overblowing on some notes.

The *a^lui* is a metal jaw's harp. In the northern Tribes the *a^lui* metal jaw's harp is used and the southern Tribes use the bamboo jaw's harp (similar to the *kubing* of the Moros). The metal *a^lui* is played by blowing through the middle of the small instrument, while, at the same time, vibrating the attached 'tongue' with the thumb. Listen to the excerpt for *a^lui* and notice the many different pitches obtained by changes in the breath expelled. The rhythm is achieved by manipulating the "tongue".

**AFIW**

The *a^lui* is a metal jaw's harp. In the northern Tribes the *a^lui* metal jaw's harp is used and the southern Tribes use the bamboo jaw's harp (similar to the *kubing* of the Moros). The metal *a^lui* is played by blowing through the middle of the small instrument, while, at the same time, vibrating the attached 'tongue' with the thumb. Listen to the excerpt for *a^lui* and notice the many different pitches obtained by changes in the breath expelled. The rhythm is achieved by manipulating the "tongue".

AFIW with 'tongue' cut from same piece of metal.
Musical sticks are called bangibang in the northern Tribes and kalutang in the south. Musical sticks are played in pairs, striking one against the other. Different sizes produce pitches. The method of holding the sticks reduces or increases the resonance. Some Tribes suspend several sticks in a row and strike them with a beater.

Listen to the excerpt for bangibang, which is very short (there is also a balibao heard in this excerpt).

Kalutang are two sticks of different length and different pitch (see Music of the Hanunoo, Pupil's Book page 7). Bangibang is a curved stick with a handle, played by striking with another stick.

Paldong

Paldong is a mouth flute, made from bamboo. The number and spacing of finger-holes depends on the scale used. Soft blowing is required to play the bamboo paldong. Listen to the two short excerpts of paldong, one demonstrating the low register and the other being in a higher register.

Bunkaka

The bunkaka is a split bamboo 'buzzer', so called because of the quality of the sound made when the split ends are hit against the arm or hand. Bunkaka is often nick-named the devil-chaser (again owing to the sound). Bunkaka vary in size from 40 cms. long with 3 cms. diameter (low pitched) to 36 cms. long with 2 cms. diameter (high pitched).
Musical sticks are called bangbang in the northern Tribes and kalutang in the south. Musical sticks are played in pairs, striking one against the other. Different sizes produce pitches. The method of holding the sticks reduces or increases the resonance. Some Tribes suspend several sticks in a row and strike them with a beater.

Listen to the excerpt for bangbang, which is very short (there is also a sulibao heard in this excerpt).

Kalutang

**PALDONG**

Paldong is a mouth flute, made from bamboo. The number and spacing of finger-holes depends on the scale used. Soft blowing is required to play the bamboo paldong. Listen to the two short excerpts of paldong, one demonstrating the low register and the other being in a higher register.

**BUNKAKA**

The bunkaka is a split bamboo 'buzzer', so called because of the quality of the sound made when the split ends are hit against the arm or hand. Bunkaka is often nick-named the devil-chaser (again owing to the sound). Bunkaka vary in size from 40 cms. long with 3 cms. diameter (low pitched) to 36 cms. long with 2 cms. diameter (high pitched).
Listen to the example of two bunkaka playing. The deeper pitched bunkaka is not only beat on the arm in certain rhythms, but a thumb-hole (near the base) is covered and uncovered, producing another timbre from the bunkaka.

**BUNKAKA**

**KOLITONG**

The kolitong is a plucked instrument, made from a single thick piece of bamboo, from which strings are carved. These strings are made from the actual piece of bamboo itself. The tube acts as a resonator. Kolitong is held in both hands and the strings are plucked with thumbs and fingers of both hands. There are between 4 to 6 strings, which are tuned by moving the small wedges. The kolitong in the picture is 60 cms. long with a diameter of 10 cms. Listen to the melody as played on the bamboo kolitong, accompanied by a slit bamboo tiny drum hit with a thin stick.

**KOLITONG**

(shown on the ground. To see playing position, turn page sideways.)

Some BUNKAKA and KOLITONG
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Summarize slides illustrating Tribal culture:
MUSIC AND DANCE OF TRIBES IN THE PHILIPPINES

Summarize the culture of Philippine Tribes:
The music and dance to be studied in this section comes from several northern Philippine Tribes, who live in the mountainous regions of northern Luzon. The people have skilfully cut the mountains into terraces upon which to grow their rice. These rice terraces cover miles and miles and they are all, of course, built by hand, starting thousands of years ago.

A close-up view of some rice terraces. Note water covered terraces and small patches of growing rice.

An Igorot (generic name for all northern mountain Tribes) standing on a rice terrace, which gives some idea of the immensity of the rice terraces.

The Ifugao northern tribe live in villages as seen here: houses raised from ground on thick supports and comprising one room only. Approximate size of living space is 3.5 metres by 3.5 metres.

Under the Ifugao house is used for all purposes. This slide shows an Ifugao woman weaving on the back-loom, which is strung up under the house in which she lives.

The Ifugao are skilful wood carvers.

Among many southern Philippine Tribes, various methods of beautification are practised. Shown here are teeth inlaid with gold and copper (the teeth shown are from a skull in a tomb).

Both northern and southern Tribes are very fond of chewing betelnut. Shown here is a man from the southern Tribe of Hanunoo, pouring betelnut from a bamboo tube, which has been carved with the words of a song (Ambakan: see later) in the Hanunoo language. Betelnut is used on many occasions, including courting and funeral activities.

In the northern Tribes, long-term mourning periods follow a death. The people treat their dead relatives with great homage and respect. Shown here is the death chair, used by Bontok and Ifugao Tribes. The dead relative is strapped to a chair inside the house and remains there for up to nine days, during which time the relatives keep constant vigil (which includes singing and music).

For the northern Tribe of Ifugao, a murder victim is strapped to a chair outside the house, where the relatives, especially the women, mourn the
murdered person by various rituals, including (as shown here) beating the chair while singing mourning songs.

**No. 11**  
To the Ifugao, there are many occasions that demand intercession or thanksgiving prayers to the numerous gods. Shown here is a sacred ritual for a good harvest. Note clothing, preferred sitting position and the sharing of rice wine.

**No. 12**  
Igorot Tribes bury their dead in the 'seated' position, as this skeleton shows. They practised mummification for thousands of years, but the art of mummification by the Ifugaos has now been lost. This is a recent photograph.

**No. 13**  
*Ifugao War Dance*: Note shields, spears, G-string, carry-bags attached to G-string for personal belongings, headdresses.

**No. 14**  
*Ifugao Festival Dance* for men and women. These dance movements are typical of numerous Igorot dances. Note cleared space for celebrations, clothing and Igorot house.

**No. 15**  
Another, more energetic *Ifugao Festival Dance*, performed during the cañao (feast) which accompanies the major events in life. In the background, a man is playing the gansa flat gong (principal instrument of Igorots) and an Ifugao house is visible. The 'fluttering' hands of the women is typical in dances and the leaps of the men is a characteristic of all Igorot dancing.

Kalinga Warriors
4. Listen to, and read information for, Philippine Tribal Instruments (Pupil's Book, pages 1-5, commencing page 6 in this Teacher's Book). The information and listening instructions are explicit in the Pupil's Book. Listen to each instrument twice (or more) if necessary. The instruments appear on the TAPE in exact order as in Pupil's Book, under title on TAPE: Philippine Tribal Instruments. Further illustrations of the kolitong and of the kalleleng (nose flute: courting instrument) are on pages 16 and 17 of this Teacher's Book.
Kolitong

(Note intricate carving and design motif.)
Kalleleng
5. Listen and answer Listening Sheet *Bontok War Dance* (TAPE; Pupil's Book, page 6). Lead the pupils through the Listening Sheet in their books, not as a test, but as directed listening. Score for *Bontok War Dance* is in Score Book, page 1, and in this Teacher's Book, pages 19 and 20.

The Bontok live in the mountainous regions of northern Luzon and are virtually untouched by western influences. They number approximately 200,000 and rice growing is their principal means of livelihood and rice their staple food. The Bontok believe that they live in the mountains (according to Cawed) because their god, *Lumawig* warned their forefathers that the flat lands would be flooded and, to remain safe, they must move to the high mountains (1972:56). The most important of the many gods of the Bontok is *Lumawig* and the Bontok are very superstitious people. This is shown in the way in which there are special, very detailed rites for everything, as Cawed states: salted meat is needed before beginning to build a house; an offering of chicken is necessary before adding the roof of a house; if anything crosses the Bontok's path on the way to work in the fields, he returns home; if a Bontok sells his heirlooms bad luck will be sent from the angered ancestor; or if a large bird hovers over the village, a village member will meet with an accident (1972:53-54).

*Bontok War Dance* represents the time, not so long ago, when the Bontok were fierce headhunters. Headhunting was to avenge the death of a fellow tribesman and officially ceased around 1900. However, today, head­hunting is still secretly practised. Before a war (or headhunt) on a neighbouring tribe, the Bontok make *canao* (feasting), killing pigs and inspecting the intestines to read the omens therein. The raid takes place after more chanting, dancing, praying and seeking
BONTOK WAR DANCE

KALLELENG (\( J = 60 \))

CHANT (free)

GANSA (\( J = c.144 \))

SOLO (\( J = c.80 \))

CHORUS

Dong dong ay i-

dong i - lay Dong dong ay i-dong i-lay in sa-li-du-

may di-wat In du-ru a po-ra-sa in sa-li-du-
CHANT (free)

may di wat Ha-da-lo no-da-la ni mey-e pa-la-da
u-ma-quani-na-ma li na-ta-dak ta-da

CHORUS

da-la-no-mo 0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i,0i-i

SULIBAO

KALLELENG

§§§ In this Score Book, \( \overline{w} \) is used to approximate a slight movement around a given pitch. It does not necessarily denote a mordent.
BONTOK WAR DANCE  Listening Sheet

1. Give the Filipino and English names of the instrument playing at the opening of this piece: ...........

2. How many sections does this instrument play in the entire piece? ...........

3. When this instrument plays, is the rhythm strict and easy to follow? (circle correct answer): Yes No

4. Give one reason for your answer to Question 3: ...........

5. A chant follows, sung by a ....... Comment on the chant's rhythm: .................. and the chant's pitch (or tune): ..................

6. Name the rhythmic, metallic-sounding instruments that play before the 'Dong Dong Ay' section: ...........

7. This instrument is important to the music of the northern/southern Tribes (circle correct).


9. 'Dong Dong Ay' is a salidumay. What does this mean? ...........

10. Name the drum that plays near the end of the piece: ...........

11. Bontok War Dance ends very softly, with the instrument called ....... (a bamboo ............ ) playing.

MUSIC OF THE HANUNOO  Listening Sheet

The Hanunoo are a Filipino Tribe living in the south, on the island of Mindoro. They have a music tradition of their own, different to the northern Tribes. Listen to music of the Hanunoo and answer the questions.

1. KALIPAY (Merrymaking): Circle the instruments which you can hear in this excerpt: drums - gongs - string instruments - wind instruments.

2. LANTUY solo: Lantuy is a bamboo mouth-blown transverse flute. Follow the score and then describe the sound and playing technique of lantuy.

3. IVAYA (Lullaby): Comment on the singing style of this lullaby: ...........

4. KASKAS and TIMPARA: This solo is played by a kudyapi, a general term for a 6-string plucked instrument, from 38 cms. to 75 cms. in length. After listening and following the score, explain the meaning of Kaskas: ...........

Hanunoo KUDYAPI:
5. **KALUTANG:** What are kalutangs? ........
Follow the score for kalutang.

6. **UWI:** The Hanunoo call to each other as they walk along the jungle and forest trails.

7. **AMBANKAN:** Courting song with GITGIT string instrument accompaniment. The illustration (right) shows Ambakan words for song carved into a bamboo node. After listening and following the score below, describe the music for Ambakan: ..............

8. **CALLING ANIMALS:** A Hanunoo man tells his nephew to call the animals. Listen, then list the animals you think that the boy is calling: ..............

9. **SINISIRUY (GITGIT solo):** The gitgit has 3 strings and is very small, being approximately 36 cms. long and 6 cms. wide (at widest part). It is played with a bow of human hair. Score:
omens. The heads are brought back to the village in a basket borne on the victor's back. More canao, with music and dancing, follows the successful return of the raiding party.

The Bontok men wear G-string, bolo (knife) and suklong (tiny hats to carry betelnut and small personal belongings) and the women wear tapis skirts, blouse, necklace and hair adornments (often snake vertebrate). The women weave all the clothing on a back-strap loom.

The Bontok live in small houses, approximately 3 metres by 3.5 metres. The house is low to the ground, has one large room and a cogon (similar to pampas grass) thatched roof. The interior of the home is usually dark and filled with the smoke of the cooking fire, a fire built on a piece of stone inlaid in the floor. The Bontok have a fascinating culture and, the ones the author has personally met, are a friendly, generous people.

The Bontok grow their rice in terraces: enormous mountains terraced into rice fields which are watered from springs within the mountain. The water is carried to the terraced fields by an ingenious system of agricultural plumbing thousands of years old.

The social system of the Bontok remains unchanged since the time of their forefathers, thousands of years ago. Ancestors are revered, extended family exists and the ilî (village) is controlled by the elders who meet in the atos (meeting houses). The young boys sleep in a communal 'dormitory' ato, while the girls of marriageable age sleep in the olog. It is the elders in their ato who declare, accept or reject war challenges.
Photographs and illustrations related to Bontok War Dance begin on page 25 in this Teacher's Book. The Bontok also make use of the 'death chair' (slides).

Answers to questions in Pupil's Book for Bontok War Dance (you can write these answers in your copy if you wish):

1. Kalleleng - Nose Flute.
2. Three sections.
3. No.
5. Man. Free rhythm. Pitch often on one note and with limited range.
7. Northern.
9. Salidumay is the most popular way of singing in the northern tribes. Text may concern any topic. Always has strict rhythm and uses pentatonic scale.
10. Sulibao. For description, see Instruments.

§§§ Pupils summarize Bontok cultural and social considerations in their Books B Supplement (ii).

6. Sing chant Dong Dong Ay, from Bontok War Dance. Sing with TAPE. DO NOT USE PIANO TO TEACH MELODY. Learn chant from TAPE. Words mean preparations for war on a neighbouring Tribe.

7. Music of the Hanunoo (TAPE; Pupil's Book, pages 6,7). Listen to the music from the Hanunoo and lead pupils to answer Listening Sheet questions. The Hanunoo (HAR-NU-NO-0) are an isolated Tribe in the south. Pupil's Book contains all relevant information. (NOTE: all 'decorations' in Pupil's Book are designs used by the particular Tribe under consideration. The
BONTOK men playing gansa, wearing wanés (G-string) and sukłong.

BONTOK (wealthy) family home.
Models wearing BONTOK clothing, ewes (blanket), bolo, spear and shield.

BONTOK couples serenading with kaloleleng and massaging scalp.
BONTOK woman weaving on back-loom.
Two BONTOK women: snake vertebrae hair adornment and tattooing as beauty aid.
writing after 2 in Hanunoo is Hanunoo script [Pfeiffer 1975:117] as explained in 7 of Hanunoo).

Answers to Hanunoo questions (further information follows):
1. Gongs. String instruments.
2. Very 'bamboo' sound, etc.
3. Type of yawn sound. Dragging, sleepy quality of voice. Exhalation of breath.
4. Kaskas is playing chords and Timpara is playing melody (Conklin and Maceda 1955:6).
6. -
8. This item is for fun! Animals obvious!
9. No questions, but Teacher may wish to ask questions regarding

The Hanunoo segment introduces music from the south of the Philippines. The Hanunoo live in the jungles of Mindoro and are one of the few surviving groups still practising an early syllabic form of writing on bamboo tubes. According to the Philippine Government Museum of Costumes, the Hanunoo live in settlements of 6-8 small, raised, thatched-roof houses. They practice swidden, or kaingin, agriculture (where the fields are burned off before planting) and produce rice, corn, beans, bananas and root crops. This is the task of all, children and elders alike. Domestic animals, such as pigs and chickens, are raised for festive occasions. Among the Hanunoo, the Panludan is the most important ceremonial event and is performed a year after the burial of a dead relative. The bones are exhumed and consulted about future events. Feasting and dancing lasts for several days, after which the bones are cleaned and then placed in a cave, together with the bones of other relatives (1981). Further information for Hanunoo music begins on the next page.
Hanunoo music (TAPE) and questions-related information:

1. **Kalipay**: Merrymaking during Panludan (Conklin and Maceda 1955:1-5).

2. **Lantuy solo**: The lantuy is primarily a woman's instrument and is usually made by the flautist herself. Three or more lantuy are made at one time from thin bamboo and poor lantuy are thrown away. The Hanunoo woman usually has four or five lantuy in her house at any one time, as they are easily broken. When she is particularly fond of a specific lantuy, she will place it high in the roof thatch to protect it. Lantuy is most often played as a serenading instrument (Conklin and Maceda 1955:3).

3. **Iyaya**: Words (Conklin and Maceda 1955:2) to this lullaby:-

   Don't cry anymore
   Or we'll be heard by a wild cat,
   The wild cat from Siyangi;
   Who will let out a terrifying cry,
   And we can't do anything about it
   Because our hunting spear is broken
   And our bolo bent in two.

4. **Kaskas and Timpara**: The kudyapi (Conklin and Maceda 1955:3) is played while walking, standing or sitting and is used during Panludan and for courting. Antoon Postma states that the Hanunoo boy, armed with his kudyapi and ambahan verse on bamboo tubes and accompanied by his friends, visits the house of the girl of his choice. The courting ritual then begins: each chant of the boy, expressing his endeavours in a symbolic way, is answered by the girl in a manner that asks for another rejoinder if the boy is not to lose face. This vocal and literary contest goes on all night, often until the cock crows to announce the morning (1977:556).

5. **Kalutang**: The Hanunoo walk everywhere, as they live in an isolated area which has not been influenced by the west. As they walk, boys practice their gitgit, while women carefully select wood from special trees to make kalutang. They take particular care that the kalutang used on any one walk by the group of women will sound correct and harmonious when played together (Conklin and Maceda 1955:4).

6. **Uwi**: Trail calls are used by all Hanunoo when walking through the forests and jungles. At an early age, a child develops his own distinctive uwi, which serves also as a form of identification.
Uwi (trail) calls are also used when approaching another settlement, in order for the visitors to announce themselves (Conklin and Maceda 1955:4).

7. Ambahan: Ambahan is a courting song with words written on a bamboo tube. This excerpt also includes a type of disguised talk, used by the Hanunoo during courting to gain entry to the girl's house or when the couple are within hearing distance of the elders! Ambahan literature of the Hanunoo is a very important aspect of their lives (Conklin and Maceda 1955:2).

8. Calling animals: This serves to remind us of the simple, unspoilt way of life of the Hanunoo, who have games to allow them to forget the struggle of eking out an existence from inhospitable countryside. Even the games are musical!

9. Sinidsiruy: The gitgit is made by the player and is very small. The player (man) pivots the gitgit, not the bow, to play on different strings. The gitgit may be played while walking, standing or sitting (when the latter, the gitgit is rested on the right thigh, as the man sits cross-legged). The gitgit is a courting instrument and the man will take his gitgit and betelnut to the girl's house to win her favour (Conklin and Maceda 1955:2).
(Below): HANUNOO bamboo tube, 10 cms. high, inscribed with ambahan verse in Hanunoo script. [NOTE: The Hanunoo also leave messages in the jungle, by carving their script into bamboo (Postma 1977:560)].
HANUNOO man and woman (models) in authentic clothing and adornments. Note kudyapi.

§§§ Pupils summarize Hanunoo cultural and social considerations in their Books B Supplement (ii).

8. Listen to Falimac-Bilaan. No score for this piece. DO NOT spend too much time on this piece, as it is an example of other music of southern Filipino Tribes, this time the Tribe called Bilaan (or Blaan). Pupil's Book, page 8, has all information. (TAPE).
There are numerous other Tribes in the southern areas of the Philippines, each with unique customs and ways of life. It is not possible to examine more than a few, so an illustrative section is now given to broaden the pupils' understanding. Play Falimac-Bilaan after pupils have viewed the illustrations commencing on page 36 in this Teacher's Book. Two illustrations deals specifically with Blaan Tribe, then the Tasaday, T'Boli, Mandaya and Ubo Tribes are represented. Musically, these Tribes use instruments similar to those of the Hanunoo and those heard in Falimac-Bilaan.

Answers to Falimac-Bilaan questions:
1. Drone.
3. The tagungguan plays another melody (tune) in Falimac-Bilaan.
4. Style question: soft playing instruments; irregular phrasing and rhythms; unusual scale; repetitious small bells; free form. According to Bayanihan (b:l), it is music to accompany gentle bird-like movements of a dance.

\[
\begin{align*}
\text{Falimac-Bilaan} & = \text{FAR - LE - MARK/MAK BIL - AR - ARN} \\
\text{Piaglong} & = \text{PFARG - LONG} \\
\text{Tagungguan} & = \text{TAR - GUUNG/GUNG - GOO - ARN}
\end{align*}
\]
1. This piece is from the Bilaan (or Blaan) Tribe in the southern Philippines. Three instruments are important in this music, which accompanies a dance imitating birds. Firstly, there are the small bells worn around the dancers' ankles, which provide a continuous accompaniment as the dancers move. The second instrument is the 2-string plaglong, illustrated below. One string is the ............. string and the other string is suspended over small frets and it is on this one string that the ............. is played.

Plaglong:

The third instrument heard in Falimac-Bilaan is the tagungguan, eight pitched gongs suspended in a frame. Each gong has a knob or boss in the centre, which is struck with a soft mallet. The tagungguan plays another ............. in Falimac-Bilaan.

Tagungguan

(actual height approx. the height of a man, as the lower - and bigger - gongs can be 45 cms. wide. The frame is usually made from bamboo). Illustrated below is one single big gong of tagungguan:

2. Comment on the style of Falimac-Bilaan:

Dugso Dance

Briefly describe the Dugso dance, from the southern Tribe called Bukidnon:
BLAAN lady
BLAAN couple and tagungguan.

TASADAY Tribe Stone-Age axes (the Tasaday were first seen by outsiders in 1972).
T'BOLI: hair ornament, ankle ring, and rings around ankles and toes.
T'BOLI girls and T'boli kudyapi.

T'BOLI Kadal-Blila.
MANDAYA burial jar
§§§ Pupils summarize southern Tribal information in their Books B Supplement (ii).

9. Class to perform the southern Tribal dance, Dugso (DOOG - SO'), from Bukidnon Tribe. This is a slow, serious dance and very simple for pupils if serious manner is maintained at all times, as in dance instructions. The only accompaniment is small bells around ankles (as in Falimac-Bilaan above). Dance
instructions also suggest that a small group of pupils accompany the Dugso with these bells (rhythms are given at end of dance instructions and in Score Book, page 2). If by any chance the school owns a string instrument similar in sound to piaglong (above, in Falimac-Bilaan), an improvised part could be added to Dugso if played STYLISTICALLY. This string accompaniment is by no means necessary, as the bells alone are authentic. Dugso dance instructions follow:

Dugso (i) - (vi) (freely adapted and re-interpreted, as observed, from Aquino II 1976:121). Dugso and Bukidnon photographs are on page 50 of this Teacher's Book.

The Bukidnon live in the forests and jungles of northern Mindanao. Each settlement has about 3-10 households, centered around a chief or datu. They are, as informed by the Philippine Government Museum of Costumes (1981), subsistence farmers and live on camote (sweet potato), corn, beans and the like. Rice is grown mainly for ceremonial purposes. The Bukidnon have a myth which explains the origin of the world:

During a severe drought a deity from the skyworld came to earth, but could grow nothing but a single bamboo tree. During a high wind this bamboo tree was broken and from it appeared a dog and a woman, the ancestors of mankind. (Roces 1977:81)

The Bukidnon "believe in nature spirits from whom permission to clear the woodland is petitioned during a ritual called Tadag" (Goquingco 1980:146). They also believe in aswangs who are, according to Goquingco (1980:146) and Ramos (1979:46), evil spirits who eat babies. The Bukidnon men are expert hunters and metalsmiths (the Bukidnon like to adorn their teeth with metal or copper inlays). Bukidnon believe in Busaw. The Philippine Government Museum of Costumes (1980) and Ramos (1979:48) state that Busaw is a frightful man/beast with one eye and an ivory horn
Dugso (i)

DUGSO

DANCE

*Dugso* is a ceremonial dance of the Bukidnon. The dance may be performed as thanksgiving after a good harvest or as an offering to the gods for special favours. The dancers of *Dugso* have serious facial expressions and the movements are executed with an air of solemnity and reverence.

In Bukidnon, a fire is built at the place where *Dugso* is to be performed. The dance moves around the fire, as it is believed that the smoke from the fire carries the offerings and prayers to the gods. *Dugso* may also be danced around a table laden with food, the food having been specially prepared as an offering to the gods.

Boys and girls, or only girls, may perform this dance.

Dancers wear Bukidnon costume and headdress and wear bells around each ankle. The rhythm made by these bells as the feet strike the ground is the principal music accompaniment for *Dugso*.

A simplified version of *Dugso* is given for classroom performance. The rhythms for the bells is also given separately, as some members of the class could help with the bells accompaniment (keeping same serious manner and sitting to one side of the dance area). In Bukidnon performances of *Dugso*, the priest often chants while the dance is in progress, or occasionally soft music is added.
SECTION A

With serious facial expressions and leaning backwards (at all times), the row of dancers hold hands and move as one long entity. The hands swing in natural rhythm as the dance progresses. Build a simulated fire, or food-laden table, in the centre of the dance area. The dance will always move around this centre, it being the focal point in the offering or thanksgiving.

Enter USL, moving in direction given in diagram below. Use brush-tap-ball-change step for entry step. There is no prescribed number of steps for entry, but it is suggested that the pattern performed eight times should be sufficient to allow all dancers to enter.

Move hands freely, but maintain reverent attitude.

Entry step pattern: $\frac{2}{4}$ time, 4 bars in pattern. The first two bars are performed in place, with the next two bars moving in the direction of Right:

<table>
<thead>
<tr>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
<th>$\uparrow$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brush L</td>
<td>Tap L</td>
<td>Step L</td>
<td>Brush R</td>
<td>Tap</td>
<td>Step</td>
<td>Step R</td>
<td>L.</td>
</tr>
<tr>
<td>backward.</td>
<td></td>
<td></td>
<td>backward.</td>
<td>R.</td>
<td>R.</td>
<td>L.</td>
<td></td>
</tr>
</tbody>
</table>

R. Ball Change Ball Change Ball Change

§ Brush: Strike the ground with the free foot. The foot is off the ground at the end of the movement.
**Dugso (iii)**

§ Tap: Touch the ground with the ball of the foot without putting weight on it.

§ Step: To place weight on entire foot.

§ Ball Change: Stepping with weight on one foot (R), transfer weight to ball of other foot (L) and then quickly to the original foot. For the Dugso entry step, as it moves in direction of Right, it is the R foot that has the weight. (♫ = stepping with weight on one foot, R.; ♪ = transfer weight to ball of other foot, L.)

**SECTION B**

Moving around the fire (with hands, arms and face as in Section A) perform B Step. In the diagram, the circle direction is shown once only; the dancers move in this circular direction as often as it takes to perform the steps for Section B. Circle direction: counterclockwise.

```
SR  FIRE  SL
```

B Step is 3 bars in length. Perform B Step eight times around fire.
Dugso (iv)

B Step:

SECTION C

Remain in circular formation around offering fire. Hands, arms and facial expression as before. Section C features movements in which the dancers move out from the fire, then return towards the fire. The 'outward' step is of 4 bars length and the 'inward' step is of 4 bars length. Perform the outward-inward pattern four complete times (i.e. 8 bars four times = 32 bars).

Outward-Inward Pattern:
Vugso \( (v) \)

\[
\begin{array}{c|c|c}
\, & \, & \\
\text{Ball Change} & \text{Step R} & \text{Keeping weight} \\
in place & forward. & \text{on R, lift L leg} \\
(R \ L \ R \ L). & & \text{high forward,} \\
& & \text{pointing toes down.}
\end{array}
\]

**SECTION D**

Repeat all Section B.

**SECTION E**

The circle direction has always been counterclockwise. Section E is the exit Section. Keeping the circle direction correct (and the posture and facial expressions correct), exit USR. Use Section B (B step) for exit step: as many times as necessary. (Note: in Bells music, exit rhythms are given eight times.)
Dugso \{vi\}

**DUGSO: ACCOMPANIMENT MUSIC FOR BELLS**

Rhythms for bells to accompany the Bukidnon ceremonial dance, Dugso. The rhythms are written in sectional format, but in performance there is no break between Sections.

**SECTION A:** Repeat this 4-bar pattern eight times.
\[
\begin{align*}
  \frac{4}{2} & \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \\
\end{align*}
\]

**SECTION B:** Repeat this 3-bar pattern eight times.
\[
\begin{align*}
  \frac{4}{4} & \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \\
\end{align*}
\]

**SECTION C:** Repeat this 4-bar pattern eight times.
\[
\begin{align*}
  \frac{4}{4} & \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \\
\end{align*}
\]

**SECTION D:** Repeat this 3-bar pattern eight times.
\[
\begin{align*}
  \frac{4}{4} & \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \\
\end{align*}
\]

**SECTION E:** Repeat this 4-bar pattern eight times.
\[
\begin{align*}
  \frac{4}{4} & \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \quad \frac{4}{4} \\
\end{align*}
\]
BUKIDNON couple and Dugso.
burning on his head, who eats people and litters their bones around the yards. The Busaw lives in a large tree in the forest but is afraid of fire, brass and iron (so perhaps the metalsmith Bukidnon are safe?). Bukidnon wear highly coloured and decorative clothing and "dance and sing on festive occasions such as courtship and marriage rituals, during which the members of the community join in a poetical joust called the Siday, a competitive dance-drama participated in by hired poets" (Montilla in Goquingco 1980:149). The Siday competition is on two lines, namely singing and dancing.

Vugso is danced by the Bukidnon during harvest-time, in thanksgiving for a good harvest, and when celebrating the birth of a male child. Vugso is danced around a fire, as the smoke carries the offerings to the gods and spirits. When pupils perform Vugso, endeavour to create the correct 'offering to gods' atmosphere. Endeavour, too, to achieve the effect of dancing around the fire or offering table. (No music on TAPE for Vugso.)

10. Pupils describe Vugso in their Books (page 8) after dancing Vugso.

§§§ Pupils summarize Bukidnon cultural and social aspects in their Books B Supplement (ii).
11. Listen to Ifugao Gansas (TAPE). There is no score for this music, as it is used to bring the study back to the northern Luzon Tribes, beginning with the famous Ifugao Tribe (IP-U-GOW). There are three pieces of music of the Ifugao, Ifugao Gansas, Ifugao Wedding Dance and Bugan (courting song). Ifugao Gansas is a field recording (by the author) and the photograph of the Ifugao musicians playing gansas (on the next page in this Teacher's Book) was taken simultaneously with the recording of Ifugao Gansas.

Ifugao cultural and social information will be given firstly, to enable you to place it as you please within the Ifugao segment.
IFUGAO men playing gansa, wearing woven blanket and kungkung.
The Ifugao live in the Mountain Province of northern Luzon and are the builders of the famous Ifugao rice terraces (the Ifugao rice terraces are higher and larger than the terraces of the Bontok and the Ifugao use stone pieces to retain the walls, whereas the Bontok use earth). The rice terraces of the Ifugao were begun thousands of years ago. The women plant and harvest the rice and the men repair the walls and cultivate the paddies. The fathers, according to Dumia, instruct the boys in hunting, using arms, working in the paddies, in reciting the pagan myths (baki) and in learning the family genealogy (1979:9), all of which are very important aspects of an Ifugao's life. The mothers teach the girls to manage the home, to work in the rice terraces, to weave on the back­loom and to sing/recite ballads and epics, for example, the Hudhud which "recounts the origin of the people, the life and adventures of Ifugao heroes, and ancient customs and traditions" (Lambrecht in Goquingco 1980:71). Until 1900, the Ifugao were head-hunters. Today, epics and songs transmit the glories of the head­hunting era to the young Ifugao and mimetic dances recall the head-hunting rituals.

The Ifugao burial customs are still the same today as they were thousands of years ago. Death means a time of great mourning and constant vigil. Ceremonies last for up to nine days, continuously, and pigs and carabao (water buffalo) are butchered daily to appease the gods and their ancestors. Singing Hudhud and dancing are part of the death ritual, as is sitting the dead person on a chair under the house. The deceased person is buried in the ground for one year, then the bones are ceremoniously wrapped in a blanket woven by the women, and placed on the house surrounds. (Ifugao houses are raised on thick corner­posts to about two metres from the ground, and the floor extends out from the walls: it is on this extension...
that the ancestor's remains are placed) See page 66 for photograph of ancestral remains, wrapped in blankets, placed on the house surrounds. On several occasions, the author has been invited to view the grandparents and deceased relatives of her Ifugao friends.

The Ifugaos, according to Barton (in Dumia 1979:22) have as many as 1500 gods, demons, monsters, nature spirits and ancestor spirits, to whom they make ritual appeals. One example will suffice:

Kalangzt is a short man with a large head who lives under ant mounds in the woods and the fields. Farmers, in reality, rent the land from him and pay him rent to plant crops. The ugly dwarf spirit Kalangzt takes food with no salt or spices and he loves chicken. The farmer, to appease Kalangzt, offers him chicken and cake. (Ramos 1979:28)

The Ifugao are expert wood carvers and weavers and designs are included in the illustrative material for Ifugao, beginning on page 59 in this Teacher's Book. As the courting and marriage rites among the Ifugao are related to the music in this Ifugao segment and are very interesting, they will now be given in full.

Ifugao Courting and Marriage Rites, I.

Chastity is of prime importance to Ifugao: thus, parents are very strict with their children regarding sex. Brothers and sisters are not supposed to hold each other nor talk about sex. It is highly indecent and even blasphemous for anyone to mention anything about sex in front of brothers and sisters. Such talk can endanger the life of the speaker.

Brothers and sisters sleep in separate houses as soon as they are six or seven years old. These dormitories are called agamang. An agamang may be exclusively for men, for women, or for both. The last type is intended only for those who intend to marry. The agamang may be a hut or house of a widow, an old man, or a spinster. It may accommodate six to eight people. When a man
decides to settle down, he seeks his future life partner in the women's agamang. On all visits to the agamang he is expected to bring a supply of betelnuts and the necessary chewing paraphernalia so that all ladies present may join him in a pleasant 'chew'.

Young girls and old women who sleep in the agamang are generally understood as being non-members of the courting group. They give moral support and act as advisers during the 'courtship debate'. The future husband is expected to woo the girl who has been selected by both parents to be his wife. While parents may betroth their children at an early age, at times children grow up to find that they do not love the person matched with them, in which case other arrangements may be made, as will be explained shortly. However, by tradition, the young people generally abide by the choice made for them.

The main basis for matching is economic and social status. Wealthy families match their children with their peers. Since parents consider it an honour to have grandchildren before their death, they urge their sons to marry as soon as possible. When the girl or the man refuses to abide by the parental match-making, a fee or a piece of property must be paid to the person rejected so as to compensate for the moral damage incurred. Ifugao law requires a man to marry a woman with whom he has cohabited and who has borne him a child; otherwise he or a kinsman must pay with his life. This situation, however, rarely happens.

During the engagement period, the future husband serves at the girl's home by doing such tasks as gathering firewood and fetching water. Three to six months later, the marriage is performed at the bride's residence by priests in the presence of both families and their relatives. Animals such as chickens, ducks, and pigs are butchered and offered to the gods. The entrails are carefully observed so as to learn the wishes of the gods, which are reflected in the size, colour, and shape of the liver or bile. Usually a small or dark-coloured liver or bile indicates that the proposed marriage is not favoured by the deities. If the first reading of the entrails is unsuccessful the mombaké (priest) repeats the whole ceremony and offers more animals until his findings are favourable.

A marriage sanctioned by the gods may yet be declared void in certain circumstances, such as when the bride slips while walking or when she...
drops something she is carrying. These occurrences are believed to signify bad luck and therefore are enough to annul the marriage. All necessary care is taken to ward off bad omens, for the success of the marriage must be assured, especially if the woman is pregnant. Auguries showing the full blessings of the gods evoke general joy. The ceremony concludes with eating and drinking of wine by all present.

Divorce is permitted among the Ifugaos on only two conditions - the inability of the couple to have children, or proven infidelity on the part of the wife. After a number of years without offspring, Ifugao couples in general willingly agree to separate, for to them, the bearing of children is what makes the marriage real. There are no illegitimate children among the Ifugaos. Divorce for a childless couple, however, is not mandatory, and depends upon the husband's decision.

Divorce proceedings are simple. The village mombaki performs the divorce ceremony at the home of the parties concerned together with their respective parents and relatives. Like any other pagan ceremony, it involves the offering of animal sacrifices to the gods, who are asked to bless the contemplated divorce. After the ceremony, the man must seek a dwelling for himself, and their former home becomes the property of the divorced wife. Their property is completely separated - the man gets his capital, and the woman, her paraphernal property.

Newly married couples live apart from their parents and without interference from the latter. They have absolute community of property. This practice, which they have followed for centuries, insures their mutual respect and co-operation.

Ifugao custom strongly prohibits incestuous marital relations, which are defined as marriage to a relative of a closer degree than that of fourth cousins. Because of their mastery of genealogy, however, such marriages rarely happen. A person who breaks this law is looked upon with scorn and becomes the butt of jokes during the drinking sprees. (Dumia 1979:16-18)

Ifugao Courting and Marriage Rites, 2.

Ifugao marriages are monogamous and the object of marriage is to beget children. Conversely, the main cause of divorce is a couple's failure to have children.
Classes in Ifugao society marry from their own ranks and, generally, these marriages are pre-arranged. Consequently, the majority of marriages among Ifugao become a collective family decision rather than the personal choice of the marrying individuals concerned.

The betrothal is important among the rich. Called hingot, the betrothal ritual announces the union of two families. The boy's family must bring to the girl's house three pigs and several bundles of firewood. The girl's family meets the boy's family, and they make arrangements as to the date of marriage, the inheritance and other property settlements. The next day, the girl's family feasts on the pigs. Some of the meat that is not used during the gathering is distributed to the relatives of the girl. Her family's prestige is increased when the meat shares reach even the most distant relatives.

After the hingot, the couple is considered united and marital relations allowed. The marriage proper comes later. When those betrothed are under age it may take years before the marriage proper takes place. If the betrothed couple is of marriageable age, however, the marriage proper follows soon after.

Among the rich, the uya-uy is performed, consisting of several nights of dancing culminated by three days of feasting. This is capped by a whole-day affair of dancing, drinking and feasting while a priest performs the sacred bakl rite for the new couple. It consists of imploring the graces and benediction of the couple's ancestors, the deities and the gods. The next day the couple is invited from one house to another of close relatives to drink, dance and feast. (Dulawan 1977:973).
IFUGAO rice terraces
IFUGAO village amongst the rice terraces
IFUGAO: planting rice in terraced paddies.

IFUGAO: rice growing in terraced paddies.
IFUGAO (wearing sweaters as weather was cold this day) performing Wedding Dance.

IFUGAO market day (every Saturday).
Two IFUGAO playing *gansa*, wearing *kungkung* and hand-woven blanket.
(left) IFUGAO bulol
(rice granary idol: 8 cms.)

IFUGAO weaving
IFUGAO couple: man wearing wano, butong (bag), bolo, kungkung and knotted blanket; lady in tolgeh (tapis), woven belt, blouse and twists of beads to keep her hair in place.
IFUGAO ancestral remains
12. Pupils play *Wedding Dance*, an Ifugao piece for 3 gansas. There are only three pitched gansas used, but each pitch may have several pupils playing. Consequently, the whole class may play this piece. *Wedding Dance* is to be played on simulated classroom gansa.

**SIMULATION:** As this is the first piece to be played, it is necessary to explain the author's meaning of simulation for non-western music. Simply stated, simulation means to find a western musical instrument (or any available sound source) that is similar to the Philippine instrument under consideration. The western instrument may have to be played in an unusual manner or quality of sound altered in some way. The primary aim in simulation is to achieve the **CLOSEST POSSIBLE SOUND REPRODUCTION** of the original sound. Simulation, in no way, pretends to be the original sound.

Ifugao *Wedding Dance* is for gansas of high, lower and lower pitch. Find a sound source to simulate these sounds and pupils perform *Wedding Dance*.

Suggestions for simulated gansa: damped cymbals, damped metallophone key, piece of metal or tin.

*Wedding Dance* is in Score Book, page 3. *Wedding Dance* is on Page 68 of this Teacher's Book. *Gansa* 2 part, and *Gansa* 3 part, are merely repeated ostinato patterns using the two methods of playing gansa (stick and/or hand). *Gansa* 1 part is a little difficult and, if there are no pupils capable of playing the rhythms, the Teacher should play this *Gansa* 1 part. The tempo is very fast, the dynamics loud.

13. Pupils sing *Bugan*, an Ifugao song. *Bugan* is in Score Book, page 4, and on page 69 of this Teacher's Book. Translation is not possible, but *Bugan* tells of the beautiful girl Bugan, the daughter of Wigan, one of the gods of the Ifugao skyworld. The name Bugan also
WEDDING DANCE

Ifugao

Fast $\frac{3}{4} = 152$

Gansa 1. (High)
- hit with stick

Gansa 2. (Lower)
- stick (s); hand (h)

Gansa 3. (Lower)
- hit with hand

-repeat continuously (as ostinato)

-repeat continuously (as ostinato)
SB4

BUGAN

Ifugao

\[ j = 66 \]

\[
\text{Omo} \quad \text{lar} \quad \text{Du} \quad \text{man} \quad \text{lo}\]

\[
\text{mo} \quad \text{na} \quad \text{a-an} \quad \text{Ba} \quad \text{a-a-a-nan} \quad \text{Ba}\]

\[
\text{bu} \quad \text{un} \quad \text{di} \quad \text{na} \quad \text{t} \quad \text{Du} \quad \text{man} \quad \text{pun}\]

\[
\text{pa} \quad \text{an} \quad \text{na} \quad \text{Qua} \quad \text{te} \quad \text{Du} \quad \text{man}.
\]

ALSIG

Kalinga

\[ j = 96 \]

\[
\text{Hay-i} \quad \text{Hay-i} \quad A \quad \text{lig-gu’og gw} \quad \text{non}\]

\[
\text{ma-wa-an} \quad \text{si-an} \quad \text{ng} \quad \text{tu-bi} \quad \text{de}\]

\[
\text{Heu-oi} \quad \text{Heu-oi} \quad \text{Hay-i} \quad A \quad \text{lig-fle’t} \quad \text{ga-ka} \quad \text{me} \quad \text{gam}-\]

\[
\text{Heu-oi} \quad \text{Heu-oi} \quad \text{Hay-i} \quad A \quad \text{lig-gu’og gwa} \quad \text{t’an-an} \quad \text{ng}\]

\[
\text{tu-bi} \quad \text{de} \quad \text{Heu} \quad \text{Heu-oi} \quad \text{Heu-oi} \quad \text{Heu-oi}.
\]
refers to all Ifugao maidens and Bugan is a principal heroine in the Hudhud (see earlier; Bugan = BOO-GARN). Even though the pitch and rhythm of Bugan song is difficult, it is suggested that pupils try to sing this song. Teacher may help with pitch and rhythm by also singing or playing on wind instrument. DO NOT USE PIANO. Bugan is not on TAPE.

IFUGAO village.

14. Pupils describe Ifugao Wedding Dance and Bugan in their Books Page 9 (following, in this Teacher's Book).

§§§ Pupils summarize Ifugao cultural and social considerations in their Books B Supplement.

15. Listen to the five vocal pieces (TAPE) from Kalinga, another northern Luzon Tribe, and lead pupils to answer the Listening Sheets. Listening Sheets are not test sheets. Each vocal piece should be listened
IFUGAO GANSA and WEDDING DANCE

Listen to the gansa, as played by the Ifugao of the northern Philippines. Play the transcription for 3 gansa, called Wedding Dance.

Comment: .................................................................

BUGAN

This song is sung by the Ifugao and tells the story of Bugan, a beautiful young girl. This song is difficult to sing: why is this so?

.................................................................

BICBIC

Listening Sheet

1. Bicbic is sung by the Kalinga, in the north, at times of death. Give reasons that suggest this theme in the song: .........................................................

2. Comment on the vocal style (i.e. the way of singing): .................................................................

ALSIG

Listening Sheet

1. The Kalinga witch sings Alsig. Give examples in the song that suggest this: .........................................................

2. Comment on the rhythm of Alsig: .......... and comment on the melody of Alsig: .................................................................

ULLALIM

Listening Sheet

1. The Kalinga sing their epic folktales relating to the deeds and feats of their heroes by singing the Ullalim. Give several vocal techniques heard in Ullalim: ........................................................................

ELA-LAY

Listening Sheet

1. This is a different type of Kalinga singing. It is a song of rejoicing, and is rather similar to Ela-Lay in Salip (see later). Comment on this slow Ela-Lay and follow score: .................................................................

rhythm: ................................................................. melody (tune): ................................................................. voices: .................................................................

SALIDUMAY MANG-ANI

Listening Sheet

1. This is a salidumay of the Kalinga. Name another northern Tribe who sing a salidumay: .................................................................

2. This Kalinga salidumay is sung at harvest time. Comment on the melody (tune): ................................................................. the rhythm: ................................................................. voices: .................................................................

3. This is the fifth Kalinga song that you have heard. Briefly summarize Kalinga vocal style: .................................................................
to twice or more, in order to answer questions and come to an understanding of Kalinga (indeed, Tribal) vocal style. Questions for the five Kalinga vocal pieces are in Pupil's Book, page 9, and are **Blcblc, Alslg, Ullalim, Ela-Lay and Salidumay Mang-Ani**.

**Blcblc:** This song is sung at Kalinga death rituals, to which the entire village come. The Kalinga live nearby to the Bontok and the Ifugao, and have several cultural aspects in common. The Kalinga do not have rice terraces but grow rice. They have instituted *budong* peace pacts, which have minimised traditional between-Tribes warfare and headhunting. Ancestors and family are of vital importance to the Kalinga. **Blcblc** is sung when the Kalinga deceased person is placed on a chair in the house (for four or five days). Animals are slaughtered and offered to the spirits as part of the mourning ceremony. The Kalinga, according to Anima (1978:96), even push out a wall of their homes as an act of bereavement. After a maximum of nine days, the chanting and ceremonies cease and the body is buried in a mass tomb. [An interesting fact regarding the Kalinga is that, after a headhunt, the victor uses the chin-bone of the victim as a *gansa* handle (Roces 1977:432)].

Answers to questions for **Blcblc**:
1. Mourning sounds, wailing, flute part, etc.
2. Sliding pitches, wailing, free rhythm, etc.

**Alslg:** This is a Kalinga witch's song, sung during offerings to evil spirits. The offerings are placed on a Kalinga shield and the witch sacrifices animals, to placate the evil spirits (Roces 1977:340-343).

Answers to questions for **Alslg**:
1. Sliding from notes, 'shuddering' tremolo vocal effects, etc.
2. Rhythm: free, following words, not metrical. Melody: three note scale.

Score for **Alslg** is in Score Book, page 4, and on page 69 of this Teacher's Book. A Kalinga witch and Kalinga shield are illustrated on page 73.

**Ullalim:** **Ullalim** is a Kalinga epic, telling of the culture heroes of the Kalinga. Through the epic, children are taught the ways of the Tribe and presents the Kalinga as mighty warriors, far superior to any other Tribe, with almost supernatural powers (Pfeiffer 1975:63-65).
KALINGA witch.

Kalinga shield.
Answers to questions for *Ullalim*:

1. Sliding pitches, breathing effects, tremolo, nasal quality, free rhythm, limited range and scale, etc.

---

**Ela-Lay**: Score for *Ela-Lay* on page 75 of this Teacher's Book and in Score Book, page 5. *Ela-Lay* is a song of rejoicing after a happy event amongst the Kalinga, for example, a wedding, birth or good harvest. The people perform energetic and colourful dances during these happy times.

Answers to *Ela-Lay*:


---

**Salidumay Mang-Ani**: Score on page 75 and in Score Book, page 5. This song is sung by the Kalinga in thanksgiving for a good harvest. The many gods and spirits of the Kalinga must be appeased for providing a good harvest. *'Salidumay'* is a term given to many types of Igorot songs - Igorot is the generic term for all Mountain Tribes of northern Luzon.

Answers for *Salidumay Mang-Ani*:

1. Bontok.

---

Salip and *Ela-Lay* are Kalinga wedding music, *Salip* being a wedding dance and *Ela-Lay* the fast song sung in rejoicing.

---

Kalinga weddings are joyous occasions, involving the entire village. At marriage ceremonies it is a "ritualistic practice for the newly married couple to start the dancing, marking the end of a long period of courtship. The dance is marked by an exchange of gifts between them; she, giving him a dagger as she expects him to protect her and he, giving the bride a
ELA-LAY

Kalinga

\[ \text{\textit{ELA-LAY}} \]

\[ J = 63 \]

\[ \text{\textit{ELA-LAY}} \]

\[ \text{\textit{ELA-LAY}} \]

\[ \text{\textit{ELA-LAY}} \]

\[ \text{\textit{ELA-LAY}} \]

\[ \text{\textit{ELA-LAY}} \]

\[ \text{\textit{ELA-LAY}} \]

SALIDUMAY MANG-ANI

Kalinga

\[ J = 88 \]

\[ \text{\textit{Dong dong ay, Dong dong ay si\textit{ong e-lay m\textit{e}n se-da-\textit{li}}} \]

\[ \text{\textit{Dong dong ay ay ung sa-li-du-may.}} \]

Repeat X3
cloth blanket" (Goquingco 1980:80). Guests and relatives then join the dance, as a token of their hopes for happiness for the newly-married couple. Kalinga wedding dance, Salip, is illustrated on page 77 in this Teacher's Book. Kalinga man with spear, blanket across shoulder, elaborate feather headdress and tattooing (very important to the Kalinga) is illustrated on page 77.

16. Listen and answer Listening Sheet for Salip and Ela-Lay (TAPE). Pupil's Book has information (page 10, Pupil's Book). SAR - LIP and EL - AR - LIE. Salip and Ela-Lay is in Score Book, page 6, and on page 78 of this Teacher's Book.

Answers to questions for Salip and Ela-Lay:
1. Gansa and Sulibao.
2. Three or more.
3. Stick and/or hand.
4. Yes.
5. Mainly continuous 'rolls'.
6. For drawings, see Philippine Tribal Instruments.

17. Pupils sing and accompany fast Ela-Lay, as in Score Book, page 6. Sing with TAPE if you wish. Accompaniment ostinatos are in Score Book, page 6, and are to be played on simulated gansas, played with hand. Fast Ela-Lay is separate on TAPE for convenience and score in Score Book, page 6 (with Salip) and in this Teacher's Book, page 78. Clapping ostinato to be played by pupils while singing.

18. Listen and answer Listening Sheet for Idaw of Kalinga Tribe. Idaw is in Score Book, pages 7 and 8 and on pages 80 and 81 of this Teacher's Book. Idaw is page 10 of Pupil's Book.
KALINGA man with spear, G-string, knotted blanket, warrior's headdress and tattooing.
GANSKA and SULIBAO: Introduction - three bars.
.57 bars.

ELA-LAY

\( \text{Ostinati: Clapping Gansa 1 (hand) Gansa 2 (hand)} \)
Pupil's Bk. - 10

**SALIP and ELA-LAY**

**Listening Sheet**

1. Name the two instruments in the Introduction of this Kalinga wedding music: ..............................
2. How many different pitched gama do you hear as the music progresses? ...........
3. What methods of playing the gama are used? ..............
4. Does the sulibao continue playing with the gama? .......
5. Describe what the sulibao plays: ......................
6. Draw the sulibao and gama in space provided:

7. The fast Ela-Lay song completes Salip. Comment on the rhythm: ..................... the voices: ..............................
   the melody (tune): ......................................
   the accompaniment: ....................................

8. Sing and accompany the rejoicing song, Ela-Lay.

**Idaw**

Listening Sheet

1. Idaw is music from Kalinga in the northern Philippines. Name the instrument which opens this piece: .......... From what is this instrument made? ........................ Does this effect the quality of the sound? .............. How? .................................................
2. Describe the melody (tune) played by the first instrument in Idaw: ........................................
3. Sulibao, whistling and bangbang follow. Describe the music and explain these words: ..........................
4. Towards the end, when the tempo becomes fast, what do you think the music is describing (circle correct): death - wedding - battle - hunting.

**Banga**

Dance (Kalinga)

Briefly describe this dance, Banga, and mention the accompaniment.

**SCALES and RHYTHMS**

Improvise, stylistically, on these Tribal scales, using the given rhythms:

Rhythms: [free rhythm][J J J J J J J J J J J J J J J J J J J J]

Idaw: Kalleleng: Alsig:

Scales:   

Ela-Lay: Bugan: Dong-Dong Ay:

Lantuy: Iyaya: Kalutang:

END: MUSIC OF TRIBES IN PHILIPPINES
SB7

_IDAW_

Kalinga

PALDONG (free, \( \frac{1}{\text{q}} = 63 \))

SULIBAO

WHISTLING (rhythm only)

BANGIBANG
B81
SB9

\[ \text{\textbf{BANGA}} \]

\textbf{GANSA}
\[
\begin{array}{cccccc}
\text{s} & \text{s} & \text{s} & \text{s} & \text{s} & \text{s} \\
4 & 4 & 4 & 4 & 4 & 4 \\
\end{array}
\]

\textit{s = Gansa hit with stick}
\textit{h = Gansa hit with hand}

\textbf{SULIBAO}
\[
\begin{array}{cccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
4 & 4 & 4 & 4 & 4 \\
\end{array}
\]
Answers to questions for Idaw:

1. Paldong mouth flute. Bamboo. Resonance differs from an instrument made of metal, for example, a western flute.
2. Free rhythm used and melody is pentatonic, etc.
3. Sullbao is drum, bangibang are musical sticks. Sometimes both instruments play same rhythms and sometimes they have separate parts. The tempo is faster.
4. Battle or hunting.

To the Kalinga the Idaw bird is a bird of omen. The Idaw bird is consulted on the results of a headhunt (there is still some revenge headhunting practised and, in those villages where it has ceased, the Kalinga keep these traditions alive through epics and dancing). The morning after the return of the headhunting party, according to Castañeda, all its members go to the mountain forest to listen for the call of the Idaw. The call of this bird is supposed to tell the fortune of every member of the headhunting expedition. When the headhunters hear three successive calls, the party stops to rest, but one of the group is allowed to proceed and listen for more calls. It is a good omen if the bird stops calling. One more call is a bad omen and everybody goes to the river to bathe (1977:1454).

19. Pupils perform the Kalinga occupational dance Banga and provide accompaniment. Directions for Banga, as observed by the author, begin on page 83 in this Teacher's Book, numbered Banga (i) - (vi). Banga (BARNG-AR) accompaniment is in Score Book, page 9. Banga dance is illustrated on page 89.
Banga (i)

Banga is a Kalinga occupational dance. It is performed by women with piles of clay pots on their heads. These are the pots the Kalinga women use to carry water. For the purposes of the classroom, baskets may be substituted if several clay pots are unavailable. (Baskets are used among the women of many Igorot tribes for carrying food, washing, or earth from the building of the rice terraces.)

In Banga dance each girl has piles of clay pots balanced on her head (see later page). There is no stipulated length for each section in this dance as performed by the Kalinga, but the simplified version of the dance given here has some specific time lengths suggested, for ease of understanding and interpretation.

The time signature of the music is $\frac{4}{4}$. The music has one rhythmic pattern repeated continuously. The dance begins with slow steps, followed by faster steps, which show the skill in balancing many pots. The score for accompanying music is given. Some of the class can play the music while the others dance Banga.

SECTION A:

Enter in straight line, behind the leading girl. Enter USR. Move in direction as shown in diagram below, ending in a straight row (x x x x etc.):
Step for entry: Lean backwards with hands on hips. Head is held very steady to keep the pots balanced. Eyes downcast. Chin must not be thrust forward in aggressive manner. Slow, minim steps (2 steps per 4 bar) are used. Stretch and slide R foot forward (\( \rightarrow \)), keeping upper torso leaning backward and swaying hips to the Right as R foot extends forward. Slide L foot forward (\( \leftarrow \)), keeping upper torso leaning backward and swaying hips to Left as L foot extends forward. This is the entry step and it continues until position and formation is achieved. The overall effect of this entry Section A is slow and rather sinuous.

SECTION B

Form line (x x x x etc.), as in finishing position in diagram for Section A. Stand feet together. Perform the following movements (the feet movements are firstly given and then the arm movements are described, but both are performed simultaneously):

<table>
<thead>
<tr>
<th>FEET:</th>
<th>Beat 1</th>
<th></th>
<th>Beat 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>♪</td>
<td>♬</td>
<td>♪</td>
</tr>
</tbody>
</table>
Banga (iii)

<table>
<thead>
<tr>
<th>Beat 3</th>
<th>Beat 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point R forward across L in front.</td>
<td>Return R to original position and Bend L straighten knees.</td>
</tr>
<tr>
<td>Point L forward across R in front.</td>
<td>Return L to original position and Bend R straighten knees.</td>
</tr>
</tbody>
</table>

After these 4 beats (above), turn a full circle in place using:

<table>
<thead>
<tr>
<th>Beat 5</th>
<th>Beat 6</th>
</tr>
</thead>
</table>

Perform this eight (8) beat pattern four times.

ARMS: Arms are raised sideward at shoulder level with elbows slightly bent (NOT stiff or rigid arms). Palms face outward, fingers together but in a relaxed position, finger-tips pointing up. Holding angle of arms correct, arms dip downward on each first half of beat (♩) and up to starting position (shoulder level) on each second half of beat (♩♩). Move smoothly, not stilted or stiff: move arms in a flowing manner. Arm movements are:

<table>
<thead>
<tr>
<th>Down</th>
<th>Up</th>
<th>Down</th>
<th>Up</th>
<th>Down</th>
<th>Up</th>
<th>Down</th>
<th>Up</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Banga (ív)

This arm pattern is used simultaneously with the feet movements above. Continue for length of Section B (i.e. 8 bars of $\frac{4}{4}$).

SECTION C

From the straight line position (x x x x etc.), leader walks to form a circle of girls, taking two steps per crotchet beat (i.e. one step each quaver):

While walking to circle, L hand is on hips/waist and R hand is held up beside pots, with palm facing sky. Hips move as before. Take 8 - 16 (or as many as necessary) beats for all dancers to arrive at circle formation. Head, pots, arm and palm position are given in the illustration on the next page.
Banga (v)

Keeping arm, palm, hips and feet movements correct, walk in a tight circle for a further 8 beats.

SECTION D

Leader breaks circle and leads off to exit SR. All use the same arm, palm, hips and feet movements as at end of Section C.

When walking off, each girl removes the pots from her head and continues, in serious manner and with correct movements, to exit.

(In some performances of Banga observed, the final girl, as she takes the pile of pots from her head, removes the top pot and smashes it to the ground. This
Banga (vii)

is to demonstrate to the on-lookers that the pots are balanced and breakable!

ACCOMPANYING MUSIC: BANGA

Banga is accompanied by gansa with, sometimes, sulibao added. The following accompaniment patterns are repeated as often as necessary. Both instruments play simultaneously.

GANSA:

\[
\begin{array}{c}
\text{s s s s s s s}
\end{array}
\]

s = Gansa hit with stick.

\[
\begin{array}{c}
\text{h h h h}
\end{array}
\]

h = Gansa hit with hand.

SULIBAO:

\[
\begin{array}{c}
\text{h h h h}
\end{array}
\]

Note: Aurally, what is heard from the gansa are two separate rhythms, played on the one instrument and by the one person. The 'gansa hit with stick' rhythm is:

\[
\text{\| \| \| \| \|}
\]

The 'gansa hit with hand' rhythm is:

\[
\text{\| \| \| \| \|}
\]

§§§ Pupils summarize Kalinga social and cultural considerations in their Books B Supplement.

21. (If time permits) improvise using the Tribal scales given on page 10, Pupil's Book. Simulate Tribal instruments. Review Philippine Tribal music, dance and culture by improvising stylistically.
1. The Philippine Moros live in the island of Mindanao and the small islands south of Mindanao. They practise the religion of Islam. 'Moro' is a term given by the Spaniards to the Muslims of the southern Philippines. The Moros have a music and dance tradition completely different to any other segment of the Philippine population. Moros are divided into sub-groups of Yakan, Maguindanao, Maranao, Tausug, Samal and live in Mindanao (MIN-DAN-OW), Sulu, Jolo and Basilan Island. Moros form approximately 8% (about 4 million) of the Philippine population.

2. Play Duyog (TAPE) as an introduction to the sound of the music of the Moros. There is no Listening Sheet nor score at this stage for Duyog.

3. View slides illustrating life-style and culture of the Philippine Moros. Read this information as the slides are shown. At completion, pupils summarize Moro slides in their Books B Supplement Page (iii).

No. 1 A Moro vinta (boat with outrigger bamboo supports and square coloured sails) in front of a typical Moro village. Note houses on stilts built over the bay. This is a typical Moro village, as many Moros live near the water and build their houses on stilts, as seen here.

Moro: See note page 159.
No. 2 Moros practise Islam and this shows a Mosque within a village. Note the architectural design of the Mosque.

No. 3 Moro women are skilled at making woven mats in intricate designs and bright colours. They are seen here making mats, while sitting on the plank walkways which connect Moro houses of the type seen in the first slide.

No. 4 A Moro community doing the laundry.

No. 5 A Moro datu (or chief man) home. Study the architecture and note that the floor beams extend out the front of the house. On these extensions are intricate carvings, called panolong.

No. 6 A close-up view of the panolong on the previous house of the datu. The design is called okil and is the manner of the design, carving and painting in decorative work of the Moros in the Philippines.

No. 7 A Moro Islamic wedding. Note that the wedding is performed on mats. Typical houses can be seen in the background.

No. 8 Preparing the Moro wedding breakfast. The food is being placed on mats on the floor, as this is the way many Filipino Moros take their meals. The man is wearing the all-purpose Moro garment called a malong, a wrap-around piece of fabric of various designs and colours.

No. 9 The Yakan Moro girls like to make themselves beautiful by wearing special make-up.

No. 10 A Yakan Moro groom being carried to his wedding, as part of the wedding ceremony. He wears the elaborate and beautiful Yakan clothing.

No. 11 A Moro royal dance, with the prince and princess (or sultan and his wife, or datu and his wife) seated under a ceremonial umbrella. The servants pay homage to the couple. Note bamboo poles, fans and clothing.

No. 12 Moro musician with a decorated agong gong. Note instrument, frame and man's kris (sword).

No. 13 Moro girl playing the principal melodic instrument of the Philippine Moros, namely the kulintang. Note the playing position, her hands and the decorated stand for the kulintang.

4. Listen and read information for Instruments of the Moros (Pupil's Book, pages 11-18: beginning next ...
page in this Teacher's Book). Pupil's Book contains all information. Instruments on TAPE in exact order as in Pupil's Book.

5. Listen to Binalig (TAPE but no score). Information is in Pupil's Book, page 19. The listening to Binalig excerpt at this stage is merely to prepare the pupils to play another version of Binalig for classroom kulintang ensemble. Binalig is a style of playing for basalan, kulintang ensemble.

The religion of Islam spread to the Philippines in the fourteenth century, and followers of Islam resisted conversion to Christianity when the Spanish arrived in the Philippines in the sixteenth century. Over the centuries, the Muslims have managed to maintain their own political and social organisations, their own set of customs and traditions and carry on with life with a minimum of friction between themselves.

As Gowing states, the Islamic faith has its foundation in the Koran (or Qur'an), God's Message revealed through the Prophet Muhammad. The Message enjoins submission to God's will and the word Islam means 'submission'. There are six essential doctrines, or articles of faith, incumbent upon Muslim believers:

1. Belief in Allah as the one and only God.
2. Belief in Muhammad and certain other prophets as messengers of Allah.
3. Belief in the Koran and certain other scriptures as revelations from God.
5. Belief in the Day of Judgement.
6. Belief that the capacity for good or evil actions proceeds from the power, will or decree of God alone.

Islam identifies five essential duties which the faithful are bound to observe:

1. Shahadah (profession, witness, testimony) of faith: La-ilaha illa-llahu Muhammadun
Pupil's Bk. - 11

MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

Instruments of the Moros

GABBANG

The gabbang is similar to a western zylophone, both in appearance and in the way in which it is played. The keys are usually made from bamboo, and there may be from 5 to 9 keys. The resonator box/frame is often decorated, using okir designs. The tuning is versions of the pentatonic: for example,

\[
\begin{align*}
\text{\textbackslash gabbang} & : & \text{\textbackslash gabbang} \\
\text{\textbackslash kudyapl} & : & \text{\textbackslash kudyapl}
\end{align*}
\]

The gabbang varies between 40 cms. to 70 cms. long, by approximately 30 cms. wide and 25 cms. high. It is played with two mallets (or beaters).

Listen to the gabbang and follow the score below:

\[
\text{\textbackslash gabbang}
\]

The gabbang may be played as a solo instrument, or in Moro ensembles.

KUDYAPT

The kudyapti is a string instrument, with the body made in the shape of a boat. It is sometimes called the 'boat-lute' for this reason. This 'boat-lute' title is not completely correct, as a closer investigation of the kudyapti shows that the head and tail resemble a bird-like figure. The reason for this 'bird' shape is that the Philippine Moros believe in the good fortune of the sanimanok bird (see illustration at end of Moro section), and use sanimanok designs and motifs in many ways.

The kudyapti is a two-string instrument, with a drone string. Listen to the kudyapti excerpt, noting the range and style of playing. The scale is a version of the pentatonic.

The kudyapti demands great skill and expertise to play. Among the Moros, the kudyapti is often considered as a communication instrument, as they can understand the meaning of what is being played as clearly as if they were talking to each other. The sound of the kudyapti is very different to our western musical instruments.
The suling is a Moro flute, made from bamboo. Suling is played by blowing through the mouth and the instrument is held vertically. It has four finger-holes. The blowing end of the suling is encircled with a thin rattan ring to create a mouthpiece.

Listen to the suling excerpt and note the wide range and style of blowing. This piece for suling is played by a Moro from Maguindanao.

The kubing is a Moro bamboo jaw's harp. It is played by exhaling and inhaling through the centre, while the thumb gently vibrates the slender end-piece in desired rhythms. It is possible to change the pitch by using different methods of blowing.

Listen to the man from Maguindanao playing the kubing. This instrument is often used to convey messages and the player demonstrates how the kubing plays a certain sentence. The man says the sentence and then plays it on the kubing. He plays the first word several times and then the second section of words. Finally he says it all and plays it on the kubing. It is easy to hear how a person could send messages by playing the kubing.

Sentence: Tinumbuk a Tinadtad.
1.: Tin - um - bub.
2.: A Tin - ad - tad.
The babandil is a bossed gong. This means that the gong has a type of knob in the centre which is usually the part of the gong that is played. However, to play the babandil, the player strikes the rim of the gong with a hard mallet, producing a sharp, metallic sound.

The babandil, together with the dabakan drum, the gandingan gongs, the large agong gong and the pitched kulintang gongs form the most famous and widely used Moro instrumental ensemble: the KULINTANG ENSEMBLE (called basalan). It was the basalan (kulintang ensemble) which played Duyog at the beginning of this segment.

The babandil often opens a piece for kulintang ensemble and announces the rhythmic mode for the piece. The babandil is the highest pitched of the rhythmic gongs of the kulintang ensemble. Occasionally, a piece uses two babandil.

Listen to the babandil from Maguindanao and identify the following two rhythmic motifs:

(a) ||||  (b) \[ \text{and the babandil} \]

The babandil is suspended, sometimes from a frame. It has a shallow, or narrow rim (see diagram of proportionate sizes of Moro gongs). The babandil may be highly and intricately decorated, using favoured Moro designs. The babandil in the picture (left) features the boss and shallow rim (which unfortunately cannot be observed!).

BABANDIL
Pupil's Bk. - 14

Instruments of the Moros (continued)

DABAKAN

The dabakan is a drum, played with two sticks. It is approximately 60-70 cms. high, with a head of animal skin. The dabakan is the drum of the kulintang ensemble. As with most Moro musical instruments, dabakan may be decorated and the picture shows a dabakan inlaid with mother-of-pearl. Listen to the dabakan excerpt, played by a Moro from Maguindanao. The two beaters, alternating, play the following rhythm quickly: \[ \begin{array}{lll} \underline{1} & \underline{2} & \underline{3} & \underline{4} \end{array} \]

GANDINGAN

The gandingan is a set of narrow-rimmed, suspended gongs. There may be three or four gandingan in a set for the kulintang ensemble. Each of the gongs is of a different pitch, and one player plays the gandingan with a soft mallet. The gongs are played alternatively, depending on the mode of the piece. Listen to the gandingan excerpt from Maguindanao and identify the number of gongs comprising the gandingan (to do this, listen to the different pitches of the gongs). Gandingan may be suspended side-by-side (see diagram of gongs), may be suspended side-by-side with bosses all facing front or may be suspended one beneath the other (see picture of two gandingan in decorated frame). As with other Moro instruments, any of the gandingan gongs may be elaborately decorated:

Ornate GANDINGAN
(view page sideways to identify)
The large, deep-sounding, suspended *agong* is the lowest of the rhythmic gongs of the kulintang ensemble. It is made of cast bronze (as are all Moro gongs). The *agong* has a wide rim and a large boss. Listen to the excerpt of a single stroke from the *agong*, following a fragment of melody from the *gabbang*. *Agong* may be suspended from a frame, hanging parallel to each other. Some Moros, for example the Yakan, suspend the *agong* from a single point.
The kulintang is a set of seven or eight bossed gongs, which together form a scale. The gongs are set on a stand, in order, from highest to lowest. The kulintang plays the melody (tune) in music for kulintang ensemble. It is played by one person, usually a woman, using two beaters. The beaters may be soft or hard, depending on the style of kulintang playing needed for a piece. The smallest and highest gong is approximately 16 cms. in diameter, and the largest and lowest gong is approximately 21 cms. in diameter. The remaining gongs graduate between these two sizes.

The eight, shallow-rim, bossed gongs of the kulintang are made of cast bronze. Each gong in a set may be decorated using okil designs, as may the stand holding the kulintang gongs. Each village has a kulintang ensemble (kulintang, babandil, dabakan, gandingan, agong) and the tuning is slightly different for each set. Moro kulintang mode or tuning, although varying with some kulintangs, usually comprises tone-minor 3rd-tone-tone-tone-tone-tone.

The kulintang plays the gong-melody and usually begins with the low gong pitches and moves through the higher gongs as the music progresses. It ends a piece with rapid descent from the top gongs.

Listen to the three excerpts for kulintang.

Ex. 1: low gongs, ending with this pattern:

3 3 3 4 3 3 4 5 4 (gong number in set)

Ex. 2: high gongs, using three patterns:

(a) 8 8 8 7 8
(b) 8 7 8 7 8 7 8
(c) 8 7 8 6 6
Instruments of the Moros (continued)

Ex. 3: all gongs, demonstrating the player using two gongs to form a chord. Occasionally, the lower gong acts as a type of drone. These three excerpts are played by Moros of Maguindanao, in different villages.

KULINTANG ENSEMBLE

The illustration on the next page shows the full kulintang ensemble. It is a very elaborate, highly decorated set of instruments. The kulintang ensemble is used by Moros in Mindanao, especially the sub-groups of Maguindanao, Maranao, Tausug, Samal and Yakan.
Instruments of the Moros (continued)

KULINTANG ENSEMBLE
MUSIC AND DANCE OF THE MOROS IN THE PHILIPPINES

Summarize slides illustrating Moro culture:
SUMMARY OF THE CULTURE OF THE MOROS IN THE PHILIPPINES

Summarize the culture of Philippine Moros:
Rasalu'llah (There is no God but Allah and Muhammad is the Messenger of Allah).

2. Salat (ritual prayer) said at five specified periods during the day.

3. Zakat: obligatory contribution of a portion of the annual income paid in money or in kind and used for the welfare of the poor and for 'the way of God'.

4. Saum (Puasa, fasting) during the month of Ramadan to show man's utter dependence upon the mercy and bounty of God.

5. Hajj: pilgrimage to the holy city of Mecca and its environs, i.e. the Prophet's birthplace, the cradle of Islam and the religious capital of the Muslim world (1979:16-17).

In the Philippines, there is a blending of Islamic beliefs, duties and rites with pre-Islamic beliefs and customs, as is found in Muslim communities throughout the World of Islam. The salat, states Gowing, is usually only performed at noon and sunset and the fasting in Ramadan - no food or drink during daylight hours - is often only observed at the beginning of Ramadan; however, at nights the Koran is chanted and reflected upon. The Filipino Moros still believe in diwatas, spirits, and make offerings to appease these spirits and take precautions against offending the diwatas (1979:60-65). Festivals and ceremonies are held to appease the diwatas.

Politically, the Filipino Moros believe that their Sultan is the supreme power and that the datus (chief men, elders) help the Sultan. The Filipino Moros are firstly Muslims and secondly Filipinos.

Illustrations relating to Philippine Islam follow.

6. Play Binalig for classroom kulintang ensemble. Binalig is in Score Book, pages 10-11, and on pages 107 and 108 of this Teacher's Book. There is a part for kulintang, which should be simulated by dampening a glockenspiel or metallophone (an electronic keyboard could be set to the desired sound). If using
A former SULTAN and his court.
MARANAQ Muslim faithful at Friday Noon Service (women kneeling at rear).
Philippine MOSQUE

Stand used for reading the Koran by Moros in the Philippines.
(Note that Babandil and Dabakan ostinato patterns are the same.)
**Pupil's Bk. - 19**

**BINALIG**

Binalig is for kulintang ensemble. Binalig is an entertainment melody.

---

**SINGKIL** Video Answer Sheet

1. **Singkil** is a royal dance of the ........ from ...........
2. At the opening of the dance, there is a procession of the prince, princess and attendants. What accompanies this procession? .............................................................
3. The name **Singkil** is derived from the ........... worn around the ........ of the princess.
4. In this video performance of **Singkil**, there are three Moro dances combined, namely, **Singkil**, Daling-Daling (with fans) and .................. .............
5. How many bamboo poles are used for **Singkil**? ................
6. What instruments accompany **Singkil**? ................
7. What is the story of the origin of **Singkil**? .................
8. The poles start very slowly and then get faster/get slower. (circle correct)
9. Describe the clothing for **Singkil**: ..........................................................
10. Notice that the attendants never raise their eyes to see the royal couple. Give examples of other ways in which the attendants are dutiful to the royal couple: ..........................................................................
11. The princess wears a ............... on her head and uses **api** (which are ........)
12. Describe some of the complicated movements between the poles: ..........................................................
13. In **Singkil**, the poles move in time signature of 3 4 (circle correct). 4 4

---

**KAPITIL SA MUNSALA**

Briefly describe this dance:

---

**TAHING BAILA** Listening Sheet

1. **Tahing Baila** is a dance performed by the Yakan Moros to describe the movements of ...........
2. Why do the Yakan have a dance like this? ......................
3. Give 3 musical ideas that suggest the type of dance of **Tahing Baila**: ..........................................................
4. There is a slight stop near the end of the piece. In the dance what is this for? ..........................................................
5. What instruments play **Tahing Baila**? ............................

---

**PANGALAY** Listening Sheet

Listen while the teacher plays Pangalay. Briefly describe this music.
glockenspiel or metallophone, damped, use wooden beaters or felt beaters. If no pupil can play the kulintang part for Binalig, the Teacher should play the part. Do not be concerned that there are no regular 'bars' nor a consistent time signature.

The accompanying parts for Babandil, Dabakan, Agong and Gandingan are given on second page of Binalig score. Simulate the babandil by using two hard beaters on small cymbal (damped); simulate the dabakan by beating a drum or tambour; simulate the agong by using two large, damped cymbals (or any other low-sounding metal item), hit with two SOFT beaters; simulate the gandingan by using three damped cymbals (or gongs, etc.) of different pitches of high, medium and low and hit gandingan with SOFT beaters. Recall the sound of the original kulintang ensemble when simulating sound.

If the number and variety of pitched gongs for babandil, agong and gandingan are unavailable, use one gong for each and play ostinato rhythms as directed.

§§§ Pupils summarize Moro religious beliefs in their Books B supplement (iv).


Answers to Video Answer Sheet for Singkil:
2. Moro chant and kulintang.
4. Kapil Sa Munsala.
5. Four.
7. A Moro princess walking through moving rocks caused by earthquake and she moves through without harm, much to the annoyance of the bold spirit, Diwata, who caused the earthquake (Aquino V 1978:101).
8. Get faster.
9. Elaborate, strong colours, panel in front of all dresses, etc.
10. Wait until Princess stamps her foot to start poles at opening; carry princess, etc.
12. The answer for this may be whatever the pupils see.
13. 4.

§§§ The Singkil dance is a royal Moro dance from Maranao. It is performed by a Prince and Princess and is a courting dance. Legend has it that Singkil originated, according to Aquino, from the day the diwata (spirit) played a joke on the Princess Gandingan as she was taking a walk in the forest. The diwata caused an earthquake which made the trees tremble and the rocks to roll and knock against each other. Nothing daunted, Princess Gandingan skipped nimbly from place to place and no tree or rock ever touched her feet (V 1978:101).

Singkil is accompanied by basalan, kulintang ensemble and authentic Moro chants. The slave-girl carries the ceremonial umbrella and follows the Princess wherever she goes. The serious faces are typical of most Moro dancing. The kulintang stand is decorated with okil, the most important decoration used in Moro art. "Okil makes use of the 'S' shape, either stylised or not stylised" (Casino 1973:40). As Islamic religion forbids representation of objects and man in art, the 'S' naga design is frequently used to decorate instruments, implements, the panolong (the carved floor beams that protrude from the front of the house), sword handles, grave markers, betel-nut containers, tobacco containers, storage jars, and boats, vintas. Okil decoration may be carved and/or painted onto objects. The following illustrations explain Okil design.
In the video of Singkil and in the photograph above, the Princess wears a decoration on her head. It is the sarimanok bird. The sarimanok bird is a very important symbol to the Philippine Moros and it is often seen attached to instruments as a decorative motif, or instrument shapes are modelled on the lines of the mythological sarimanok bird. Sarimanok (SAR-IM-ARN-OCK) has become one of the greatest mythical symbols in Philippine culture. Originating with the Maranao Moros, the sarimanok has now come to be a symbol of all Philippine Moros. The sarimanok is decorated with okil, and the design features an exotic bird, usually with a fish in its mouth. There are several stories related to the origin of the sarimanok and three are outlined below:

1. The sarimanok came into existence because of the famous Maranao epic called Darangen, in which the sarimanok is said to be the messenger of the royalty of Lake Lanao (a large lake in Marawi City, principal place of the Maranao). The original sarimanok is represented as a decorative bird clutching a fish with its claws, or dangling a fish from its beak. It is known as a royal messenger bird. (Lorca 1978:187).
2. A prince, Radja Indarapatra, falls in love with a goddess who lives on the moon. He sees her reflection in a pond in the royal garden but knows that it is impossible for him to go to her. The prince prays very hard and his wish is granted: the sarimanok bird flies the prince to his loved one on the moon (Madale 1977:1577).

3. Further in the epic Darangen, the hero dies and his soul is put in a bottle and brought to heaven. Another hero, brother of the deceased, went to heaven and released his brother's soul from the bottle. On the way down to earth, the brother snatched a beautiful bird and brought it with him: the bird was named sarimanok (Madale 1977:1577).

The illustrations of sarimanok follow and a sarimanok is featured in B Supplement in Pupil's Book.

§§§ Pupils summarize information regarding okil and sarimanok in their Books B Supplement.

8. Pupils perform and accompany the Moro dance, Kapiil Sa Munsala (KAR - PEAL/PE - IL SAR MUN - SAR - LAR) (freely adapted and reinterpreted, as observed, from Aquino I 1978:45). This dance was seen as one of the dances backing Singkil on video. Directions for Kapiil Sa Munsala dance follow, in this Teacher's Book, and are numbered Kapiil (i) - Kapiil (vii). The rhythmic instruments' accompaniment is on Kapiil (vi), and in Score Book, page 12. The kulintang part for Kapiil Sa Munsala is on page 123 of this Teacher's Book and in Score Book, page 13. Kapiil Sa Munsala photograph follows.

Kapiil Sa Munsala is a Maranao dance. The Moro sub-group called Maranao live in northern Mindanao, principally around the large Lake Lanao. Maranao society, states Baradas, demands that all the village community come together to solve conflicts, for weddings and for funerals (1977:392). Bride price is still practised in Maranao and the groom may
SARIMANOK
SARIMANOK
Kapiil (i)

KAPIIL SA MUNSALA

DANCE

Kapiil Sa Munsala is a Moro dance from Maranao in Mindanao. It is often referred to as the 'handkerchief dance' as the dancers hold a large, fine handkerchief in each hand, which they flip, wave and flourish in time with the music. Kapiil Sa Munsala is performed mainly by girls, but boys may also dance it.

There is no strict sequence of movements or music for Kapiil Sa Munsala, as performed in Maranao. However, in the simplified version for the classroom (which follows), movements and music are stipulated for ease in learning and interpretation. The time signature is $\frac{2}{4}$.

Kapiil Sa Munsala is a languid, beautiful dance. It is accompanied by the kulintang ensemble. A simplified transcription of the accompanying music is given and some students may perform this music (on simulated kulintang ensemble) as accompaniment to the dance.

SECTION A

Hold the body 'tall' and straight, with the back leaning slightly backwards and the head held proudly. Hold the large, coloured handkerchiefs (scarves may be substituted), one in each hand, at the corner, between the thumb and first finger. Dancers perform the dance in a row, one behind the other, or one beside the other (depending on direction taken).
Kapiil (ii)

Enter USL using change step, one behind the other, with handkerchiefs hanging and held steady at waist level in front. Take eight change steps (8 bars) to arrive at back stage centre.

Change step:

<table>
<thead>
<tr>
<th>Step R in front.</th>
<th>Bring L to behind R (on ball of L foot).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step R in front.</td>
<td>Bring L to behind R (on ball of L foot).</td>
</tr>
</tbody>
</table>

Move hips gently (as feet move).

SECTION B

This Section uses same feet movements but different handkerchief movements. The handkerchief movements are given after the steps and direction information.

Using change step (as before) and following one another (as before), move down the stage area in the direction indicated by the diagram. Take 2 bars to complete each direction movement.

The change step should be as smooth as possible and the bodies should not be jerky or bouncy.

Handkerchief pattern: Hands in front and both to the Right, slightly higher than waist level. Elbows out from body in comfortable position. Handkerchiefs remain stationary until final beat of bar 2, when they are flicked as high as possible.
Kapiil (iii)

| 2/4 | | | |
|-----|-----|-----|
| To R.: hands remain | still | flick |

| 2/4 | | | |
|-----|-----|-----|
| To L.: hands remain | still | flick |

When feet direction changes to Left, hands and handkerchiefs go to Left, and so on through the Section.

SECTION C

From final position of Section B, move to a row across front stage. Use change step (as before) and same handkerchief movements as for Section B. Take as many 2-bar patterns as necessary to form an ordered line across front stage, with space of one meter between dancers.

SECTION D

Dancers are now in a line across front stage. Remember to keep facial expression serious and posture of slightly leaning backwards.

Each dancer will now move in a circle of their own. Use change step and move clockwise for eight bars and counterclockwise for eight bars:

Handkerchief pattern: Each pattern takes 2 bars, one movement for each crotchet beat. Hands go in opposite directions simultaneously:
Kapil (iv)

**RIGHT:** Drop R arm from previous (Section C) position. Starting with R arm extended down R side, raise arm (and handkerchief) higher on each crotchet beat. On final beat of bar 2, arm should be straight and above head. Flick handkerchief high into air on this final beat.

**LEFT:** Raise L arm from previous (Section C) position. Starting with L arm above head, drop L hand (and handkerchief) lower on each crotchet beat (♩♩♩♩). On final beat of bar 2, arm should be down by L side and pointing to back. Flick handkerchief to back on this final beat.

Reverse directions of arms and handkerchiefs every 2 bars.

**SECTION E**

Remain in line across front stage. Place handkerchiefs on shoulders, one on each shoulder. Using change step, pivot in place, taking 4 bars to complete one pivot. Perform two pivots (i.e. 8 bars), going in clockwise direction. Hold hands so that the palms are facing front always, the elbows close to waist, fingers straight and close together. Fingertips of Right hand point downwards and fingertips of Left hand are pointed upwards. Take 2 bars to reverse position of the hands, turning wrists. Hands and fingertips direction-movement form two semi-circular arcs at each side of the body, moving in opposite directions:

```
R

L
```

Perform these hand movements with the two pivots by feet (hands will reverse four times: 8 bars). Repeat Section E, pivoting in counterclockwise direction.
SECTION F

All turn to follow the leader (all turn in direction of SR). Making an elongated 'S' pattern, move through the main stage area to exit USR. Use change step and take a minimum of 16 bars for leader to reach exit spot. A new handkerchief pattern is performed simultaneously, and will be explained after the direction diagram:

Handkerchief pattern: Each movement takes 1 bar (2 crotchet beats). Remove handkerchiefs from shoulders and hold correctly, one in each hand, at chest level with elbows away from body.

- **Bar 1** - Raise R arm and flick handkerchief high.
- **Bar 2** - Raise L arm and flick handkerchief high.
- **Bar 3** - Cross both arms in front, at chest level, and flick handkerchief high.
- **Bar 4** - Extend both arms out sideways, R to right and L to left, and flick both handkerchief high.

Repeat handkerchief pattern as often as necessary.
Kapiil (vi)

ACCOMPANIMENT MUSIC: KAPIIL SA MUNSALA

KULINTANG ENSEMBLE

All rhythmic instruments - dabakan drum, agong large gongs, babandil gongs, gandingan gongs - play the following rhythms cleanly, loudly and strictly. If the school has different pitched gongs for agong, babandil and gandingan, divide the rhythms between those gongs for each set. If simulating on one instrument for agong, one for babandil and one for gandingan, play rhythms as written.

Rhythms are given in sectional format, as number of repeats of a pattern will vary according to number of dancers and size of stage area (see Section C and F). The sectional format does not suggest that there is a break in the performance of the music. Where indicated, accent strongly.

Tempo: MM J = 88

SECTION A: play four times.

SECTION B: play four times.

SECTION C: play as many times as necessary.

SECTION D: play eight times.

SECTION E: play eight times

SECTION F: play eight times (or as many times as necessary).
Kapiil (vii)

KULINTANG:

A - Improvise on scale:

B -

C - Improvise on scale:

D - Improvise on scale:

E -

F -
A MARANA child learning a dance from her kinfolk.
be expected to present the girl's parents with, for example, "twelve chickens with yellow beaks, yellow claws and white feathers" (Madale 1977:1580).

The Maranao "settle in hamlets containing from three to thirty multi-family dwellings (12-15 in each house) and make their livelihood from fishing, agriculture, brass work, weaving and wood carving" (Philippine Government Museum of Costumes, 1981). Every Maranao hamlet has a chief datu, who solves problems and watches over the members of the hamlet. The Maranao house, according to Madale, is built in line with generations of tradition: one large room, the site must be flat, the kitchen must face west, the mat bed must be placed so that the feet point east, the kitchen has three shelves only, the kulintang and agong remain near the bed. No visitor may enter the house if a male is not at home nor if someone is ill in the house; a visitor must proceed to the kitchen first before visiting the patient in order to burn the bad spirits, thus bringing no more harm to the patient. The Maranao house exemplifies the Maranao view of life: a scheme characterised by an ordering of things and by approved behaviour, which must be exhibited by the occupants (1977:1285). The okil on panlong illustration earlier is part of a Maranao house and the sarimanok originated in Maranao. Maranaos worshipping in the mosque was illustrated earlier. The kulintang, dabakan, agong, kudyapi and kubing are very important in all Maranao celebrations, especially those held in private homes. It is interesting to note that the "celebration of birthdays is not customary among the Maranao, who believe that it is on one's natal day that a person is weak and most vulnerable to magic spells" (Madale 1977:1578). Keep these thoughts in mind when performing Kapil Sa Munsala.
MARANAO: Marawi City decorated for a wedding.
MARANAO: Brass containers and utensils. Note sarimanok shape in several (especially ladle). Containers hold food, rice, fish, betelnut (which is given to guests in preference to drinks).
§§§ Pupils summarize Maranao culture in their Books B Supplement (iv).

9. Pupils describe the Maranao dance and accompanying music Kapiil Sa Munsala in their Books (page 19, which follows in this Teacher's Book). Relate the dance to Maranao life.

10. Listen and answer Listening Sheet to Tahing Baila (TAPE). There is no score for this particular Tahing Baila. Tahing Baila (TAR - HING BY - LAR) is page 19 of Pupil's Book. It is an example of Yakan Moro music.

A view of a YAKAN village. Note: houses on stilts over water and plank walkways connecting houses, thatched roofs and wooden walls.
A view of a YAKAN village.

Answers to questions for Tahing Baila:
1. Fish/fishes.
2. Because they live by the sea and earn their living from fishing.
3. [This will vary according to pupil's answers.]
4. The dancers strike an exotic pose and 'wiggle' their heads like fishes!
5. Kulintang ensemble.

A photograph of part of Tahing Baila dance is on page 131 of this Teacher's Book. The costume is elaborate, with many coloured pieces hanging from various parts of the costume. Head-covering is worn to disallow any male-female recognition and is similar to normal head-covering worn by the Yakan. Hands and leg movements are angular and very quick. At one stage one dancer (one 'fish') leaps over the prostrate other dancer. The movements of Tahing Baila are mimetic of fish in the sea and Tahing Baila is a fast, exciting and skilful Yakan dance.
YAKAN Taking Baila. The Yakan usually live by the sea.
The colourful costume for *Taking Baila* is representative of the Yakan's love of colour and elaborate clothing. They love to adorn themselves with chequered make-up (see slide and photograph) and wear multi-coloured clothes. The Yakan live mainly on Basilan Island, a tiny island to the south of Mindanao. The Yakan also live near the City of Zamboanga, principal city of Mindanao, situated at the southern tip of the large island of Mindanao. The one-room home of the Yakan, states Wulff, has a kitchen attached; inside the bigger room are thin mattresses, clothes chests and valuables, such as metal trays and betel nut bronze boxes. Often there is a loom, as the Yakan women are fine weavers (see photograph). Men and women both wear tight-fitting shirts and tight-fitting trousers and the women add a short skirt over their trousers. The Yakan are mainly fishermen, although some are farmers; they do not keep pigs for religious reasons. Yakan children attend a Koran school, where the teacher is normally a woman. Yakan follow Islamic lifestyle and worship in a *langgal* - more like a Yakan house than a mosque - and it is in the *langgal* that all celebrations take place. A man pays bride-price for the girl, in the form of money, gongs or domestic animals, and a Yakan wedding lasts for three days. Despite bride-price, most Yakan men have two or more wives (Wulff 1977: 2639-2642). *Taking Baila* is one of the most favoured of Yakan dances, and the author's Yakan friends and informants speak with pride concerning *Taking Baila*.

11. Play the transcription of *Taking Baila* (another, simplified version) for three *agongs*. Simulate the *agongs*' sound as before. Several pupils could play each part. Make sure that wooden and felt mallet instructions are followed. This *Taking Baila* to play is in Score Book, page 14, and on page 134 of this Teacher's Book.
The YAKAN Mangalay, with tuned logs adding to the accompaniment. Note the make-up on the girls' faces, and the designs in the clothing.

Detail from YAKAN woven cloth.
TAHING BAILA

Yakan

THREE AGONG:

\[ j = 138 \]

(±B) High

(±G) Medium

(±D) Low

\[ \text{accel. ... } j = 160 \ldots \text{ ... } j = 168 \]

\( \ast \) = Hit with wooden mallet

\( \ast \) = Hit with felt mallet
YAKAN lady playing Moro agong
(suspended in typical Yakan manner).
The *Tahing Baila* to play is a transcription of the opening of a longer piece, played for the author by the Yakan lady in the photograph on the previous page. This Yakan family suspended their *agong* from the roof rafters and the young mother played *Tahing Baila* on the three agongs. The photograph was taken simultaneously with the field recording.

Pupils summarize Yakan culture and *Tahing Baila* in their Books B Supplement.

12. Teacher plays a piece of the Sulu Moros, called *Pangalay* (page 137 of this Book, not on TAPE, page 15 in Score Book). Play *Pangalay* on any simulated Moro instrument to allow pupils the opportunity to listen and describe the music in Pupil's Book, page 19.

The Sulu Archipelago comprises numerous small islands, dotted throughout a long chain, from the southern tip of Mindanao. Sulu has a fascinating history of Radajas, Sultans and battles. The dance *Pangalay* is performed at Sulu wedding celebrations which, especially among the wealthy, last "for several days or even weeks" (Abubakar 1977: 610). Sulu villages are similar to those of the Yakan. The Sulu Muslims are strict adherents to Islamic rule.

Musically, the Sulu Moros have the same instruments as their inland Moro brothers and the *kulintang* ensemble plays *Pangalay* to accompany *Pangalay* dance. The *Pangalay* is a languid, exotic dance characterised by the girls wearing *janggay* (long, curved, brass fingernails). Very skilful *Pangalay* dancers perform on top of long bamboo poles, on which they kneel, lean backwards, balance on one leg, etc., all the while posturing with the extended brass fingernails.
PANGALAY

Sulu

\( \text{\( J = 60 \)\)}

KULINTANG

\[ \text{\textrm{\( \text{\( \text{\( J = 60 \)\)}\)}} \]
Photographs of Pangalay Ha Pattong (Pangalay on poles) follow. Play the music for Pangalay with these photographs in mind.

The Sulu Moros are called Tausug, to whom dancing is an important art. Men perform the Pangalay also, but they not only have janggay, but brandish long knives. For special celebrations, the "Tausug girls wear a beauty mask of rice flour mixed with juice of leaves" (Kiefer 1977:1077), as featured in the following illustrations. The Tausug Moros enjoy leisure times by recounting stories, dancing, playing music and by asking riddles. Riddles are popular among the old and young alike; "this form of mental contest helps pass the time during the nights of the Ramadan fast month, during wedding banquets or on other social occasions. Some Tausug riddles (and answers) are:

A. It is there, it is here;
   You know it through the leaves.
   (The wind.)

B. Water inside a tunnel;
   No leaves can be dropped in it.
   (Coconut.)

C. Its back is patched up;
   Its chest is covered;
   When it is hit, its head disappears.
   (A turtle.)

D. A beautiful bridge with various colours.
   (A rainbow.)" (Gowing 1979:111)

13. Listen to Moro gabbang instrument (TAPE). This is the same excerpt as was used to illustrate gabbang on page 11 of Pupil's Book. It has been placed on the TAPE again, for you to recall the sound of the gabbang for the pupils. The reason for this is because the next pupil-activity involves the gabbang.
The SULU Moros' Pangalay Ha Pattong, often performed at weddings in Sulu. (Lower) A Moro wedding.
TAUSUG girls with white beauty masks.
TAUSUG bridal couple.
Two SULU grave-markers (note decoration).
14. Pupils play *Warrior's Dance* from the Yakan sub-group of Philippine Moros. *Warrior's Dance* is a piece for *gabbang*. *Warrior's Dance* is in Score Book, pages 16 and 17, and on pages 145 and 146 of this Teacher's Book. *Warrior's Dance* is Presto or even faster!!

Simulate *gabbang* by using zylophone with soft mallets. Have several pupils to each part and, if music is too difficult, play part of Section A and part of Section B. This is an exciting piece of Moro music if fast tempo can be attained.

The Yakan were once considered a very war-like group of Moros. Lately, they have become peaceful, yet still maintain their warrior dances.

15. After playing *Warrior's Dance*, pupils briefly describe this music (page 20, Pupil's Book).

§§§ Pupils summarize *Yakan* and the warrior dances' significance in their Books B Supplement.

16. Listen and answer Listening Sheet for *Sagayan Sa Kulong* (TAPE). *Sagayan Sa Kulong* is in Score Book, page 18, and on page 148 of this Teacher's Book. Questions are on page 20 in Pupil's Book.

*Sagayan Sa Kulong* is a combat dance from Maranao and of the Maguindanao. It is one of the most famous of the Moro dances and it is energetic, vigorous and colourful. Sometimes the dancer (male) wears a huge mask, but always he carries a shield and a *kris*. A *kris* is a Moro sword and comes in many shapes, each designed for specific purposes. The illustration on the cover of this Book is of a *Sagayan* dancer. *Sagayan* dance dramatises Bantugan, the Moro hero-warrior-prince, preparing for battle. This fast dance, with numerous leaping movements, may be danced ...
WARRIOR'S DANCE

Presto

GABBANG

Yakan
1. Who sings the opening chant?
2. What is the name of this famous Moro chant?
3. What accompanies the chant?
4. Describe this instrument:
5. What type of dance is Sagayan Sa Kulong?
6. What suggests this in the music?
7. What is the purpose of the chant?
8. The dabakan and gandingan play the final section of Sagayan Sa Kulong. Draw these two instruments in space provided:
9. Sagayan Sa Kulong is an example of Tribal/Moro/Christian Philippine music (circle correct).
10. Give two reasons for your answer to Question 9:

---

**TALAWI**

1. When is this song sung?
2. It is sung by a
3. Comment on the breathing:
4. Comment on the pitch:
5. Does the singer use any of these vocal styles:
   - vibrato
   - glissando
   - tremolo
   - nasal singing
   - glottal stops

---

**BANG ADHAAN**

1. When is this song sung?
2. It is sung by a
3. Comment on the breathing:
4. Comment on the pitch:
5. Does the singer use any of these vocal styles:
   - vibrato
   - glissando
   - tremolo
   - nasal singing
   - glottal stops

---

**RAPJA LA/PARAPATRA**

1. Why is this song sung?
2. It is sung by a
3. Comment on the breathing:
4. Comment on the pitch:
5. Does the singer use:
   - vibrato
   - glissando
   - tremolo
   - nasal singing
   - glottal stops

---

**BUNGBUNG MANGHANG**

1. When is this song sung?
2. It is sung by a
3. Comment on the breathing:
4. Comment on the pitch:
5. Does the singer use:
   - vibrato
   - glissando
   - tremolo
   - nasal singing
   - glottal stops
SAGAYAN SA KULONG

Maranao

\[ J = c.69, \text{ accel. to } J = 84 \]

**AGONG CHANT 'Dende O Dende' (free)**

\[
\begin{align*}
\text{Den-de O Den-de Den-de Den-de Den-de Den-de Den-de Den-de}
\text{ accelerated}
\end{align*}
\]

\[
\begin{align*}
\text{Den-de O Den-de Den-de O Den A ma-ma-na ma-wa-lak-u}
\end{align*}
\]

\[
\begin{align*}
\text{bet-sa-lay de datu Den-de O Den-de Den-de O Den-de}
\end{align*}
\]

\[
\begin{align*}
\text{Den-de O Den Ma-in-ding sa-i it sa-ingit sA-ma-guindanao}
\end{align*}
\]

\[
\begin{align*}
\text{Den-de O Den-de Den-de O Den-de Den-de O Den}
\end{align*}
\]

\[
\begin{align*}
\text{Den-de O Den-de Den-de O Den A ma-ma-na ma-wa-luk-u}
\end{align*}
\]

\[
\begin{align*}
\text{bet-sa-lay un de datu Den-de O Den-de Den-de O Den-de}
\end{align*}
\]

\[
\begin{align*}
\text{Den-de O Den, Den-de O Den-de Den-de O Den}
\end{align*}
\]

**DABAKAN AGONG DABAKAN** \[ J = c.144 \]

\[
\begin{align*}
\text{DABAKAN}
\end{align*}
\]

\[
\begin{align*}
\text{H. GANDINGAN}
\end{align*}
\]

\[
\begin{align*}
\text{L.}
\end{align*}
\]
MARANAO Sagayan Sa Kulong with shields and kris.
for Moro royalty or, as Gowing states, danced by medicine-men to invoke the spirits (1979:66,132). Illustrations of Moro kris (below) show wide, straight or curved blades and handles decorated with Moro designs.

---

Answers to questions for Sagayan Sa Kulong:

1. Man.
2. Dende O Dende.
4. For description, see Pupil's Book, page 16.
5. Preparation for battle/war dance/warriors' dance.
6. Final section for Dabakan and Gandingan.
7. To pray for victory.
8. -
9. Moro.
10. Kulintang, dabakan, gandingan, chant, agong, not strict rhythm, and so forth.

§§§ Pupils summarize information regarding Moro kris in their Books B Supplement.

17. Listen and answer Listening Sheet for four Moro vocal pieces: Talawi, Bang Adkan, Radja Indarapatra and Bungbung Mangmang (TAR-LAR-WE; BARNG-ARD-HARN; RARD - JA IN-DAR-AR-PAR-TRA; BOONG-BOONG MARNG-MARNG): TAPE. The four pieces are in Score Book, pages 19-21, and on pages 142, 153 and 154 of this Teacher's Book. No words are included for Bang Adkan. Radja Indarapatra is a field recording and consequently there are extraneous noises on the recording (for example, rooster and motor boat). Summary questions for four Moro vocal pieces are on page 20, Pupil's Book.

Talawi: Sung by Maguindanao Moro (Maceda 1961:7) during the Islamic Ramadan (revise from earlier notes). Maguindanao (MAR-GIN-DAN-OW) sub-group of the Moros live in the south-western part of Mindanao, in the Cotabato Province. The typical Maguindanao live in a small hamlet on a river bank and worship in Mosques. Musically, the Maguindanao is the Moro group in the Philippines about which the most research has been undertaken. It is only very recently that other Moro groups have been studied.

Answers to questions for Talawi:
1. During the Islam Ramadan month (of fasting, and other pertinent facts).
3. [Pupils' choice.]
4. Many repeated notes, sliding pitches, tremolo, limited range, and so on.
5. 2, 3 and 5.
TALAWI

Maguindanao

Free (≈c.96)

Os-se-der
sung tok-Ta-la-wi-ke-wa-ka te-o kewokumo

mar La ya luo ...(words not decipherable) ......

91-mi-tu-wa la-kul-i-sing-ka lae O ma-mo-sa
lu-sa-luing a ser-in-a Ha-na — O ma-mo-sa lusaluing aserin

a Ha-na — O ma-mo-sa lu-sa lu-ing a ser-in-a kom-in a
ha-bib no se pi-no wa de no (du-kri-no-mo da-a Ha-na).

GABBANG
B153

SB20

BANG ADHAN

Maguindanao

\[ j = c.66 \]

RADJA INDARAPTRA

Maguindanao

Slow

rad-ja In-d'rari-patra la-a No-ra na la no ra

na si biy, sa ng cor-i-ne me ba ta ne su ra tan ng gi da't

cola ma gu.
BUNGBUNG MANGMANG

Maguindanao

$J = 76$

Mang-manga ngan at ku-mum-u gu't bok tu lu ge ni dat-ra-da-lata-
ka buk ka-lu-nit ka bu-eu-
na
mo A lu't tu eu--
tugud-in

eu'u-- na dum bo-nu mang-a.
Bang Adhan: Sung by Maguindanao Moro during the Islamic Friday noon service (Maceda 1961:7), in the Mosque (revise earlier notes). The illustration below shows women worshipping at the Friday noon service.
Answers to questions for Bang Adkan:

1. During Friday noon service (Islamic).
3. [As heard by pupils.]
4. Narrow range, ascends then descends in melody, etc.
5. 1, 3, 4 and 5.

Radja Indarapatra: A Maguindanao man sings part of the epic, Radja Indarapatra and Radja Sulayman. Briefly, this epic (summarized from Gagelonia 1973: 288-292) tells that:

Long ago, the large island of Mindanao was covered with water and people lived on high hills. However, vicious monsters attacked the people. Radja Indarapatra heard of this tragedy and was very sympathetic. He sent his brother, Radja Sulayman, to help the people. However, the monsters, in the shapes of animals and birds, killed Sulayman. Radja Indarapatra went to find his brother and found only his bones. Nearby was some precious water from heaven and Indarapatra poured it on the bones and his brother returned to life. Indarapatra continued his quest to kill all the monsters. When he succeeded, he traced the few survivors to an underground cave. He told the people the good news and they all lived happy and prosperous lives.

Answers to questions for Radja Indarapatra:

1. To recount a Maguindanao epic. Singing is the preferred way to recount epics (Maceda 1961:7).
3. [As heard by pupils.]
4. Wider range than Bang Adhan, sliding pitches, tremolo, etc.
5. 1, 2, 3, 4 and 5.

Bungbung Mangmang: A Maguindanao man sings his child to sleep with this lullaby (Maceda 1961:8). Most Maguindanao families have several children and
children, though very strictly reared, are beloved by all the family, (according to Gowing 1979:78), and extended family. Children help with all the chores and elder children care for the younger ones.

Answers to questions for Bungbung Mangmang:
1. Lullaby.
3. [As heard by pupils.]
4. Narrow range, repeated notes, tremolo, etc.
5. 1, 2, 3, and 5.

§§§ Pupils summarize Maguindanao Moros in their Books B Supplement.

18. Pupils sing and accompany Daling-Daling, a courting song from Sulu (revise Sulu from earlier notes). Daling-Daling is in Score Book, page 22, page 21 of Pupil's Book (following) and on page 159 in this Teacher's Book. Daling-Daling (DAR-LING) song also accompanies a dance, which was seen as one of the backing dances to Singkil on the video. Daling-Daling is danced using decorated fans, moved in elaborate ways: all fan movements tell part of the story. Pupils sing Daling-Daling and add rhythmic accompaniment. If a pitched instrument is required to aid pitch, DO NOT USE PIANO, but a simulated Moro instrument (e.g. damped metallophone, zylophone with soft beaters). The words tell of two lovers courting. Remind pupils of bride-price and that marriages are, in the main, an arrangement between the man and the girl's father. Illustrations on the following page show posture for Moro dancing and Daling-Daling fans.
§§§ Pupils summarize Sulu courting song Daling-Daling in their Books B Supplement.
DALING-DALING

Sulu

Slow $J = 72$

May da-ling — da-ling sa may da-ling — da-ling Tag-nah ni-la nan-galay Tim-ik

ang la-lay la-lay He in-da ma-ti-wa-lay — Di con-te-san man-ga-lay May da

ling — da-ling sa may da-ling — da-ling.

SCALE

DABAKAN
BABANDIL
GANDINGAN
AGONG
DATING-DATING

Dating-Dating is a song from Sulu. It may also accompany a courting dance, performed with elaborate fan movements. It is accompanied by dabakan, gandingan, babandil and agong. The scale for Dating-Dating is a typical Moro scale.

SINULOG

Sinulog is a piece for kulintang ensemble. It is an example of Philippine Moro music of the southern island of Mindanao.

**KAPA MALONG-MALONG Listening Sheet**

1. This listening example is a short excerpt from a longer piece called Kapa Malong-Malong. What does this title mean? Describe: ________________________________________________________

2. Name the instruments playing: ____________________________________________

3. This piece is an example of Tribal/Christian/Moro music of the Philippines (circle correct).

4. Give 3 reasons for your answer to Question 3: ____________________________

5. Briefly describe this music: tempo ____________________________ mood ____________________________ other ____________________________

**TAGONGGO**

Tagonggo is a Moro piece for kulintang ensemble. It is played at times of sickness. Sometimes it is played as a kulintang solo.

**DUYOG Listening Sheet**

1. What instrumental ensemble plays Duyog? ____________________________

2. Name the set of gongs which plays the melody: ____________________________

3. Name the drum of this ensemble: ____________________________

4. The three other instruments in this ensemble are the babandil, the ____________________________ and the ____________________________

5. Comment on the style of playing by the kulintang: ____________________________

6. This piece, Duyog, is from the Maguindanao Moros. Name one other sub-group of Philippine Moros: ____________________________

7. Name 2 Philippine Moro dances: ____________________________

8. Name 3 Philippine Moro instruments NOT heard in Duyog: ____________________________

9. The illustration (right) is the Moro sarimanok, the bird of good fortune. In what Moro dance did you see a sarimanok? ____________________________

10. What religion do the Philippine Moros practice? ____________________________

11. Which of the following Moro music was NOT for kulintang ensemble: (circle answers):

* Binadiz - Duyog - Pangalay - Tagonggo - Sinulog - Yahan Warrior's Dance - Talawi.

END: MUSIC AND DANCE OF THE MOROS
19. Listen to Sinulog (TAPE). There is no score for Sinulog, as it is to be listened to in order for pupils to be prepared for next pupil-activity. Information on page 21 Pupil's Book. Sinulog is the name given to a certain rhythmic mode as played by kulintang ensemble.

20. Pupils play Sinulog, for classroom basalan (kulintang ensemble). Simulate kulintang ensemble as previously (Item 6, Moro Section) and proceed in similar manner as with Binalig. Sinulog is in Score Book, pages 23-26 and begins on page 163 of this Teacher's Book. The score for Sinulog is for playing only and is not the score for the Sinulog example on Tape.

The two illustrations below and on page 162 show different aspects of Moro life.
21. Listen and answer Listening Sheet for Kapa Malong-Malong (TAPE). There is no score for Kapa Malong-Malong, which is music for a memetic dance, showing the different ways of wearing the malong. The malong is the standard dress of the Moros, being a tubular piece of woven cloth of bright colours and intricate design patterns within the weaving. A malong is worn by both men and women: as a skirt, a shawl, a dress (if attached at one shoulder), a 'pinafore' over men's trousers, a skirt for men for working, a head-and-shoulder protection robe. Whichever way it is worn, knots hold it together (there are no safety-pins!). Kapa Malong-Malong, being dance and music solely related to the malong, demonstrates the importance of this garment to the Moros of the Philippines.

An example of use of malong: "In Maguindanao and Maranao, marriages are arranged, with the groom's parents assuming the responsibility of selecting suitable mates for their sons. Negotiations, spearheaded by the emissary, are called the pangenggedong, after which the boy's parents and their immediate relatives ask for the girl's hand (panalangguni). Weddings are elaborate affairs: the
SINULOG

As fast as possible

R.H.

KULINTANG

L.H.
As fast as possible

BABANDIL
Intro.:
Ostinato:
R.
2 Beaters:
L.

DABAKAN
Intro.:
Ostinato:
R.
2 Beaters:
L.

(Note that Babandil and Dabakan ostinato patterns are the same.)

AGONG
Intro.:
Ostinato:
H.
2 Gongs:
L.

GANDINGAN
Intro.:
Ostinato:
H.
3 Gongs:
M.
L.
bride arrives riding a sedan chair (usungan), which is draped with rich fabrics and sparkling ornaments. Trailing the usungan is a retinue walking to the measured beat of gongs and drum, the women chanting their favourite songs, and the men, their courtship songs. Dancing to the kulintang ensemble follows. Alighting from the usungan, the bride is carried into the house. Inside a room in the datu's palace, she rests on a cushioned bed or on a woven mat (as seen in video, under drums). She is then dressed in a bridal malong and in a jacket with gold coins. The groom now goes through the ablutions presided over by a Muslim priest (pandita) and then the groom is led to his bride. As part of the wedding rites, both the pandita and the groom walk around the bride three times." (Goquingco 1980:178).

Further examples of the use of the malong: "Knotted at one end, the malong becomes a sack for camotes (sweet potatoes) or rice; it can be hung by ropes and used as a baby's hammock; slung on a bamboo pole, a malong can carry a person during an emergency; twisted around the hands, the malong acts as boxing gloves; silk malongs may be blown into life rafts for swimming children; or it may cover the head as a mosquito net; it can be used as a shroud when one dies." (Baradas 1977:671).

In the illustration on page 168, showing dancing at a Badjao Moro wedding, all the women are wearing malongs. See also illustration on page 169.

Answers to questions for Kapa Malong-Malong:
1. Wearing a malong, etc.
2. Kulintang ensemble.
3. Moro.
4. Instruments, changes in rhythm, etc.
5. Tempo is slow but changes often; mood is exotic and sensuous, etc.

§§§ Pupils summarize the Moro malong in their Books B Supplement.

22. Pupils play transcription of Tagonggo, for classroom basalan (kulintang ensemble). These three pieces for classroom basalan represent three modes or types of kulintang ensemble music of the Moros. Tagonggo is in Score Book, pages 27-29, and begins on page 171
BADJAO wedding celebrations.
Moro women wearing the **MALONG**.

MORO women, wearing the **malong**, processing to a wedding **celebration**.
in this Teacher's Book. Information for Tagonggo is on page 21 of Pupil's Book. To play Tagonggo simulate kulintang ensemble (basalan) as previously. Tagonggo is played as fast as possible.

One important Moro sub-group has not been mentioned in this survey of Moro music, dance and culture: the Badjao (BAD-JOW as in 'now'). The Badjao are usually referred to as 'sea-gypsies', as they live all their lives in small boats on the sea. Only on land are they buried. The Badjao throw the newly-born infant into the sea, as an initiation into Badjao life. Relatives dive to rescue the baby. The illustration on page 168 shows dancing at a Badjao wedding.

23. The final piece for music and dance of the Philippine Moros is Vuyog (TAPE). Vuyog was briefly played at the beginning of the Moro section, but now there is a Listening Sheet to answer. This Sheet also acts as a summary to Moro music and dance. There is no score for Vuyog, which is another mode for kulintang ensemble.

Answers to questions for Vuyog:

2. Kulintang.
3. Dabakan.
5. Fast, uses high and low parts of the set of gongs, sometimes two gongs played together, etc.
7. Kapi 'il Sa Munsala, Singkil, Daling-Daling.
8. Gabbang, kudyapi and kubling.
10. Islam.
As fast as possible

**BABANDIL**

Intro.:

Ostinato:

R. 2 Beaters:

L. 2 Beaters:

(Note that Babandil and Dabakan ostinato patterns are the same.)

**DABAKAN**

Intro.:

Ostinato:

R. 2 Beaters:

L. 2 Beaters:

**AGONG**

Intro.:

Ostinato:

H. 2 Gongs:

L. 2 Gongs:

**GANDINGAN**

Intro.:

Ostinato:

H. 3 Gongs M.:

L.
Pupils summarize final Moro cultural and social considerations in their Books B Supplement.