

# HANUNÓO MUSIC FROM THE PHILIPPINES

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## HANUNÓO MUSIC FROM THE PHILIPPINES



Recorded by HAROLD C. CONKLIN

**FLUTES**

**KUDYAPI'**

**GONGS**

**JEW'S HARP**

**MUSICAL STICKS**

**RITUAL CHANTS**

**COURTING CHANTS**

**BUZZERS**

**ANIMAL CALLS**

**TRAIL CALLS**

**GITGIT**

**ZITHERS**

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# HANUNÓO MUSIC FROM THE PHILIPPINES

## CULTURAL BACKGROUND

by Harold C. Conklin, Columbia University

### THE HANUNÓO

One hundred miles south of Manila and at the northern end of the Sulu Sea lies Mindoro, the seventh largest island in the Philippines. On the fertile coastal plains of this island live Tagalog and Bisayan farmers (Christian Filipinos) while in the rugged and largely unknown interior live at least eight different groups of pagan mountaineers known collectively as Mangyan.

These forest-dwelling non-Christian groups live in sparsely settled communities, speak mutually unintelligible languages, have little direct contact with each other or with the coastal Christians, and are largely self-sufficient. They are peaceful folk devoting much of their time to hunting, gathering, and shifting cultivation.

The most populous of these relatively unassimilated pagan groups are the Hanunóo (numbering approximately 6,000) who inhabit the jungle and grass-covered hills of southeastern Mindoro, inland from the Christian towns of Mansalay and Bulalacao. The mountainous terrain in the remote area around Mt. Yagaw (where these recordings were made in 1953) is traversed only by narrow and often dangerously steep foot trails. Nevertheless, it is a pleasant and productive home to the happy folk who live there. By careful field rotation and considerable agricultural skill, the assiduous Hanunóo farmer cultivate a surprising number of food and other economic plants in their hillside swiddens ("kaingins," or fired clearings). The Hanunóo also garden, gather wild and protected forest foods, hunt, fish, trap, and raise chickens, pigs, and humped cattle (zebu). But swidden activities predominate. Beyond their immediate needs, the Hanunóo usually manage to produce enough surplus crops to purchase, by trade with marginal Christians, the few luxuries and some necessities--such as Italian "seed" beads (for ornament, offerings, and as local currency), scrap iron, and needles--which must come from the outside.

Most Hanunóo settlements are on promontories centrally located in relation to the swiddens cultivated by their inhabitants. An average settlement consists of about six dwelling houses, each occupied by a single family. Such houses are sturdy, four-cornered structures raised several feet from the ground on wooden posts, hip-roofed usually with cogon grass thatch, often floored and walled with whole sections of bamboo which have been cracked and beaten flat like boards, and provided with verandas of the same material.

Most Hanunoo are monogamous and the primary economic group is the nuclear family occupying a single dwelling. A man's residence usually shifts to his wife's settlement after marriage,



MAKING A GITGIT

but in most aspects Hanunóo society is structured in a completely bilateral fashion, and is very loosely stratified. Except for the eldest close kinsmen in any given local group, there are no recognized leaders even of a jural sort, and political integration is very weak. There are no chiefs, no headmen, no servants; and there is no warfare.

Most economic activities are participated in by both sexes and by all age groups except infants. Iron working and cloth weaving are exceptions. Men forge and repair blades for knives, axes, bolos, spears, etc. using a piston bellows type of Malayan forge. Women plant, pick, gin, spin, dye (with swidden-grown indigo), and weave cotton cloth for blankets and garments. In general, most wood carving, bamboo work, heavy construction, and lashing are done by men; most baskets are woven by women. None of these activities is restricted to specialists. All women spin and weave, all men have had some experience in metal working. And even the most expert smiths do not spend more than a small fraction of their time at the forge. Swidden cultivation and ancillary food-getting activities are the primary concern of all able-bodied Hanunoo.

Some degree of social distinction may be gained by an individual who becomes a fast loom-weaver, a skilled blacksmith, or an expert basket maker--but it is very slight. Perhaps the most respected members of Hanunóo society are the mediums some of whom are able to compel their benign spirit familiars to com-

bat and drive off the perpetual enemies of the Hanunóo, the invisible but superhuman labang. Even such mediums are indistinguishable from the average Hanunóo farmer except while practicing their supernatural rites in the event of illness, crop failure, or the like.

Hanunóo men present a striking appearance, with their long, white, homespun loincloths, and tight-fitting shirts, bead pendant earrings, red headcloths, neck beads and arm bands. The women wear cotton skirts and blouses, waist and breast bands of woven rattan and fern stems, beaded neck pieces and bandeaux. Men and women keep their hair long, wear finger rings, tapered rattan pocket belts which hold charms, mirrors, knives, and beads. Both sexes also file their incisors flat and chew shavings from the aerial roots of certain plants, which coat the teeth with a shiny black substance. Their lips are vermilion most of the time from the constant chewing of the betel masticatory (areca nut, betel pepper leaf, slaked lime, and tobacco leaf).

As indicated above, Hanunóo ritual practices are often predicated by a fear of evil spirits (labang) who must be propitiated or repulsed through the services of mediums. The most important single class of spirits, however, is that of the ghosts of recently deceased relatives. Disrespect for them may be repaid with sickness and misfortune. Thus, the bones of a dead kinsman are appropriately exhumed in the next dry season following initial burial, carefully cleaned, housed, fed, danced with, and comforted in other ways during a two- or three-day socio-religious feast known as a panlúdan. With elaborate offerings, the bone bundle is finally set in a local cave.

Such a feast for the dead may be attended by hundreds of kinsmen and is always the most important social event of the year for the settlement in which it is held. Months of preparation are required. Special dance pavilions, bone houses, and offering structures are built; and individuals concentrate on preparing special clothing, fragrant and colorful personal ornaments, new musical instruments, etc. During the feast, everyone seems to enjoy himself in a typically extroverted manner, courting, singing, gossiping, exchanging gifts, dancing, learning songs, playing noise-producing instruments of all sorts, storytelling, and consuming huge quantities of rice and other foods. The behavior of the ebullient crowd on these occasions reflects many of the strongest values in Hanunóo culture. For a Hanunóo, being an attractive, unmarried but eligible youth is the acme of social existence. At a panlúdan everyone appears to act as if he or she were a young dandy or a marriageable maiden irrespective of actual age group or status affiliations. Grandparents and preadolescents join the 16-year-olds in bedecking themselves with perfumes, ornamental leaves, beaded fillets, and tasseled ear pendants. Eyebrows are trimmed or shaved, teeth are restrained, and instruments used primarily for serenading are carried by old men and youngsters alike. A small boy may compete with his elder brother and grand-uncle in a dancing contest, and a middle-aged



'woman may outsing a young bachelor at his own game--repartee in chanted, metaphoric verse.

At a panlūdan the continuous playing of dozens of hair-strung guitars and diminutive three-stringed fiddles, sword-bean-pod rattles, bamboo flutes, and jew's-harps provides an unceasing medley of instrumental kalipay ('multisonous merrymaking!') as an appropriate setting for the courting and serenading carried on by young lovers. One's popularity in such amorous pursuits depends to a considerable degree on one's repertoire of 'ambāhan or 'urūkay songs. The wording of these chants is most important. Thus, an enterprising youth takes advantage of large gatherings to increase his stock of love songs by trading lyrics with friends and kinsmen from other areas. The words, syllable by syllable, are carefully inscribed on the smooth outer surface of bamboo lime tubes and other betel chew paraphernalia, to be memorized later. Such secular and--to the Hanunōo--highly practical use of writing is undoubtedly an important factor in explaining their surprisingly high rate of literacy (60-75 per cent in a number of areas) in their 48-character Indic-derived script, despite the total lack of formal instruction! Adolescents learn the syllabary on their own initiative by observation, inquiry, and imitation.

As a result of their relative isolation and strong cultural conservatism, the Hanunōo still exist in a world quite removed from other parts of the Philippines. Social and political changes among the Christian Filipinos have virtually no direct effect on Hanunōo daily life, although some syncretism of Hanunōo and lowland culture is taking place gradually. There are, however, numerous indications that the Hanunōo retain much of what may be considered pre-Spanish Bisayan (or central Philippine) culture.

#### HANUNŌO RECORDINGS

The variety of vocal and instrumental sounds included in this set of recordings covers a wide range of daily and ceremonial activities. These different forms of Hanunoo sound production can be described within the framework of five broad cultural contexts: courting, merrymaking, relaxing, working, and communicating with spirits.

(1) Courting. Serenading, essential in all Hanunōo courting, requires the memorization of chanted verses and the use of several musical instruments. The verses are of only two forms: 'ambāhan or 'urūkay. There are four main courting instruments: gitgit (3-stringed fiddle) and kudyapi (6-stringed guitar) usually played only by men; lantuy (bamboo flute) usually played by women; and kinaban (bamboo jew's-harp) played by men or women. Such verses and instruments are used in other contexts, but their primary use is in such circumstances as the panlayisan (courting sequence) recorded on Side II, Band 6, where a young man exchanges 'ambāhan (playing his gitgit between verses) with a girl he is visiting. At one point he speaks to her in pahāgut, i.e. using a form of voice disguise achieved by inhaling while talking. This method of concealing one's identity is much used at night among unmarried folk, especially before gaining entry into a girl's house, or when within hearing distance of her elders.

All forms of Hanunōo poetry are frequently chanted. Verses known as 'ambāhan (or

'urūkay) are distinguished by having seven-syllable lines and a predominantly Hanunōo vocabulary. Those called 'urūkay have eight-syllable lines and a predominantly non-Hanunōo vocabulary. These latter forms, which seem to have been introduced from islands in and bordering the northern part of the Sulu Sea (cf. Kuyunon 'erékay) during the past few centuries, have retained the vocabulary (including many Spanish loan words) of that area. Hesitation vocables and "nonsense" lines are known in both forms but they are relatively rare. Most verses are meaningful and abound in metaphor. Some 'urūkay and 'ambāhan have only three lines, others have more than 30. There is also considerable variation in chanting style from individual to individual. The Hanunōo classify their 'ambāhan by vocabulary (some contain many words from other Mindoro languages, such as Buhid), length (long or short), content and intent (according to wording), and actual use (serenading, jesting, as a lullaby, etc.) There is a similar, but less extensive, categorization for 'urūkay.

The lover's song on Side II, Band 13 is typical of the longer 'ambāhan. Because of the stylistic "creaking" or "stretching" of the last syllable (an emphatic device frequent also in Hanunōo conversation) some of the lines seem to have an extra syllable. Occasionally the first line of a verse will be longer or shorter than those that follow. A shorter 'ambāhan is sung as a lullaby ('iyāya, toward the end of Side I, Band 4 by a man swinging a 2-year-old child to sleep in a palm leaf hammock:

dānga maglumi-maglumi!  
kita madnugan kuti!  
kuti' gin sa siyangi!  
mag'ingaw magyangyang!  
kita 'ud may 'ibāwi!  
kanta bangkaw nabāri!  
kanta 'utak nalumbi!

Free translation:

Don't cry any more  
Or we'll be heard by the 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 is bent in two.

#### PLAYING A NOSE FLUTE (LANTUY)



Two long 'urūkay love chants are sung by a guitarist on Side I, Band 2. The themes involved in such verses are often subtle and completely metaphoric in expression. Some, however, are more direct, as in the mild request for betel ingredients implicit in the following 'urūkay:

sanda būnga sanda būyu!  
sa 'āpug 'anang listīnu!  
'anang pālad sa tabāku!  
bisan man dili 'umagtu!  
sa panlulūba kaw sirtu!

Free translation:

Areca nut and betel leaf  
With burnt lime are essential  
As is also some tobacco;  
Even if you remain at home,  
Your last desire is satisfied.

The diminutive 3-stringed rebab-like gitgit is played with a tiny bamboo bow strung with human hair. (Twisted human hairs serve as strings for both gitgit and kudyapi!, though nylon cordage and steel wire are occasionally obtained by trade for these purposes.) Bow rosin is provided by pitch-candle droppings stuck on the sides of the gitgit body. Hanunōo gitgit players usually make their own instruments. Light, resonant woods are preferred, and considerable skill goes into the cutting, shaping, boring, gluing, pegging, stringing and decorating of a 2-piece wooden gitgit body. A man may own three or four of these fiddles which are rarely more than a foot and a half in length. If right-handed, a player puts the base of the instrument against his right thigh and pivots the entire gitgit--instead of moving his bow hand--to shift from one string to another. The gitgit is played while walking, standing, or sitting. There are several tunings and six or more methods of playing the gitgit (i.e., tunes). The gitgit may be played alone (Side II, Band 12), with a flute (Side II, Band 11), with many other instruments (Side I, Band 1), or in accompanying an 'ambāhan chanter.

The 6-stringed kudyapi (or gitāra) is to 'urūkay chanting what the gitgit is to 'ambāhan. Men who know more 'urūkay than 'ambāhan also tend to be more skilled in making and playing the kudyapi!, though many individuals do both well. Hanunōo guitars range from 15" to 30" in length and are usually made by the players themselves from only two pieces of wood, selected on the basis of weight, color,



tree size (for large guitars), and tone (loudness and "brilliance"). Kudyapi' types differ most in overall length, then in shape and construction of the guitar box (e.g., some are of materials like coconut shell). 'Urūkay verses are often inscribed on the back. The strings are strummed (kaskas), or plucked individually (timpara) with the tips of the fingers, and occasionally the guitar box is thumped with the palm of the hand. The strings are tuned in one of three ways, and a large number of kaskas techniques and timpara melodies are known (Side I, Bands 6, 7). The kudyapi' is not usually played in duet fashion with other single instruments. Several guitarists, however, will sometimes tune their kudyapi' together and strum them in unison. Small guitars are particularly popular with adolescent boys who like to play them rapidly and incessantly when courting or at panlūdan feasts where crowded conditions make larger instruments cumbersome. The smaller kudyapi' are played while walking, standing, or sitting in cross-legged fashion.

The 5-stopped bamboo lantuy is usually played as a mouth-blown transverse flute (Side I, Band 3, Side II, Bands 1, 2), and when so used it is often referred to by the loan word, palawta. When used as a nose flute, the closed-node end of the bamboo tube is placed so that it blocks the passage of air coming from one nostril. Fingering techniques remain the same, but the tones produced are considerably softer than when the flute is played orally. The lantuy is primarily a woman's instrument and is usually made by the flutist herself. Three or more are made at a time from a single length of thin-walled bagākay bamboo (Schyzostachyum sp.) Stop positions are marked off according to traditional finger-width measurements and the holes are burned with a hot metal point. Final testing may require shortening or notching of the open end of the tube with a knife to produce a loud, clear tone. Duds are thrown away, though a flutist may always have 5 or 6 good flutes on hand. Finished transverse flutes average 12'-16" in length and are 1/2"-5/8" in diameter. Because bagākay bamboo stems are only 1/16" thick, lantuy are easily broken. Therefore, when a flutist is especially fond of a particular lantuy she will take every precaution to protect it. She will place it high in the roof thatch or in a basket of cotton when not in use, and will not allow others to practice on it. Several girls may play their lantuy together (Side II, Band 2) The lantuy is often played with gitgit accompaniment. The most frequent context for the latter is during serenading activities.

The Hanunōo occasionally make a 3-stopped endblown flute known as bangsi' or pawfli'. Its dimensions are similar to those of the lantuy, but it is more often made and used by men, and for purely recreational purposes.

Bamboo jew's-harps are widely used by both sexes--and often in courting contexts as described above. These kinaban (known as subing, if the tongue is weighted with a spot of beeswax for greater vibration) are usually cut by men from the hard outer layer of the stems of the thick-walled bamboos kiling or kawāyan. The latter (Bambusa spinosa) is preferred because it "sounds louder." Kinaban dimensions range from 4 1/2' to 9' in length, and from 3/8" to 1 1/2" in width. The base which is held firmly in one hand may be of varying dimensions; the thin, narrow, stepped tongue is almost always cut to about 2 1/2' in length.



YOUNG MAN PLAYING BAMBOO JEW'S HARP (KINABAN)

Making such an instrument is a delicate task and the ratio of rejects to usable kinaban is high. Because of their fragile nature kinaban are kept in long bamboo lime containers. A jew's-harpist usually twangs his kinaban unaccompanied by song or other instruments (Side II, Band 3), but several players may huddle together and follow the same rhythmic pattern. Dissonant jew's-harps are not played together in this fashion.

(2) Merrymaking. In the Hanunōo sense, kalipay, or merrymaking, is roughly equivalent to jubilant and multisonous sound production. Musical and other sound instruments are essential; singing, which is usually done in a very soft--even hushed--manner, is not. All such instruments are known as kalipay-producers (pangālipay, which is the closest Hanunōo equivalent for 'musical instrument').

In the panlūdan-feast type of merrymaking as many as ten different kinds of instruments may be played simultaneously. In addition to guitars, fiddles, flutes, and jew's-harps already discussed, bamboo buzzers and zithers, whistles, bean-pod rattles, and bronze gongs are played. Hanunōo stamp dancing may also add to the din as on Side I, Band 10. Some form of kalipay is essential at all Hanunōo feasts and gatherings. Even during the rites of exhumation preceding secondary burial, attendant musicians play miscellaneous pangālipay to please the spirits of the deceased.

For maximum group enjoyment the Hanunōo rate the loudest of instruments, bronze gongs, first. Two of these shallow-bodied āgung (ca. 2' deep and 12' across) are held vertically, a few inches above the dance floor and less than six inches apart. One of the gong holders, taking a round wooden stick in his free hand beats out the main rhythm on the bosses. A faster but coordinated rhythm is usually tapped

out simultaneously on the rims of both gongs with light flat sticks held by two other players (Side I, Bands 1, 8, 9, 10). These gongs are not made by the Hanunōo but are heirlooms probably obtained originally from Moro traders who brought them from Borneo or Mindanao. In the whole Yagaw area in 1953 only one good set was available for festive occasions.

Hanunōo stamp dancing is done only to the fast beat of gongs (Side I, Band 10), or to the loud strumming of large guitars. Most dancers are men or boys; the best gong-players are women. There are three or four principal gong rhythms (Side I, Bands 8, 9, 10) and with each there are associated dance steps. The latter are always vigorously executed by individual performers who dance in place. The upper part of their bodies remain relaxed and slightly bent forward. All energies are spent in keeping up with the gongs by the forceful, rapid, and rhythmical pounding of their feet on the resilient bamboo-board floor. The feet are always brought down flat producing the loudest noise possible (Side I, Band 10). Such dancing often takes the form of an endurance test or contest between dancers, or between the dancer(s) and the gongers, to see which participant can hold out the longest (usually not more than five minutes). Dancing and gong playing are expressions of jubilation and are the essence of group kalipay.

For festive occasions, Hanunōo children often make simple bamboo whistles (tanghup and pītu; Side I, Band 1) and idiochords (Side II, Band 10). The latter are of two types: zithers (kudlung or tabungbung) and buzzers (batiwtiw).

Zithers are made from a single closed internode of smooth bamboo (kiling, Bambusa vulgaris) split from one end and kept open about an eighth of an inch with a bamboo sliver. The



PLAYING THE TRANSVERSE FLUTE KNOWN AS LANTUY OR PALAWTA



two (sometimes four) self "strings" are cut from the exterior surface of the bamboo and kept raised by small bits of bamboo at each end. When such a string breaks it is quickly replaced by cutting a new one from the bamboo surface next to it. One string is played at a time with a small bamboo plectrum held in the hand. Many children may play their zithers at the same time or together with other instruments, (Side II, Bands 9, 10). The batiwtiw is similar in size and construction to the kudlung except that it is closed by a natural node only at one end and has only one self-string which is raised in the middle by a notched stick set at right angles to the axis of the instrument. The characteristic buzzing of the batiwtiw (Side II, Bands 8, 10) is produced when this stick is set in vibration by a bamboo plectrum.

At panlūdan festivities young women use the large dried pods of the sword bean (būray-dīpay, Canavalia gladiata)--cultivated for no other purpose--as rattles. The large lima-like beans serve as pellets; the hard outer pod casing forms a natural receptacle. Girls tap these 10"-12" long būray-dīpay in the palm of their free hand. Rhythms similar to those played on the bamboo idiochords are common (some of these rattles can be heard in the background on Side I, Band 1). They are very fragile and even though they are used only on important kalīpay-producing occasions they seldom last for more than a year. Some girls decorate their būray-dīpay with wrappings of colored cotton yarn.

(3) Relaxing. Whenever there is a lull in the agricultural work of the day, while waiting for food to cook, after meals, and in the evenings, there is hardly a moment in any settlement when one does not hear a lantuy, gitgit, kinaban, or kudyapi'. Such leisure is also the time for practicing and learning new and old 'ambāhan, or for copying 'urūkay verses from weevil-ridden sections of bamboo onto freshly cut internodes or lime tubes, and for making and repairing instruments. Many of the solo selections included in these recordings (e.g., Side I, Bands 2, 4, 6, 8, 9, and Side II, Bands 1, 4) are typical of the instrumental and vocal music heard during periods of relaxation and recreation.

(4) Working. Daily food getting and other essential economic activities involve foot travel to and from swiddens, forests, streams, and neighboring settlements. Except during the rice and maize growing season when destructive environmental spirits might be attracted to the maturing crops--certain instruments are played while hiking. Young men often practice on their gitgit fiddles and women hikers of all ages carry sticks known as kalūtang. One of the kalūtang sticks is held firmly and is struck against the other which is held loosely. By rotating one or both sticks two or three tones are produced. The sticks vary greatly in size and the sides of some of them are cut flat to increase the tonal quality or provide the tonal interval desired. The sticks are cut green from second-growth forest trees like bayug (Ptersospermum spp.) and danglug (Grewia spp.), peeled, tested, and then kept or rejected. Usually they are not decorated or given special care. When starting out on a trail together, several kalūtang players select their stick pairs so that the different tones produced will not "fight each other" (Side II, Band 3.)

During all seasons, Hanunóo men, women, and children enjoy calling back and forth along the



YOUTH DRESSED FOR COURTING WITH THREE-STRINGED GITGIT

trail by means of short melodic phrases known as 'ūwi (Side II, Band 5). This is almost always done when leaving or approaching a settlement. By adolescence, a Hanunóo child develops his or her own distinctive 'ūwi which serves also as a form of identification. Many musical forms such as certain 'ambāhan chant melodies are thought by the Hanunóo to have come from these individualistic 'ūwi.

When clearing forest swiddens, carrying heavy loads, and in doing other forms of hard physical labor, the Hanunóo believe that by repeating short but piercing yells known as pagrit the task involved becomes less burdensome and one becomes reinvigorated. Such pagrit are also used as warning cries, as in the equivalent to our "Timber-r-r!" on Side I Band 5.

The sequence on Band 18 illustrates another aspect of specialized sound production in connection with the daily chore of calling in domestic animals for feeding or other purposes.

Many daily activities such as the pounding, winnowing, and separation of rice before cooking involve rhythmic patterns.

For signaling purposes, as in summoning relatives from distant settlements, a heavy, handled, bamboo slit gong (barimbaw) is used by some Hanunóo (though not in Yāgaw today) in much the same way that pagans in the northern part of Mindoro bang with pestles on the giant buttresses of large primary forest trees. Light signal "bugles" or budyung are made from bamboo internodes about the size of those used for zithers. These are used normally only in case of emergency.

Spherical brass cascabels (gurunggurung) of probable Chinese origin are worn around the waist by women or are tied in shoulder-slung

betel baskets worn by either sex. They are rare today but are much desired because of the tinkling sound they produce.

(5) Communicating with spirits. Hanunóo mediums known as pan'aniwan call upon their supernatural familiars at night and in total darkness. Communication between medium and spirit familiars is effected by means of prolonged humming, and chanting (ngāyung) and intermittent hissing (pamyus). Parts of this monotonous sequence contain audibly distinct vocables many of which are easily understood Hanunóo words, but most of the medium's ngāyung "conversation" is hummed in a way that is incomprehensible to the listener. On rare occasions, when the powers of a single medium's spirit helpers are insufficient to combat the evil labang in the vicinity, several mediums may combine their efforts, as is the case on Side I, Band 11, where six male pandaniwan may be heard chanting together.

During such ritual activities certain mediums (not in Yāgaw, however) are said to twang a musical bow resting on a bamboo resonator. This instrument, called bāyi batngan, is unknown in other contexts.

Summary. Yāgaw Hanunóo musical forms are not the product of a few specialists but are widely known, appreciated, and participated in by most of the population. Every youth is able to make, tune, and play at least one of the courting instruments and sing some of the traditional verses. With the exception of ngāyung, all musical forms are primarily secular. The strongest positive values associated with music and sound production are those of courting, multisonous merrymaking, and festive rejoicing.

Hanunóo instrumental music is both more complex and more clearly distinguished than are its vocal forms. In the latter, emphasis is placed on words and meanings, on rhyming and metaphor, rather than on melody or other musical qualities. 'Ambāhan and 'urūkay are formally defined in terms of poetry, not music. On the other hand, instrumental forms exhibit great independent significance in Hanunóo culture. Kalīpay, in its most emphatic expression, requires the use of many instruments--and even of dancing--but not of vocal music. Courting without the use of musical instruments is impossible.

The fourteen musical and sound instruments used by the Yāgaw Hanunóo include 5 idiophones, 4 chordophones, and 5 aerophones; there are no membranophones:

idiophones	chordophones	aerophones
* <u>kinaban</u>	* <u>gitgit</u>	* <u>lantuy</u>
* <u>kalūtang</u>	* <u>kudyapi</u> '	<u>bangsi</u> '
* <u>'āgung</u>	<u>kudlung</u>	<u>tanghup</u>
<u>būray-dīpay</u>	<u>batiwtiw</u>	<u>pītu</u>
<u>gurunggurung</u>		<u>budyung</u>

The six main (i.e., most commonly-used) Hanunóo instruments are starred above. They include two hair-strung chordophones (gitgit and kudyapi) used mostly by men; two idiophones (kinaban and 'āgung) used by both sexes and a flute (lantuy) and musical sticks (kalutang) used primarily by women.



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GENERAL REMARKS

The variety of instruments and the different applications of music to daily living among the Hanunóo are matched by imaginative ways of making this music sound simple, yet alive and colorful.

1. Vocal examples are made up mostly of syllabic recitations akin to Gregorian psalm singing.

2. The phrase lines of instruments and the tones that make up the chants involve diatonic and pentatonic constructions as well as hexachords tetrachords, and three-note structures. Rhythm is both free and unmeasured. A characteristic use of triplets does not divide the groups into notes of equal values. (See Side I, Band 7 and Side II, Bands 4 and 9). Free rhythm does not have a steady beat or pulse.

3. Simple triadic harmony is used in playing plucked instruments; and seconds, thirds, and fourths are sounded by tone-producing sticks. A sort of counterpoint without theory but with some cohesion in the juxtaposition of parts exists in the flute and fiddle combinations and the flute duet.

4. The use of the zither with the whistle, and ensemble-playing of several instruments present unorthodox forms of musical merrymaking. Chants follow the verse forms of the text, while instrumental selections do not have a definite beginning and ending.

5. There is a clear idea of relative pitch, but no measurement of a fixed referring tone.

NOTES ON THE SELECTIONS

SIDE I, BAND 1: MIXED INSTRUMENTAL MERRYMAKING (KALÍPAY).

General merrymaking involves the combined use of all Hanunóo instruments, partly represented here by gongs ('āgung), guitars (kudyapi), and the 3-stringed fiddles (gitgit). For notes on these instruments, see Side I, Bands 2, 6, 7, 8, 9, and Side II, Bands 6, 11, and 12.

SIDE I, BAND 2: TWO CHANTS ('URŪKAY), USED IN COURTING.

Most Hanunóo chants (see also Side I, Bands 4 and 11 and Side II Band 13) are recited parlando style, somewhat in the manner of Jewish psalmodies, but each is different from the other and shows the variety of musical expressions that can be obtained from a specific singing style. The mood or quality of voice, a syllabic enunciation, the presence of a reciting tone, organization of phrases, and a rhythmical freedom, are some of the aspects that explain this vocal tradition, and from which certain ideas may be formed for comparison with similar music of other cultures based on a written tradition.

F is the tonal center of the scale used in these 'urūkay (I, 2, example c). The notes used around it stress even more the pull of that center. The notes above it form diatonic and triadic progressions as well as tones of the pentatonic scale. Diatonicism includes the use of the tetrachord and whole steps up to the third interval (I, 2, example a). A seven-tone scale

does not include all the notes, but there is a leaning toward such a structure in the superimposition of one tetrachord over another, B flat to F and F to C.

A certain flicker of the voice on G is an ornamentation, while the word tapus ends the first 'urūkay.

On his guitar the singer plays in simple rhythm a tonic and dominant triadic harmony which shows a basic relation to the tonal center, but which does not have a detailed rapport with the singing voice (I, 2, example b). Most of the playing comes between verses or towards the end of lines.

The six strings are tuned after the 'inustāba arrangement found also on Side I, Band 7. There is a difference in harmony and rhythm when playing a solo and when accompanying a chant. A distinction is also made between major and minor chords played with the same tuning: For further details, see Side I, Bands 6 and 7.

SIDE I, BAND 3: FLUTE (LANTUY) SOLO, BY A YOUNG GIRL.

Pivot notes of this selection are G and C, and the direction of flow alternates between these two poles. C serves as tonal center (I, 3, example b).

The tones of the Hanunoo flutes recorded here (see also Side II, Bands 1 and 2) all have a diatonic sequence with the same step relation between them (cf. I, 3, example a; II, 1, example a; II, 2, example a). No other flute scale is known. Slight variations in pitch are due to inaccuracy of measuring distances between holes. Some notes within the fast groups sound less clear because the fingers involved tend to be raised almost simultaneously rather than to be articulated individually.

The range of these instruments is clearly doubled by free and uncontrolled use of harmonics that portray the coloristic effects of two flutes with different timbres (flute duet, Side II, Band 2). Long-held, high-pitched notes and a quick, free rhythm of tones in between give an ethereal and improvisatory character to Hanunoo flute music.

SIDE I, BAND 4: LULLABY ('IYÁYA).

Certain qualities of the singing voice mark this piece as a lullaby. A sort of a yawn (I, 4, example b), the dragging, sleepy quality of the voice, and an exhalation of the breath at certain spots (I, 4, example c), all contribute to the feeling of drowsiness. Phrases that are complementary to each other are separated by rests or long-held notes. The different note values present more variations in rhythm than are found in the other chants. The presence of the note F in the ensuing scale (I, 4, example d) accounts for diatonic passages in an otherwise pentatonic structure of the whole chant.

SIDE I, BAND 5: YELLS (PAGRIT) WHILE CLEARING FOREST.

SIDE I, BAND 6: BOY'S GUITAR (KUDYAPI): KASKAS AND TIMPARA.

Explanation of the tuning (I, 6, example a-f): The tones of the strings are notated in I, 6, example c. The strings are tuned in pairs, showing that an organized idea of relative pitch has



been related to the positions of these strings on the guitar box (I, 6, example a) and their arrangement in the peg box (I, 6, example b). Thus, the manual side of tuning is made easy even at night.

Strings 2 and 6 (I, 6, example d) are tuned first; then strings 1 and 5 (I, 6, example e) shown in a position opposite to that of the previous pair (I, 6, examples a-b). Their tones are a third, fourth, and fifth apart from the B flat and C of strings 2 and 6. Strings 3 and 4 are the innermost pair whose pegs are at the top, and are tuned an octave higher than F of string 5. This type of tuning is called *kinursāda*; there are other kinds of string arrangements with their own distinct melodies and ways of playing.

Explanation of the music (I, 6, examples g-i): Chordal (*kaskas*) and monodic (*timpara*) sections alternate. The former are played with simple stops to produce harmonies with a tonal center which is the F triad, and a dominant chord which is in the second degree of the scale. This shows that adaptation of European harmony does not copy the I, V relationship found among the neighboring lowland and coastal folksongs (I, 6, example g).

The monodic part (I, 6, example h) with pizzicato effect, contrasts with the broad strummings of the preceding section. Much use is made of the open strings resulting in a pentatonic melody which becomes the prevailing construction. In the scale formed (I, 6, example i), the note A occurs providing a half-step progression which shows a momentary merging of diatonic and pentatonic elements. Notice the absence of the note E which would have provided a full diatonic scale not altogether foreign to this culture. In such monodic sections, there is no pulse or regular beat.

**SIDE I, BAND 7: GUITAR (*KUDYAPI*): KASKAS**

The *'inustāba* tuning completes the Chinese five-tone scale (I, 7, example a) the two middle strings are a whole tone lower than the *kinursāda* of Band 6. As noted above *kaskas* consists of harmonic or chordal strumming. The constant tuning even in the midst of a piece demonstrates how the keen ear can detect well the strings that go out of pitch. A simple harmony with tonic, supertonic, and submediant relations has a lilt that is due partly to the stresses made by the downward pluck of the hand.

**SIDE I BAND 8: GONG-BEATING AND TAPPING: B'NALINSAY.**

An *accelerando* tempo neither diminishes the clarity of the rhythm nor reaches a speed that becomes unplayable. When struck on their bosses the two gongs produce sounds with scattered overtones; hence, the notes are rather unfocused. In the following example (I, 8), the note F is about a quarter tone higher and E is about a quarter tone lower than notated. A similar rhythm with added sixteenth notes is played on each rim sounding an octave higher. There are different kinds of rhythms each with specific names.

**SIDE I, BAND 9: GONG-BEATING AND TAPPING: DINŪLUT.**

The rhythm on the bosses is slower in this example than on Band 8. The beats and arrangements of eighth and sixteenth notes also differ. Per group of five notes, there are three E's in this example, and three F's on the preceding band (cf. I, 8 and I 9). The rhythm used

in rim tapping follows the main one on the bosses.

**SIDE I, BAND 10: STAMP DANCING (TARUK).** The dancer's feet resound on the bamboo floor following the rhythm of the gongs (cf. I, 8 and I, 10). Other instruments, including guitars and fiddles, provide additional accompaniment.

**SIDE I, BAND 11: RITUAL CHANTING (*NGĀYUNG*) OF MEDIUMS** (to rid the settlement of malign forest spirits).

The low, slow and moaning quality of the voice gives an atmosphere of mystery and prayer to this chant. The principal voice has an entirely pentatonic construction (I, 11, example b), while the other voice forms a separate scale (I, 11, example c), a hexachord with an added minor third. (For more remarks regarding scales, see Side I, Band 2.) Intervals of seconds, thirds, fourths, fifths, and octaves are formed with the other voice (I, 11, example a).

**SIDE II, BAND 1: FLUTE (*LANTUY*) SOLO BY A YOUNG GIRL** (II, 1, example b).

The tonal center is F. The line of fast notes is longer here than on Side I, Band 3. There are



**TRANSCRIBING ŪRUKAY VERSE TO NEW BAMBOO INTERNODE**

more notes per group involving different kinds of turns that tend always to go back to the center. See Side I, Band 3 for more details about Hanunoo flutes.

**SIDE II, BAND 2: FLUTE (*LANTUY*) DUET BY A GIRL AND HER MOTHER.**

Dissonance produced by this chance counterpoint of two flutes is explained by a clash in their scales. One instrument has a tonal center of C (similar to the flute on Side I, Band 3); the other has a tonal center of A (II, 2, examples a-b). The long and short notes of both instruments sound sometimes together, and at other times one after the other. This happens at random, but occasionally one pauses and waits for the other (II, 2, example c).

**SIDE II, BAND 3: MUSICAL STICKS (*KALŪTANG*).**

These pairs of sticks play a simple harmony

of unisons, seconds, thirds, and fourths that can be found in a combination of four notes belonging to the pentatonic scale (II, 3). Two contrasting features may be noted: variation and repetition. A consecutive grouping of two or more phrases shows an irregularity and variety of patterns which are possible with the long-short-short-long rhythm. Repetition of such a rhythm is a form in itself, and has an insistent and somewhat hypnotic effect.

**SIDE II, BAND 4: BAMBOO JEW'S-HARP (*KINABAN*): 3 SELECTIONS.**

The different tongue positions vary the pitch and qualities of sound produced with the mouth cavity acting as a resonant chamber. The retards of the beat between eighth notes are deviations from a steady pulse common among most players. The thumb that plucks the harp away from the body takes that much more time to come back and repluck in the same direction. Some discernible rhythms are shown in II, 4.

**SIDE II, BAND 5: TRAIL CALLS (*'ŪWI*).**

Some of the identifiable tones are notated (II, 5, examples a-f). Except for the fifth example (II, 5, example e) all have three-tone constructions showing a good variety of rhythm and melodic outline within the limits of a few notes. When joined together they make up a Chinese scale. The note E in II, 5, example e shows again how half and whole steps complete a tetrachord, half of the seven-tone scale.

**SIDE II, BAND 6: COURTING SEQUENCE (*PANLAYĪSAN*): COURTING SONGS (*'AMBĀHAN*), FIDDLE ACCOMPANIMENT (*GITGIT*), AND DISGUISED TALK (*PAHĀGUT*).**

The *'ambāhan* chants are based on only three tones forming incomplete tetrachords similar to the chants on Side II, Band 13. In playing the *gitgit* the pentatonic scale is used. The note E, marked x in II, 6, provides the only foreign element, and is used like a leading tone, showing again the merging of pentatonic and diatonic examples. The *gitgit* is played mostly between verses. There are three ranges of voices; the man has the bass part, the *gitgit* the other extremity, and the woman the middle range. In spite of inexact tuning, the relation between the tones of each range is evident. The note F is the central point to which all the voices refer. At the end of certain lines a sliding voice may be noted.

**SIDE II, BAND 7: CALLS TO ATTRACT ANIMALS.**

An older man asks his nephew to feed the cats, dogs, cows, pigs, and chickens respectively. In each case, the younger man obeys and attracts these animals with typical--and in most cases imitative--calls.

**SIDE II, BAND 8: BAMBOO BUZZERS (*BATIWTIW*)**

**SIDE II, BAND 9: BAMBOO ZITHERS (*KUDLUNG*).**

**SIDE II, BAND 10: BAMBOO ZITHERS, BUZZERS, AND WHISTLES.**

With slight variations the rhythms used are



shown in II, 8-10. The third rhythm illustrates one similar to the rhythms heard on Side I, Band 7 (guitar) and Side II, Band 4 (jew's-harp).

SIDE II, BAND 11: FLUTE AND FIDDLE DUET.

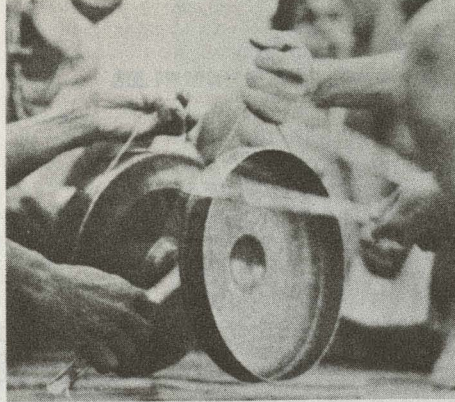
The flute tune is similar to that of Side I, Band 3, and the fiddle melody to that of Side II, Band 6. The difference in rhythm between the two melodies presents ideas in counterpoint. One has a steady pulse, slow, and in triple time, (II, 11, example c), while the other is improvisatory with fast notes in between long-held



PLAYING TWO-PIECE GITGIT WITH HUMAN-HAIR BOW

tones (II, 11 example a). Since their pitches are related to each other, the dissonances are not as stark as in the flute duet (Side II, Band 2). Both employ a diatonic construction with different ranges. In the flute it is a sixth, expanded an octave higher by overblowing (II, 11, example b), while in the fiddle it is an octave (II, 11, example d). In both cases, the seventh degree is omitted. In the fiddle melody, characteristic phrases are made up of whole steps and a major third, avoiding the half-step between E and F, and describing much of the pentatonic scale. In the flute tune, the presence of a half-step discloses a diatonic progression within the space of four, five, and six consecutive whole and half steps, without completing the expanse of two tetrachords.

SIDE II, BAND 12: FIDDLE (GITGIT): SINIDSIRUY.



BEATING THE DANCE GONGS

A more extended melody based on the diatonic scale, Aeolian mode (II, 12, example c), appears clear and full in this piece with a central note, degrees of tension and distension, and a contour, showing a possible relationship to the musical constructions known to Christian groups on Mindoro. The uncertainty of pitch and unsteadiness of tempo are parts of the process of adapting this musical construction to local tastes. The sinidsiruy is the name of this particular kind of melody played on a specified tuning of strings (II, 12, example b). There are other kinds of tunings with other melodies.

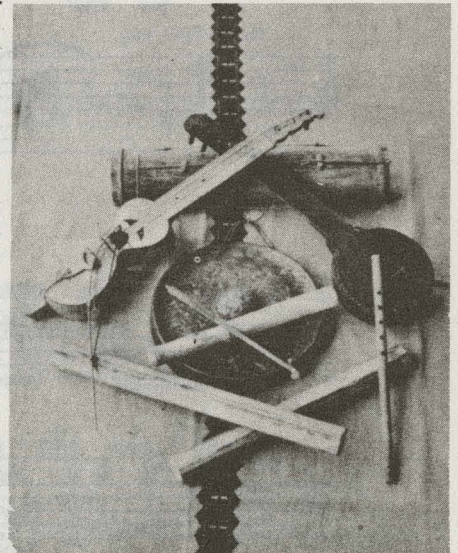
SIDE II, BAND 13: AN 'AMBAHAN CHANT, SUNG BY A LOVER.

This recitation is the simplest of the chants recorded (Side I, Bands 2,4,11). Only three notes are used in which E flat serves as tonal center within an interval of a fourth. The suggestion of a complete tetrachord adds up to the variety of interval combinations formed by all these chants. The prolongation of the tone at the end of verge lines emphasizes the assonance of 'ambahan chants. The lowering of the voice at the end of the last word signifies the end of the piece. There are variations of the text either when said or sung, but singing encourages more improvising both in the text and music.

My loved one, Ma'ayan  
Don't feel so low  
Our elders will help us  
And we will exchange gifts  
To strengthen the bond;  
If things work out  
And all goes well  
We will meet again.



YOUNG GIRL PLAYING MUSICAL STICKS (KALUTANG)

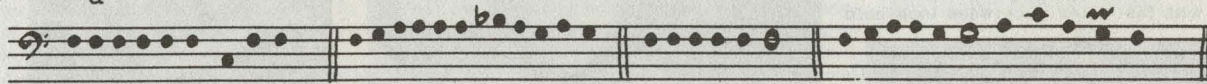


MISCELLANEOUS HANUNOO INSTRUMENTS



MUSICAL EXAMPLES

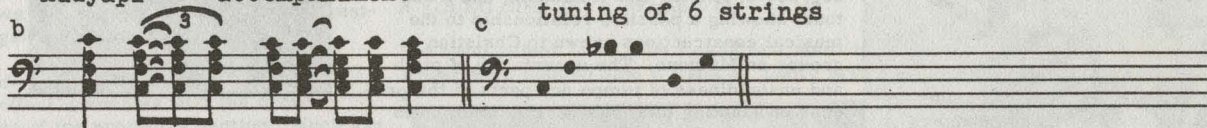
I, 2 a



4th interval      diatonic tetrachord      monotone      all the notes belong to the 5-tone scale



2nd interval      diatonic and triadic      interval of the 3rd  
kudyapi' accompaniment

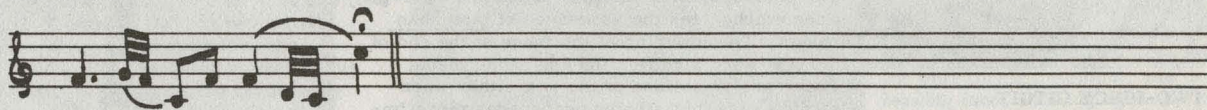


c tuning of 6 strings

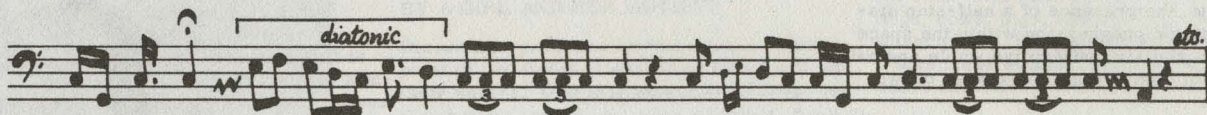
I, 3 a



b 8<sup>va</sup>      etc.

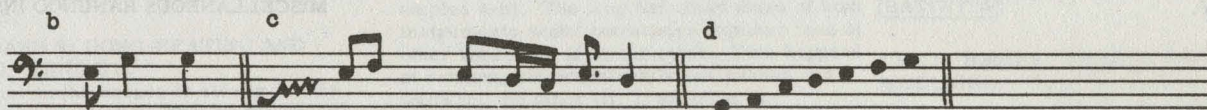


I, 4 a



diatonic

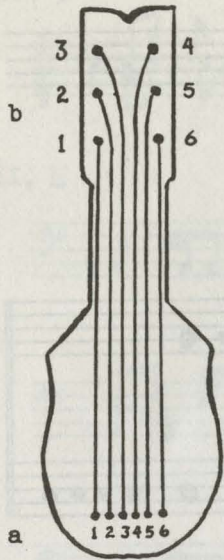
etc.



'i-ya-ngan      'i-ya-ngan di 'i-ya-a-ngan



I, 6



THE KUDYAPI'

c    d    e    f

Numbers correspond to numbers of strings

g

h

diatonic    pentatonic

i

Scale of example b

I, 7    a    b

I, 8    a    b    c

- a. rhythm played on bosses of both gongs
- b. rhythm of one player on one rim
- c. rhythm of second player on other rim



I, 9

I, 10

R = right foot, L = left foot

I, 11 a

II, 1

II, 2

Notes marked x are about a quarter tone lower than notated.



II, 3

scale formed

II, 4

etc.

etc.

etc.

II, 5

a b c d e f

II, 6

Man's part: Woman's part:

Violin:

Tuning of 3 strings

II, 8-10 a

↓ = down pluck of the hand



II, 11 a Flute part: --- etc.



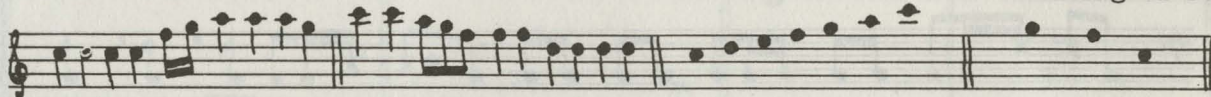
b Scale:



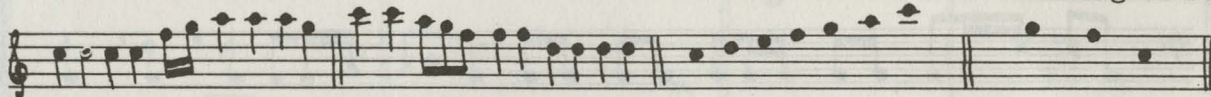
c Gitgit part:



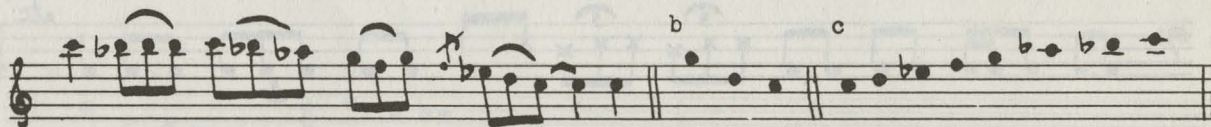
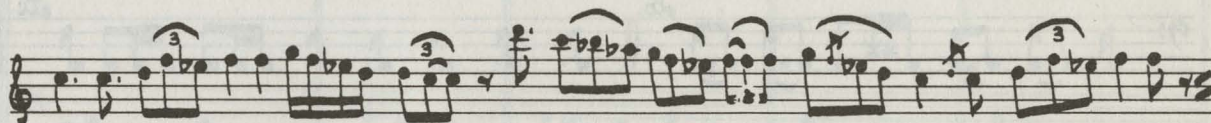
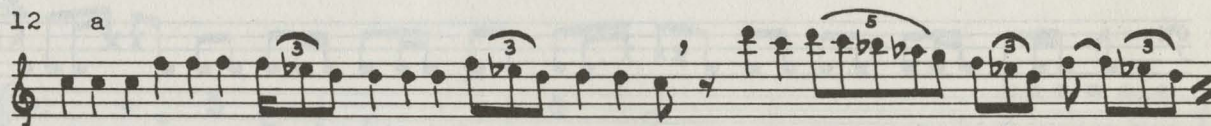
d Scale:



e Tuning of strings

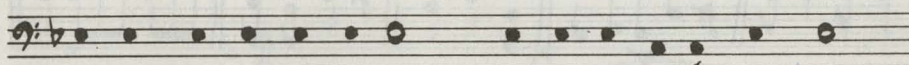


II, 12 a

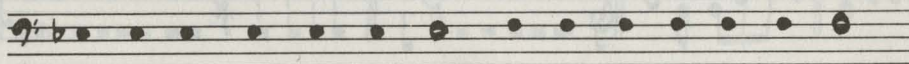


Tuning of strings Scale formed

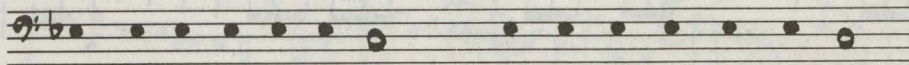
II, 13



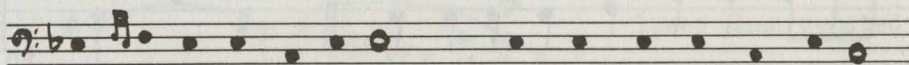
'a-nung 'a-nak ma-'ā-yan dag pa-ma-'ā-ya sung-nan



tig-ta-gal kang ta-gus-'an ka-lit-kit wa-di 'ag-dan



bā-'it wa-di da-pi-lan pā-lad sab nu sang-ba-yau



dem-gu sab nu 'u-ru-gan mag-san-'an way tam 'u-lan

EDITOR, HAROLD COURLANDER  
PRODUCTION DIRECTOR, MOSES ASCH

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