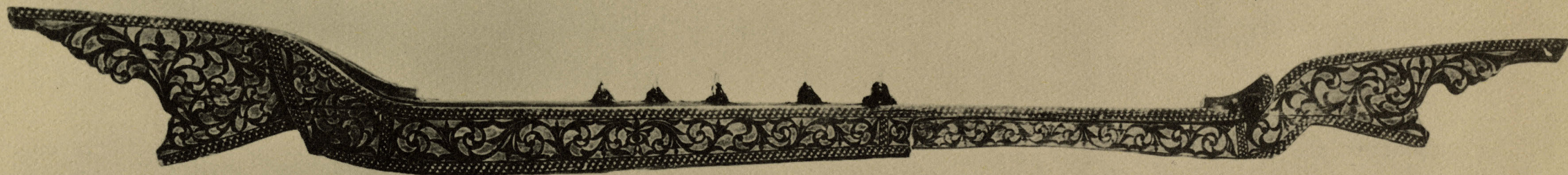


# Music of the Magindanao in the Philippines

Recorded and Annotated by Jose Maceda, University of the Philippines Folkways Ethnic Library FE 4536 A/B



A KUDYAPI (BOAT LUTE) OF THE MARANAE, CHICAGO NATURAL HISTORY MUSEUM

COVER DESIGN BY RONALD CLYNE

## THE GONG ENSEMBLE (*Basalan*):

*Duyug Mode on the Whole Ensemble*

On the Babandil  
On the Dabakan  
On the Gandingan  
On the Agung  
On the Kulintang

*Sinulug Mode on the Whole Ensemble*

On the Babandil  
On the Dabakan  
On the Gandingan  
On the Agung  
On the Kulintang

*Tidtu Mode on the Whole Ensemble*

On the Babandil, Dabakan, Gandingan, Agung

## GONGS AND OTHER INSTRUMENTS:

*Tidtu Mode on the Kulintang*

Danden Style  
Binalig Style  
Tagunggo' Rhythm

GONG (Agung), CYLINDRICAL DRUM (Tambul), and TUBULAR DRUM (Dabakan):

*The Rhythms*

Lakadtag; Pinagada'; Drum Beats for Dancing

## BOAT LUTE (Kudyapi):

*Dinaladay Scale*

Patundug  
Banutun

*Binalig Scale*  
Mapalendad  
Mapalankune

## VERTICAL BAMBOO FLUTES:

1. *Ring-Type (Suling)*  
Makabimban

2. *Lip-Valley Type (Palendag)*  
Piece by Kalim Uka  
Piece by Masil Uka

## JEW'S HARP (Kubing):

Rhythm recorded at 7.5 ips  
Rhythm played back at 3.75 ips

"Banutun ta sa Lutang"  
"Tinumbuk a Tinadtar"

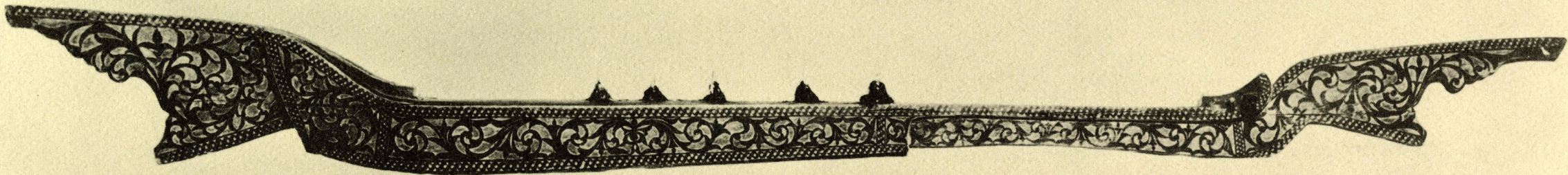
# Music of the Magindanao in the Philippines

DESCRIPTIVE NOTES ARE INSIDE POCKET

MUSIC OF THE MAGINDANAO IN THE PHILIPPINES / FOLKWAYS FE 4536 C/D

# Music of the Magindanao in the Philippines

Recorded and Annotated by Jose Maceda, University of the Philippines Folkways Ethnic Library FE 4536 C/D



A KUDYAPI (BOAT LUTE) OF THE MARANAE, CHICAGO NATURAL HISTORY MUSEUM

COVER DESIGN BY RONALD CLYNE

## EPIC AND RELIGIOUS CHANTS (Vocal Music):

### *Epic Chants*

Radya Indara Patra

Diwata Kasalipan

### *Religious Chants*

During the Friday-noon service

Bang (adhan)

Lasib

During the Ramadan

Talawi

During the Molud

Allahu Rabbuna

Other Religious Chants

Wa Izqala Ibrahim

## OTHER CHANTS AND MUSICAL INSTRUMENTS:

### *Love Chants*

Sarangkunay

Aday Tumpung Dalimbang

Kiriman ay Kiriman

Mabaning

Isaden

### *Lullabies*

Sangel as wata Babae

Bungbung Mangmang

*A Child Vendor's Tune*

Whistling

Palendag Tune

## MUSICAL INSTRUMENTS OF THE TIRURAI:

Kagul

Togo'

Duyug Mode on a Toy Piano

## THE MUSIC OF THE MAGINDANAO IN THE PHILIPPINES\*

Recorded and Annotated by  
Jose Maceda,  
University of the Philippines



Basalan, the five-piece instrument ensemble consisting of the  
(a) dabakan (b) kulintang (c) gandingan (d) agung and babandil  
which is not shown in the picture.

### NOTE ON THE RECORDINGS:

Most of the music was recorded in the field-site itself (Dulawan, Cotabato, April and May, 1955), hence many natural noises of the environment were also picked up. These were the barking of dogs, clucking of hens, chirping of birds and chicks, crowing of roosters, roaring of motor boats, laughter, talking, whispering, shouting, noises of an electric generator, the blowing of wind, and rasping of nipa walls. There were also imperfections of a recording set-up. For example, in recording dabakan (drum) and babandil (gong) rhythms played together by the same performer, I first recorded in one tape-recorder his performance on the babandil, and had him play the rhythm of the dabakan together with the play-back of the babandil rhythm, while a second tape-recorder registered the sounds of both instruments. The rhythms played in the first tape-recorder, sounding through the speaker, picked by a microphone, and recorded in another tape-recorder -- produced a dull, steady hum. At other times during the field work the condensers of the recorder got humid and worked only after

exposing them and the whole apparatus for long hours under the sun. In my experience I find it advisable to bring two if not three tape-recorders in remote areas without any repair service.

The high cost of a professional battery tape-recorder, and the difficulties of setting a studio-like silence in a crowd of curious on-lookers are some of the problems that beset a field-worker, so the "pure", noiseless music that the commercial market demands can not be satisfied under the above circumstances. If we were to wait for ideal recording conditions, then this music will not have been collected.

Two types of battery tape-recorders were used: a Magnemite at 7.5 ips, and a Butoba at 3.75 ips. Most of the music was recorded in the former and a few other numbers on a Pentron at 7.5 ips and a Magnecorder at 15 ips. For dubbing from original tapes, RCA studio-type recorders and Magnecorders were used at different instances, running at 7.5 ips.

## INTRODUCTION:

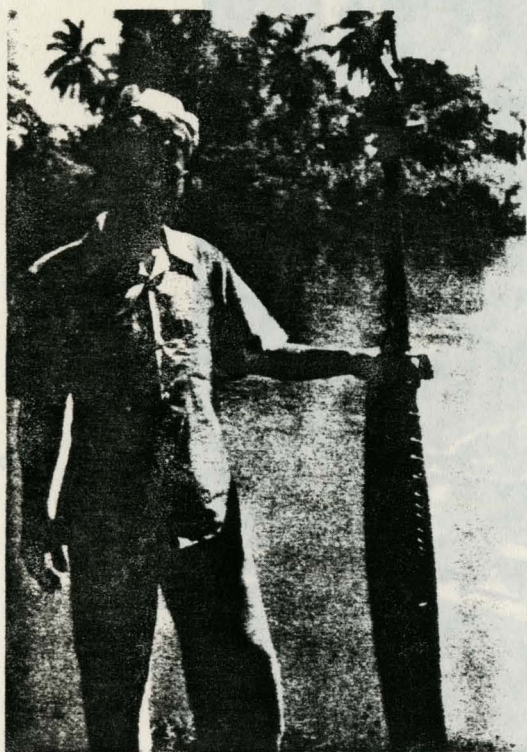
Asian music is practiced in the Philippines by only a few groups of peoples. They probably constitute about 10% of the population. To the greater majority of the country's population, they having come under the influence of Spain for about four hundred years, Asian music is a tradition almost entirely forgotten. Only a western style of music is known to this majority: folk songs and dance tunes, generally in major and minor tonalities, and in duple or triple meter, with melodies strongly reminiscent of Spanish or Mexican airs, some also of nineteenth century popular Italian tunes. Contrary to popular belief that "the native melody and rhythm were gradually influenced by European style" (Philippine Progressive Music Series 1950: 285), there is no evidence that in the Christianized parts of the islands there is a distinct and gradual transition from native Asian music to Europeanized folk music --from the use of indigenous pentatonic to diatonic scales, from the range of the fourth interval to about twice that expanse, or from the playing of gongs and bamboo percussion to the strumming of the guitar and the banduria. The upper tetrachord of a harmonic minor scale without the second half-step may be similar to a tetrachord of the pelog scale, but there are no songs which show a conscious relationship of these two intervallic structures. European music was absorbed by the Westernized Filipinos; and from this latter group emerged a new musical culture built on the completely new and entirely different culture from Europe rather than on the foundations of age-old native traditions. A parallel may be found in Central and South America, although there the situation is somewhat different. There was a considerable immigration of Europeans in Central and South America, and their descendants cultivated European music, adding to this touches of local color. In the Philippines, it was the Filipinos themselves that absorbed the new music. A similar phenomenon exists today in both Goa and Celebes where Portuguese music left a decided imprint on native folk music.

One might think that the assimilation of Western idioms among the Hispanicized groups may not have made possible a genuine musical expression. The fact is that native simplicity and sincerity is achieved even with the use of European musical tools. Characteristic moods of gaiety and melancholy can be perceived and explained by the melodic

flow, harmony, and rhythm. There is also a subtle difference in the style of a foreign diva and that of a country girl singing a simple kundiman, a difference observable in the quality and expression of the voice, the use of crescendo and decrescendo, and the pronunciation of the texts.

Today, the musical styles of pre-Spanish musical cultures in the Philippines can still be studied in relatively isolated groups of peoples on Mindanao, Palawan, Mindoro, northern Luzon, and other islands where indigenous cultures have had little or no contact with Spain or America. While northern Luzon and the centrally-located islands of Mindoro and Palawan offer interesting group and solo singing and a variety of instruments widely used in Malaysia, it is on Mindanao where old Malay music and a later music of Hindu and Moslem influences co-exist. Simple singing within a limited range, usually in a tetrachordal scale, and the use of bamboo idiochords and bamboo flutes indicate practices common and very old in Malaysia; the chanting of long, melismatic melodies and the employment of a drone tone also show Indian or Islamic influences. The presence, mostly among the Moslem groups on Mindanao and Sulu, of horizontally-played gongs with bosses relates these islands not only to Indonesia, but also to Laos, Thailand and Burma. These southern Philippine islands are thus a focal point where Asian musical cultures meet and diffuse. Because of proximity with Southeast Asia, they have had a more continuous contact with Asian civilizations than the northern parts of the Philippines which have either been isolated from the Asian cultural community or have lived under a complete Spanish control.

The Magindanao are a group of Moslems, popularly referred to in the Philippines as "Moros", a term first used by Spain in her contacts with the Islamic civilizations of North Africa. They live on the island of Mindanao which is the biggest island (36,906



A Magindanao kudyapi has smoother lines and a head in the shape of a long-billed bird.

square miles, about the size of the state of Indiana) in the southern part of the Philippines. They inhabit the southwestern part of the island, at the mouth and up the Cotabato or Pulangi river of Cotabato province. This river overflows almost yearly, and inundates large tracks of coconut plantations, forests, clearings, farm land, and swamps. There are altogether eight groups of Moslems on Mindanao and the adjacent Sulu archipelago totaling about 3.7 per cent of the entire Philippine population. The Magindanao alone number about 155,162.

#### GENERAL DESCRIPTION OF THE MUSIC:

The musical instruments of the Magindanao are gongs, boat lutes, drums, ring and lip-valley flutes, jew's harps, bamboo zithers, suspended percussion beams, scrapers, and slit drums. Vocal music is made up of epics, religious chants, love songs, lullabies, child vendor's tunes, and a virtuoso type of whistling.

The gong-melody (kulintang) is based on a pelog-type pentatonic scale and played in mainly three different kinds of rhythms called rhythmic

modes. Its musical form progresses in graduated ascending steps of sound-cells, and ends with a rapid descent from the top gongs. Rhythmic variations based on the three modes and played on one gong (babandil) are rather complex. The boat lute uses two types of scales (the pentatonic with and without half-steps), a duple rhythm, and a musical form similar to the gong-melody. The ring-type flute has five fundamental tones (3 plus h holes) within the range of an octave, and uses a tetrachord with a half-step. Its melody however exceeds that of an octave, is rhythmically free, and follows a descent formula with certain notes as important key points. The lip-valley flute's scale is similar to the first type of flute, but there is no half-step. The two musical examples in the recording vary in form. The first has long tones which act as a pivot around which revolve the melody, while the second uses a characteristic rhythmic figure between pairs of notes. Both have a free tempo. The drum (tambul) has interesting cross-rhythms played with one gong (babandil). Another type of drum (dabakan) is played with the gong-melody and the whole gong-ensemble. The jew's harp examples present an analytical recording of two speech phrases in fast and slow rendition, showing how they are sounded to carry their message. The recordings of bamboo zithers and percussion beams are played by Tirurai, not Magindanao musicians. However, these instruments are practically identical with those used by the Magindanao. Both instruments are played by two performers, two women in the bamboo zithers, and one man and a woman in the percussion beams; one of the players play the melody, and the other the drone. I do not have recorded examples of scrapers and the slit drum.

The epic chants are sung in Magindanao in a generally melismatic style, using tones of the Chinese scale. The religious chants, sung in Arabic, are also melismatic, and are based mostly on the diatonic scale with passages in penta and tetrachordal settings. Love chants in Magindanao with Maranao loan words are two types--the melismatic and "coloristic" known as sindil, and the syllabic and tetrachordal known as bayok. Lullabies are similar to the latter in form. Singers of epic and religious chants are semi-professionals, while bayok and lullaby singers come from the general run of the people. Only one type of a child vendor's tune was able to be recorded. The whistling tunes are done by a virtuoso who is known for his whistling.



A kulintang soloist, Angkad Bagan, who specializes in the old style of playing.

## THE RECORDINGS:

### SIDE ONE I. INSTRUMENTAL MUSIC

#### A. The Gong Ensemble (Basalan).

There are five instruments in this ensemble, namely: the babandil, a small gong; dabakan, a drum, and the only instrument that is not a gong; gandingan, a set of four large gongs; agung, a pair of wide-rimmed gongs; and the kulintang; a set of eight gongs arranged horizontally, and the only one with a melody (figs. 1 and 2).

Every musical piece played on this ensemble is based essentially on three rhythmic modes known as duyug, sinulug, and tidtu. The babandil generally starts the piece, and announces the mode, while the others follow in the sequence of instruments enumerated above. Rhythmic variations to these modes occur mostly with the duyug mode on the babandil, and are exemplified in the following ten numbers.

#### Band 1:

1. Duyug Mode on the Ensemble.

#### Band 2: a. On the Babandil:

11. First Example
22. Second Example
33. Third Example
44. Fourth Example
55. Fifth Example
66. Sixth Example
77. Seventh Example
88. Eighth Example
99. Ninth Example
100. Tenth Example

3: b. On the dabakan:

11. First Example

aa. One notation

bb. Second notation

cc. Third notation

dd. Fourth notation

22. Second Example

Band 4: c. On the Gandingan:

11. First Example

22. Second Example

33. Third Example

Band 5: d. On the Agung:

11. Danden style

Band 6: e. On the Kulintang:

11. First Example

22. Second Example

Band 7: 2. Sinulug Mode  
on the Whole  
Ensemble

Band 8: a. On the Babandil:

11. First Example

22. Second Example

33. Third Example

Band 9: b. On the Dabakan:

11. First Example

22. Second Example

33. Third Example

Band 10: c. On the Gandingan:

11. First Example

22. Second Example

Band 11: d. On the Agung

11. Danden style

22. Danden style

33. Binalig style

Band 12: e. On the Kulintang:

11. Danden style

22. Binalig style

Band 13: 3. Tidtu Mode on  
the Whole  
Ensemble

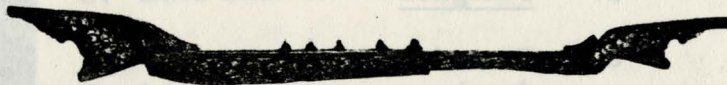
Band 14: a. On the Babandil  
(Loud Hiss)

b. On the Dabakan:

c. On the Agung: (The gandingan is  
not played in this  
mode.)

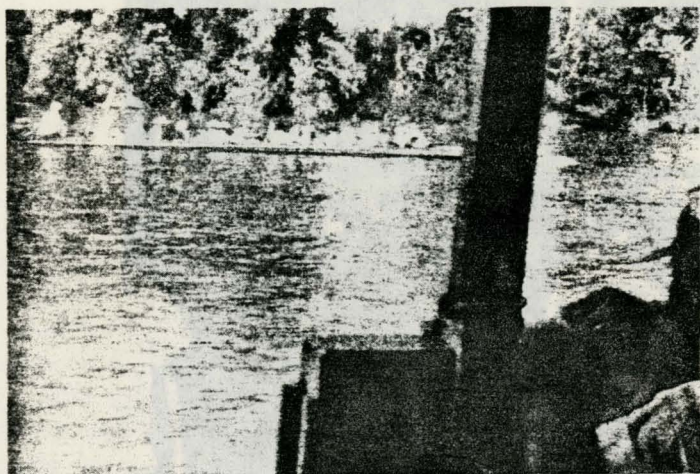
11. Danden style

22. Binalig style



Photograph Courtesy of  
CHICAGO NATURAL HISTORY MUSEUM

A Kudyapi (boat lute) of the Maranao  
has more designs than a kudyapi of the  
Magindanao in the other picture.



A boat in the Pulangi river shaped in a long, thin line corresponding to the narrow lines of the kudyapi.

SIDE TWO: GONGS AND OTHER INSTRUMENTS.

Band 1. d. On the Kulintang

11. Danden style

Band 2.

22. Binalig style

Band 3.

4. Tagunggo' Rhythm

B. Gong (Agung),  
Cylindrical  
Drum (Tambul),  
and Tubular Drum  
(Dabakan).

Band 4. 1. The Rhythms:

a. Lakadtag

b. Pinagada'

c. Drum beats for  
dancing

C. Miniature Kulintang: Its tones are thinner than the big kulintang. Because of limited space, it is not possible to include an example in these recordings.

D. Boat Lute (Kudyapi).

1. Dinaladay Scale:

Band 5. a. Patundug.

Band 6. b. Banutun

2. Binalig Scale:

Band 7. a. Mapalendad

Band 8. b. Mapalankuno  
(Cock crowing.)

E. Vertical Bamboo Flutes:

1. Ring-type (Suling):

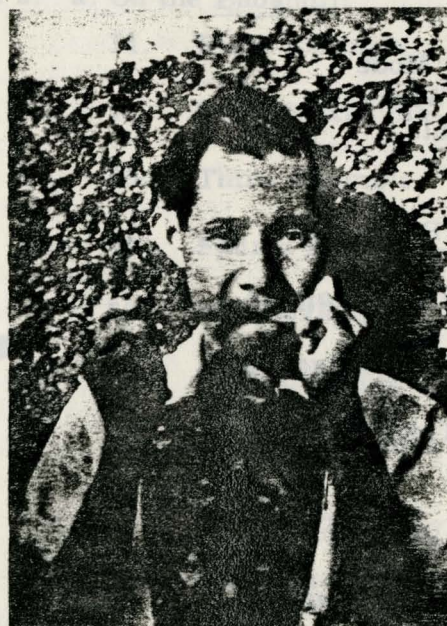
Band 9. a. Makabimban

2. Lip-Valley Type  
(Palendag)

Band 10. a. Piece by Kalim Uka  
(Strong hiss, noise of  
generator.)

Band 11. b. Piece by Masil Uka  
(Strong hiss.)

F. Jew's Harp (Kubing).



This type of jew's harp is widespread in the Malaysian archipelago.

- Band 12.
1. Rhythm recorded at 7.5 ips.
  2. Rhythm played back at 3.75 ips.
  3. Speech Phrases:

Band 13. "Batunan ta sa lutang."

- a. Normal speed of rendition
  - b. Slower tempo of rendition
1. "Batunan"
  2. "Ta su lutang"
  3. "Batunan ta su lutang"

Band 14. "Tinumbuk a tinadtar"

- a. Normal speed of rendition.
  - b. Slower tempo of rendition.
1. "Tinumbuk"
  2. "A tinadtad"
  3. "Tinumbuk a tinadtad"



Singers cover their mouths when singing.

## SIDE THREE: EPIC AND RELIGIOUS CHANTS.

### II. VOCAL MUSIC.

#### A. Epic Chants (Tudtol).

Band 1. Radya Indara Patra  
(Motor Boat sounding.)

Band 2. Diwata Kasalipan

#### B. Religious Chants:

1. During the Friday-noon service:

Band 3. a. Bang (adhan)

Band 4. b. Lasib

2. During the Ramadan:

Band 5. a. Talawi

3. During the Molud

Band 6. a. Allahu Rabbuna

4. Other Religious Chants

Band 7. a. Wa Izqala Ibrahim

## SIDE FOUR: OTHER CHANTS AND MUSICAL INSTRUMENTS.

#### C. Love Chants:

Band 1.

1. Sarangkunay

Band 2.

2. Aday Tumpung Dalimbang

Band 3.

3. Kiriman ay Kiriman  
(External noises; hum.)

Band 4.

4. Mabaning  
(Whistling, crowing, hum.)

Band 5.

5. Isaden (noises)

D. Lullabies:

Band 6.

1. Sangel sa wata Babae

Band 7.

2. Bungbung Mangmang



The lip-valley flute (palendag) has a mouth-piece curved to the shape of the lower lip of the performer.

Band 8.

E. A Child Vendor's Tune.  
(Boy hesitates and finally sings.)

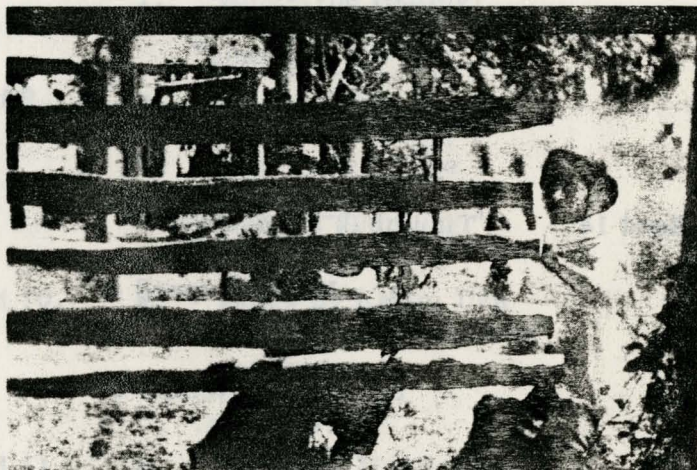
F. Whistling (Pamupuy or Pangulaku).

Band 9.

- a. Palendag tune  
(Motor boat, talking).

### III. SOME MUSICAL INSTRUMENTS OF THE TIRURAI SIMILAR TO THOSE OF THE MAGINDANAO.

A. Kagul, similar to the Magindanao luntang.



Percussion beams (luntang) have sharpened edges on which the melody is played. A drone is played on one beam.

Band 10. Luntang, Two performers.

B. Togo', similar to the Magindanao tangel.

Band 11. Tangel

Band 12.

### IV. DUYUG MODE ON A TOY PIANO

\* A more lengthy and detailed explanation about the music and its cultural environment is being prepared to complement these recordings.