

kulintang kultura

Danongan Kalanduyan
and Gong Music of
the Philippine Diaspora

ASIAN PACIFIC
AMERICA



DISC ONE / Traditional Music & Dance of the Southern Philippines

Danongan Kalanduyan and the Palabuniyan Kulintang Ensemble
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© 2014 Han Han under license to Smithsonian Folkways Recordings (A. J. Punzalan, SOCAN-H. Pableo, SOCAN-R. Candido, SOCAN-R. Boquilla, SOCAN)

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© 2015 Gongs Away Music under license to Smithsonian Folkways Recordings (R. Querian, ASCAP-D. Kalanduyan)

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© 2015 Party Time Society under license to Smithsonian Folkways Recordings (M. Light)

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© 1988 Asian Improv Records under license to Smithsonian Folkways Recordings (F. Ho/Big Red Media, ASCAP-R. L. Henry-J. Holder-J. Maliga-D. Nuñez-D. Kalanduyan-M. Guiabar)

5. Kanditagaonan | Noh Buddies 6:03

© 1984 Sansei Records under license to Smithsonian Folkways Recordings (R. Kikuchi-Yngojo-M. Sasaki-D. Nguyen-S. Komiya-R. Henry)

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© 2004 Asian Crisis under license to Smithsonian Folkways Recordings (Arr. F. Lacsamana, BMI-A. Hirahara, ASCAP)

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© 2019 Round Whirled Records under license to Smithsonian Folkways Recordings (R. W. Razon/Bora Songs Unlimited, BMI)

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© 2014 Iridium Records under license to Smithsonian Folkways Recordings (Arr. Subla Neokulintang, SOCAN)

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© 2008 Innova Records under license to Smithsonian Folkways Recordings (D. Kalanduyan-H. Modirzadeh-R. Hartigan)

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© 1998 Black Swan Records under license to Smithsonian Folkways Recordings (E. Academia-Magda/Elohim Music, BMI)

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© 2014 New Art Media under license to Smithsonian Folkways Recordings (F. Aguilar/New Art Media, ASCAP)

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© 2006 Bernard Ellorin under license to Smithsonian Folkways Recordings

13. Duyog and Sinulog a Kamamatuan | Kim Kalanduyan 5:27

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PREFACE

theodore s. gonzalves

The music on this album is both ancient and modern, both rooted and scattered. *Kulintang* music pre-dates (even though it is often associated with) Muslim culture of the southern Philippines. But this album is not a story about a patient on life support—a desperate operation to breathe life into a dying form. Instead, *Kulintang Kultura* reminds us what continues to beat at the heart of any culture—its unique rhythms, melodies, and harmonies. We often make a mistake in thinking that cultural traditions are timeless and never-changing, when in fact they hold fast in the storm just as much as they bend when they need to or can. *Kulintang Kultura* is the music of the steadfast, the transplanted, the re-rooted, the re-routed, the stuck, the damned, the curious, and the dreamer.

In Filipino history, culture and politics are deeply intertwined. During the Spanish colonial era (1521–1898), locals infused Christian-imported prayers with anti-colonial prophecy. In the 19th century, elite Philippine-born men studying abroad in Europe like Jose Rizal, Felix Hidalgo, and Juan Luna turned to the disciplines of painting and literature to demand representation and eventually sovereignty. It's no wonder that so many Filipino actors, singers, and playwrights filled the ranks of revolutionary movements against both Spain (1896–1898) and the United States (1899–1913). They laughed and cried in the vernacular; they sang, strummed, and danced in

ways that would later be looked back on nostalgically as “folk” or “ethnic.” Under pain of punishment, they took to stages and performed “seditious plays,” singing banned anthems and waving outlawed flags.

With the 1898 Treaty of Paris, Spain's sale of its Philippine colony to the US for \$20,000,000 facilitated the movement of Filipinos to the US and its territories as “US nationals,” a legal limbo that meant they were neither citizens nor aliens. Steamships carried Filipino laborers to the plantations of Hawai'i as early as 1906. With the passage of the 1924 Asian Exclusion Act, barring Chinese and Japanese labor migration to the US, Filipinos filled the economic gap on the continent. Thousands of working men and women (even though recruiters prioritized the hire of single males) deferred their education plans to work in factories, on plantations, and in hotels as janitors or cooks. By the end of the decade, they had stepped into the worst economic downturn in US history and were getting blamed for it. Anti-Filipino riots exploded from Yakima Valley, Washington, to Watsonville, California, to drive out the “brown horde.”

The great chronicler of Filipino American lives during the 1930s to the 1950s, Carlos Bulosan, summed up what life was like for immigrants who were welcomed at first by capitalism and later chased by racism: “I feel like a criminal running away from a crime I did not commit. And the

crime is that I am a Filipino in America” (1960).

Filipinos challenged anti-miscegenation laws that deemed them, their partners, and their mixed-race children pariahs. By 1934, the US Congress passed the Tydings-McDuffie Act, which ended the colonial status of the Philippines after a ten-year period of “tutelage.” The press touted this as a colony’s long-sought liberation. But for thousands of Filipinos in the US and Hawai’i who became aliens overnight, the new law was exclusion by another name. As World War II approached, Filipinos in the US had their hearts broken in complicated places. The Japanese empire’s attack on Pearl Harbor was followed immediately by the bombardment of American military bases in the Philippines, which the US had been operating rent-free since the beginning of the 20th century. Filipinos in the US and Hawai’i answered the call for military service, many doing so in order to liberate their Philippine “homeland,” which they hadn’t seen in decades.

During their travels to the US and Hawai’i in the first half of the 20th century, Filipinos did not have reliable access to many of their native instruments, especially those from the southern Philippines. As US colonials, they were enlivened by the vibrancy of jazz and show tunes, learning the music of the colonizer even before they stepped on the shores of Hawai’i and California. They played jaunty marches with precision in

military bands. Farm hands lucky enough to have guitars and violins could make long days pass more quickly with a familiar tune. Members of touring bands hitting the Chautauqua circuit could sharpen their skills on the road for fascinated audiences.

If it had not been for a handful of pioneering musicians like Danongan (“Danny”) Kalanduyan, the instrument and repertoire he championed would have faded from memory and practice long ago. His life mirrored post-World War II Philippine history. He was born just a year after the US’ only formal colony achieved its independence in 1946. During Ferdinand Marcos’ martial law period Kalanduyan moved to the US, where he pursued his education and became a master teacher to a new generation of US-based Filipino Americans hungry for a deep cultural anchoring far from their ancestors’ home.

While *Kulintang Kultura* pays homage to the professional and personal journey of a generous teacher and talented musician, we also look forward to how Filipino Americans find endless ways to sing new communities into existence. For as many times as the wretched immigrant and worker has had to swallow American bitterness, there has also been the sweet. We turn to the poets like Carlos Bulosan who remind us where to find it: “There was music in me, and it was stirring to be born” (1946, 225).

Magindanao kulintang gongs.
Photo by Gavin Lacanale.



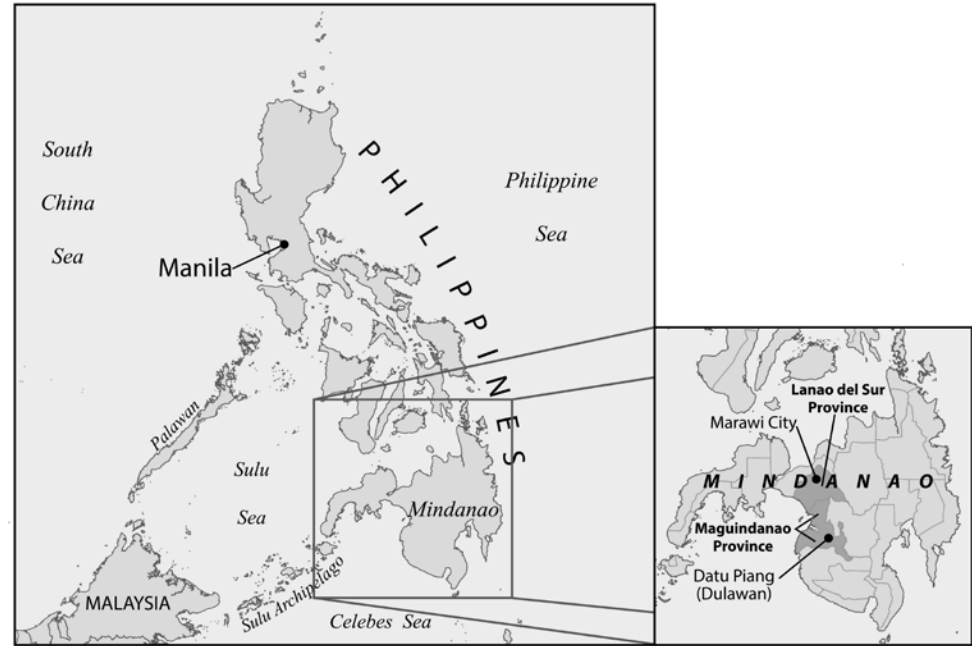
DISC ONE/ Traditional Music & Dance of the Southern Philippines

mary talusan lacanlale

Kulintang (COO-lin-tahng), an ensemble of gongs and drum from the southern Philippines, sparked the creative imagination of Filipino Americans when master musician Danongan “Danny” S. Kalanduyan immigrated to the US in the 1970s. For decades, Kalanduyan taught dedicated students who were inspired by his passion to cultivate a deep respect for the arts of Muslim Filipinos as part of Filipino Americans’ rich heritage. Thus, the kulintang musical tradition took root in America, and Filipino Americans embraced its sound, and its cultural significance, in their own artistic expressions.

When Kalanduyan passed away on September 28, 2016, he was referred to in news articles as the “father of American kulintang,” reflecting his profound impact on Filipino Americans and reverential admirers who were fascinated by the sounds of kulintang. “Guro” (teacher) Danny or “Master K,” as he was affectionately known, was respected by many because he never promoted the music as sound alone—he had a clear message about its meaning.

“The music is a way for Filipinos to communicate with each other,” said Kalanduyan, who led a group called the Palabuniyan Kulintang Ensemble. “It is performed for entertainment purposes, for weddings and for other social occasions as well. But what it does more than anything else is to bring Filipinos together and help us retain our cultural heritage” (San Francisco State University 2000).



Map of the Philippines highlighting the island of Mindanao and the Sulu Archipelago. By Dan Cole

Kalanduyan came to the US from the southern Philippines, a region encompassing Mindanao island and the Sulu Archipelago (see map on page 9), where Islam was once the dominant religion. The northern and central regions had been colonized by the Spanish, who converted most of the population to Catholicism and outlawed indigenous rituals and practices for 300 years. Although many cultural groups of the south like the Magindanao (also spelled “Maguindanao”), Maranao, Tausug, and Sama converted to Islam starting in the 13th century by way of Muslim merchants, they also continued many of their ancient traditions and lifeways. Kulintang music existed prior to the arrival of Islam and is neither “Muslim music” nor religious—it is an indigenous tradition that has deep roots in Southeast Asia, similar to other bronze gong cultures like Indonesian gamelan. The gongs of Southeast Asia are unique for their raised center, called a knob or boss, that facilitates precise tuning (Miller and Williams 2008, 31). The earliest knobbed gongs may have been cast in Java a century or two before the Common Era, and this manner of casting gongs spread to the rest of Southeast Asia including the southern Philippines (Matusky 2008, 332).

Kalanduyan (ca. 1947–2016) was born near the ancient river port of Datu Piang (formerly known as Dulawan) in Magindanao province on Mindanao island. His people, the Magindanao (“people of

the flooded plain”), live along the Pulangi River, a major waterway that flooded the valley, leaving the soil rich for farming. Among the Magindanao, kulintang music is enjoyed by all genders and ages as part of everyday life, but few are singled out as master musicians. Danny learned his craft from expert musicians on both sides of his extended family, who developed a recognizable style of playing that was admired far and wide. His father Kalanduyan Tanggo was a master *kudyapi* (two-stringed lute) player, and his mother Sibay Undol Batawan and her sisters were respected kulintang musicians. For centuries, women were the primary performers of kulintang, and Danny had his first lesson as a child sitting on his mother’s lap. The playing style of women, characterized by gentle, straightforward melodies, came to be known as *kamamatuan* (“old”) style.

Kulintang musicians in Cotabato City, Mindanao, 2008. L-R, Guiawalia Kalanduyan Gumama, Salamayo Batawan Kenis, and Amin “Amina” Genday Kar. Photo by Mary Talusan Lacanlale.



Until around the 1950s, men only played the supporting instruments of the kulintang ensemble, called *agung* (a pair of large, knobbed gongs with a wide rim) and *dabakan* (barrel-shaped drum covered with stretched goatskin across the head), but not the main instrument of eight knobbed gongs laid in a row, also called kulintang. When they began to take up the kulintang instrument, men added the interlocking, percussive rhythms of *agung* and *dabakan* to the kulintang’s simple melodies. This shift gave rise to *kangungudan* (“new”) style, which is faster and more rhythmic than *kamamatuan*. Danny was influenced by these innovators, especially his uncle Amal Lumuntod, who became a local celebrity when he was featured on records by ethnomusicologist José Maceda, including *Music of the Magindanao* (1955) and *Kulintang and Kudyapiq* (1989). Lumuntod formed an ensemble with Danny and his cousins to perform at celebrations and weddings, and by the time Danny was a teenager, he was well known for his expertise on the *gandingan* (set of four knobbed hanging gongs with a narrow rim), showing off his improvisational skill in a fast, percussive style called *kulndet*.

After high school, Kalanduyan attended Mindanao State University in Marawi City, the homeland of another Muslim Filipino group called the Maranao. He developed an appreciation for their related but distinct tradition of *kolintang* music and joined the Darangan Cultural Dance Troupe.



Danny Kalanduyan & father Kalanduyan Tanggo. Photo by Mary Talusan Lacanlale.

With this troupe, Kalanduyan toured Southeast Asia and learned effective ways to present traditional arts for the stage. He graduated with a BA in Community Development before leaving for the US in 1976 under a Rockefeller Foundation grant with the assistance of Dr. Robert Garfias, an ethnomusicologist at the University of Washington, Seattle. Danny served as an artist-in-residence at the UW, where he graduated with a MA in ethnomusicology in 1984. At the university, several of Danny’s colleagues including Dr. Usopay Cadar and Dr. Yoshitaka Terada formed the Mindanao Kulintang Ensemble.

In 1988, Danny settled in San Francisco and founded the Palabuniyan Kulintang Ensemble with some of his students. Their mission was to promote kulintang music to American audiences and encourage Filipino Americans to learn about Philippine traditions that pre-dated Spanish colonization. For decades, the ensemble performed in festivals and concerts throughout the US, inspiring listeners to study kulintang and learn about the arts of Muslim Filipinos. In 1995, Kalanduyan became the first Filipino American to be awarded the prestigious National Heritage Fellowship from the National Endowment for the Arts, recognizing his exceptional talent and contribution to the US' traditional arts heritage. Danny taught countless students, some of whom formed their own kulintang ensembles, and collaborated with artists who experimented by incorporating kulintang into other genres such as world music and jazz. In 2000, he and Titania Buchholdt co-founded Mindanao Lilang-Lilang, a nonprofit organization to promote and teach kulintang music. (Buchholdt, who is not featured on this recording but was an essential member of Palabuniyan Kulintang Ensemble and a Master Artist in the Alliance for California Traditional Art's Apprenticeship Program, contributed information on Danny and the Kalanduyan family for this album.)

Instruments of the Kulintang Ensemble

Kulintang refers to the whole ensemble of various-sized gongs and a drum. It is also the name of the ensemble's main melodic instrument of eight knobbed gongs laid in a row on a decorated wooden rack. Each cultural group of the southern Philippines has a slightly different way of spelling and pronouncing the instrument: for instance, "kulintang" among the Magindanao, "kolintang" among the Maranao, and "kulintangan" among the Tausug, Yakan, and Sama of the Sulu Archipelago. Besides the main kulintang instrument, most kulintang ensembles of various ethnolinguistic groups include a *babandil* (small timekeeper gong), *agung*, and a *dabakan*. The timekeeper, tapping the rim of the *babandil* or the rim of the *agung*, sets the tempo with a distinct, repeated rhythmic pattern to indicate the type of piece being played, and the *dabakan* provides the rhythmic drive for the ensemble. The *agung* play interlocking rhythmic parts that punctuate and ornament the rhythmic cycle of a piece. In Magindanao kulintang, one person plays both *agung*, whereas in Maranao tradition, two players play one *agung* each. The Magindanao kulintang ensemble is unique because it also includes *gandingan*, a set of four knobbed hanging gongs with a narrow rim, which provides a secondary, contrasting melody to the main theme played by the kulintang. Occasionally *gandingan* are used to send musical messages

called *apad* that mimic Magindanao speech. Some *apad* are flirtatious, for example, declaring to a love-interest, "Last night when I was sleeping, I dreamt of you!" The first disc of this collection features music to accompany dances of the southern Philippines followed by traditional kulintang pieces in Magindanao and Maranao repertoires. See page 29 for photos of the instruments.

Palabuniyan Kulintang Ensemble

Danongan Kalanduyan founded the San Francisco-based Palabuniyan Kulintang Ensemble in 1988 to present traditional music and dance from the southern Philippines. Members of the



Palabuniyan Kulintang Ensemble, 2003.
Photo by Rhett V. Pascual.

Palabuniyan Kulintang Ensemble have included Conrad Benedicto, Titania Buchholdt, Holly Calica, Alexis Canillo, Manny Dragon, Ron Querian, Jocelyne Ampon, Patricia Aquino, Olivia Sawi, Melissa Martinez, Geraldine Santos, Michelle Bautista, Danilo Begonia, Caroline Cabading, Daryll Santuray, Tala Ibabao, Lizae Reyes, Daniel Giray, Patrick Tamayo, Cota Yabut, and Mitchell Yangson.

The performers on this recording, made in 2003 at San Jose State University, are listed below. Following tradition, musicians rotate between the supporting instruments of *agung*, *gandingan*, *dabakan*, and *babandil*, playing different instruments on each piece. Thus, we do not know who played each instrument on every track. Unless otherwise noted, Danongan Kalanduyan is playing the main kulintang (or kolintang) instrument on the track.

Musicians

Prof. Danilo Begonia (*agung* and *gandingan*) retired from teaching and administrative positions in 2010 after 39 years with the Department of Asian American Studies at San Francisco State University.

Conrad J. Benedicto (*kulintang*, *dabakan*, and *agung*) is a high school teacher in San Francisco. A two-time recipient of funding through the Alliance for California Traditional Arts Master-Apprentice program, he began his studies with Master Kalanduyan in 1998.

Alexis Canillo (agung and gandingan) began his studies with Kalanduyan in 1997 and specializes in playing the agung. His cultural heritage is Native Californian (Pomo and Coast Miwok) and Cebuano (one of many Filipino ethnolinguistic groups).

Manny Dragon (gandingan and agung) is a martial arts instructor who teaches the Villabril-Largusa Kali System in the San Francisco Bay Area. He has been a member of the Palabuniyan Kulintang Ensemble since 1999.

Dr. Bernard Ellorin (kulintang, dabakan, and babandil) is the founder of the Pakaraguian Kulintang Ensemble and the director of the kulintang ensemble for the Samahan Filipino American Performing Arts & Education Center. He is on the faculty of Miramar College and at MiraCosta College in San Diego County, California, and teaches kulintang as a Master Artist with the Alliance for California Traditional Arts Master-Apprentice program.

Daryll Santuray (babandil and agung) was a dancer and musician in the Palabuniyan Kulintang Ensemble during the 2000s.

DISC ONE / track notes

Performance by Danongan Kalanduyan, artistic director, and the Palabuniyan Kulintang Ensemble

MUSIC FOR DANCE ACCOMPANIMENT tracks 1–6

Tracks 1–6 on this album accompany performances of the *kapamalong-malong*, *singkil*, *pangalay*, *sagayan*, and *ka'atung* folk dances. They were arranged for this album by Mr. Kalanduyan. Unless otherwise noted, tracks 1–6 feature the full Magindanao kulintang ensemble: kulintang, agung, gandingan, babandil, and dabakan.

1. Kapamalong-malong Dance Music I

Kapamalong-malong, a dance found in both Maranao and Magindanao cultures, demonstrates the variety of ways a *malong*, or woven tubular cloth, is worn. To accompany this dance, two Magindanaon pieces called *siniyad* and *tagunggo* are combined into a rhythmically brisk medley. These two pieces are used for dance because of their lively and energetic quality.

2. Kapamalong-malong Dance Music II

An alternate version of music for the kapamalong-malong dance, which begins with an introduction on agung before the medley of *siniyad* and *tagunggo*.

3. Singkil Dance Music

The word *singkil* means “to jump over an obstacle,” but it can also refer to jewelry worn around the ankle. The singkil dance depicts a female dancer stepping gracefully between bamboo poles that clap together in a repeated, rhythmic pattern heard on the track. A person holding each end of the poles strikes the ground for three beats and claps them together on the upbeat of counts three and four. The dancer must avoid having her ankles trapped by the closing bamboo poles as she twirls a fan in each hand. (No gandingan)

4. Sagayan na Dilabpet Dance Music

A different version of *tagunggo* is played to accompany the *sagayan na dilabpet* dance. *Sagayan* means “to dance” and *dilabpet* means “to leap,” describing the movements of a male dancer who shakes a shield with small bells attached to it (they can be heard on this track). Traditionally, a shaman dances to *tagunggo* pieces and enters a trance to cure an afflicted person. Today, this dance is performed for entertainment during weddings and celebrations.

5. Ka'atung Dance Music of the Teduray

Ka'atung is a social dance performed by women of the Teduray (formerly spelled “Tiruray”) people, a tribal group from the highland rainforest of Upi,

Magindanao province. The Teduray ensemble is called *karatung* and is made up of several small, handheld gongs, also called agung, with a narrow rim and a knob in the center. Each member of the ensemble strikes a specific pattern on the center of the gong that, when they are played all together, form an interlocking melody. A timekeeper taps on the rim of an agung, and bells play on the offbeat.

6. Pangalay Dance Music

Music to accompany the *pangalay*, a dance of the Tausug people of the Sulu Archipelago, in which performers wear long, metal fingernails to accentuate their hand and arm movements. The Sama people have a similar dance called *igal*. Women and men dance pangalay solo or together as partners for weddings, celebrations, and rituals. A musician plays a repeated pattern on the highest gong of the *kulintangan* (the Tausug word for kulintang) while another plays the melody, accompanied by a dabakan and agung. (No gandingan).

MAGINDANAO KULINTANG REPERTOIRE tracks 7–18

Two prominent styles currently exist in Magindanao kulintang repertoire. Kamamatuan, pieces in the old style and traditionally played by women, are slower, emphasizing variation of the melody. *Duyog*, *sinulog*, and *tidtu* are types of pieces that

may be played in the kamamatuan style. Kangungudan, a newer style that developed when men began to play the kulintang instrument sometime in the 1950s, focuses on rhythmic improvisation and technical agility. The types of pieces called *binalig*, *sinulog*, and *tidtu* can be played in the kangungudan style. Other pieces like *kaluntang*, played to scare away birds, and *tagunggo*, sometimes used for dance or ritual, stand alone and are not considered to be in either style.

7. Kaluntang

A piece played by farmers on tuned wood logs called *luntang* at harvest time to scare away birds. In this version, two people play the music on the kulintang instrument accompanied by *dabakan*.

8. Duyog I

The Magindanao word *duyog* means “to catch up.” During a *duyog* piece, the *babandil*, or timekeeper

gong, enters first and may intentionally speed up the tempo as the piece progresses so that the other players must catch up. This is a piece in the kamamatuan or old style, played by the complete ensemble of *babandil*, *dabakan*, *kulintang*, *gandingan*, and *agung*.

9. Duyog II

This version of *duyog* is played at a faster tempo than “Duyog I” (track 8) with added rhythmic ornamentation, but it is still considered a piece in kamamatuan or old style. As on “Duyog I,” the entire Magindanao kulintang ensemble plays this piece.

10. Sinulog a Kamamatuan I

Sinulog is a Magindanao word derived from the root word *sulog* (flow, stream, or ocean current). Played in the kamamatuan style, pieces identified as *sinulog a kamamatuan* are popular among women and have a moderate tempo. This version is played by the full Magindanao kulintang ensemble.

11. Sinulog a Kamamatuan II

Another *sinulog* piece in the old style with a different melody than “Sinulog a Kamamatuan I” (track 10). This piece begins with a repeated pattern on the *babandil* followed by *dabakan*, *kulintang*, *gandingan*, and *agung*.

12. Sinulog a Kamamatuan III

A third version of *sinulog* using a different melody than the previous two tracks. On this version, Bernard Ellorin plays *kulintang*, while Danny plays a secondary melody on the *gandingan*. They are accompanied by *babandil*, *dabakan*, and *agung*.

13. Sinulog a Kangungudan

Sinulog in the new, faster style called *kangungudan* that is popular among men and younger players who add rhythmic ornamentation to the main melody. Conrad Benedicto is featured on the *kulintang* while Danny plays a contrasting melody on *gandingan*, accompanied by *babandil*, *dabakan*, and *agung*.

14. Binalig I

Binalig is derived from the root word *balig* (with a foreign or heavy accent). *Binalig* pieces originate from music played on the two-string lute called *kudyapi* and are played in *kangungudan* or new style with quick, repeated notes. The *kulintang* instrument is accompanied by *babandil*, *dabakan*, and *gandingan*, without *agung*.

15. Binalig II

This version of *binalig* features Danny playing the *gandingan* in a fast, rhythmic way called *kulndet*—the style for which he was famous. Bernard Ellorin

Danny performing at
Tufts University, 2008.
Photo by Joyce Torres.



plays kulintang, and they are accompanied by babandil and dabakan, without agung.

16. Binalig III

Another version of binalig that features the melodic variation of the kulintang instrument accompanied by babandil, dabakan, and agung without the gandingan. The melody, presented on the lowest four notes of the kulintang, repeats on the highest four gongs before it returns to the lower register.

17. Tidtu

Tidtu is a Magindanao word that means “straight” or “authentic.” This version is in the kangungudan style and features the agung playing rhythmic solos. Only the kulintang instrument, dabakan, and babandil accompany the agung; the gandingan is absent here.

18. Tidtu Agung Contest

This version of *tidtu* in kangungudan style is played for contests featuring agung players, a highlight of Magindanao music at informal gatherings and weddings. Bernard Ellorin plays kulintang accompanied by dabakan and babandil, while Danny plays a fast improvisation on a pair of agung. During contests, agung players take turns to show off their skill, agility, and endurance.

MARANAO KOLINTANG REPERTOIRE tracks 19–24

A Maranao kolintang (spelled with an “o” instead of a “u”) ensemble consists of a kolintang instrument of eight knobbed gongs laid in a row, dabakan drum (sometimes spelled “dadabuan” or “dbakan”), the babandil timekeeper gong (also spelled “babandir”), and a player on each of the two agung gongs playing interlocking parts. Women are still the primary performers on the main kolintang instrument while men play the supporting instruments. A professional female kolintang performer is called an *onor*. Kolintang ensembles typically do not use gandingan, but Kalanduyan’s arrangements of Maranao pieces add gandingan to some tracks. Compared to Magindanao kulintang, Maranao kolintang repertoire does not have two different styles of playing (kamamatuan or kangungudan) or rely on a rhythmic mode to define a type of piece. Maranao kolintang pieces have a specific melody attached to the composition—“Kanditagaonan,” “Kapmamayog,” and “Katuronan” are based on vocal songs, whereas pieces like “Kasulampid” have extramusical references, and others like “Kapagonor” may be considered abstract compositions. Kolintang players make choices within a given piece by repeating, varying, and ornamenting melodic phrases that change the length of the piece.

19. Kanditagaonan

A well-known melody often used in a children’s song that asks a friend (Ditagaonan) to help plant sweet potatoes. Another version of the lyrics that accompany “Kanditagaonan” tells about a young girl who feels sad that she cannot attend a wedding because she does not have a nice malong (woven skirt) to wear. The dabakan begins the piece, followed by the babandil before the kolintang and agung enter. The kolintang instrument plays a repeated pattern with the left hand on the lowest gong while the right hand plays a simple melody.

20. Kasulampid

Kasulampid in the Maranao language means to “criss-cross.” The melody of this song requires the hands of the kolintang player to cross over each other, making extramusical references to the movements of a weaver. According to Dr. Usopay Cadar, a Maranao American ethnomusicologist, another version “depicts conflict among contenders,” men who vie to play the accompanying instruments for an attractive female kolintang player (Cadar 1973, 246).

21. Kapagonor

The Maranao word *kapagonor* is derived from the root word *onor*, meaning “accomplished.” An *onor* (also the word for a female professional musician)

may twirl the sticks she uses to play the kolintang instrument in an artful way to entertain guests. On this track, the dabakan enters first, followed by the babandil, agung, kolintang, and gandingan (not typically featured in kolintang ensembles).

22. Kapmamayog

A melancholy song about a woman who suspects that her lover Mamayog is going to visit another woman. In the sung version, she warns him not to be gone too long. The dabakan enters first, followed by the babandil, agung, kolintang, and gandingan.

23. Katuronan

A song inviting a man named Toronan to play kolintang at a celebration. The kolintang player repeats a rhythm on the lowest gong with the left hand while playing the melody with the right hand. The dabakan starts this piece, followed by agung, babandil, and kolintang.

24. Katuronan, Kanditagaonan, Kapmamayog, and Kapagonor (medley)

A medley arranged by Kalanduyan of four Maranao pieces featured on this album (tracks 19, 21, 22, and 23). A dabakan begins the medley followed by agung, babandil, kolintang, and gandingan.

DISC TWO/ Kulintang in the Philippine Diaspora

mary talusan lacanlale

Danny Kalanduyan often emphasized that kulintang music existed before the arrival of Spanish colonizers, who were never able to conquer the Muslim and tribal people of Mindanao and eradicate indigenous traditions. He communicated this message to Filipino Americans, whose heritage mostly comes from Hispanicized, Christianized cultures and who were in search of Philippine arts that were not “tainted” by Western influence. Many Filipino American folk dance groups and cultural night shows found their answer in the famed Bayanihan National Dance Company of the Philippines’ theatrical choreography of the *singkil* dance, but Kalanduyan and others took issue with stereotypical portrayals of Muslim Filipinos as warlike and exotic. While a sword-wielding prince saving a helpless, demure princess held allure for many audiences, the original story, said Kalanduyan, was much more empowering—the dance was originally about a princess saving herself from an earthquake. Furthermore, the crashing gongs and aggressive drums of folkloric presentations were far from the sophisticated kulintang music Kalanduyan grew up with in his native Mindanao; he aimed to teach kulintang as an art worthy of study, not just background sounds for dance.

During his concerts, Kalanduyan endeavored to show audiences the depth and breadth of a vital tradition that he was so dedicated to teaching note by note. At first, the interlocking rhythms, overlapping phrases, and microtonal tuning seemed entirely foreign to his American students. To help them understand, Danny compared the

improvisatory nature and unfamiliar scales of kulintang music to jazz. Eventually, he mentored a number of dedicated students, including some featured on this collection, who came from jazz, rock, Afro-Brazilian, and other musical backgrounds. After learning traditional pieces like those featured on the first disc, these students began to fuse the unique sounds of kulintang into their own creative expressions.

Although this compilation does not represent all the new works that blend kulintang into other genres of music, it contains examples of the inventive ways that artists in the Philippine diaspora transform kulintang to enhance their own styles. Danny himself also collaborated with several artists on Disc 2. In these ways, creative innovations keep the living tradition of kulintang dynamic, fresh, and exciting for younger generations.

The collection concludes with Danny’s greatest legacy—his granddaughter Kim Kalanduyan’s continuation of a distinctive style of performing traditional kulintang music. Born in the Muslim enclave of Taguig, Philippines, but raised mainly in the US, Kim is the musical apprentice of Dr. Bernard Ellorin, Danny’s protégé, who embraced his master’s style. This album will continue to spread Danny’s mission to promote kulintang as a vital part of Philippine culture and inspire innovative work in the diaspora.

DISC TWO / track notes

Lyrics for Disc Two can be found online at folkways.si.edu/kulintang-kultura

1. World Gong Crazy

Han Han featuring DATU: Haniely Pableo, lead vocals; Alexander Punzalan, lead vocals, producer; Romeo Candido, lead vocals, sarunay (small, high-pitched kulintang); Rudy Boquila, drums
From *Han Han*, 2014, self-released

Han Han is a Filipina Canadian emcee who uses rap and spoken word techniques to deliver her vocals in Filipino languages such as Tagalog and Cebuano. “World Gong Crazy” was nominated for “Best Song” at the Berlin Music Video Awards 2017. The song features the electronic-tribal music duo of Alexander Junior (Punzalan) and Romeo Candido called DATU.



2. Under the Moon

Kulintronica: Ronald Querian, kulintang, guitars; Bill Williams, keyboards, drum programming
From *Till the Break of Gong*, 2015, *Gongs Away Music*

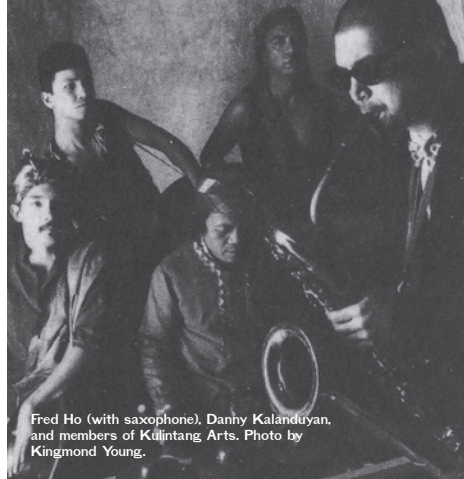
This piece incorporates the melody of the Maranao kolintang piece “Kanditagaonan.” Ron Querian learned traditional kulintang music from “Master K” and toured with him for ten years before he experimented with combining the ancient gong tradition with computer music in Kulintronica. Master K performed with Kulintronica onstage at the Festival of Philippine Arts and Culture in 2013.

All photos courtesy of artist unless otherwise noted.

3. Gong Spirits

Gingee: Marjorie Light, kulintang, vocals, percussion
From *Tambol*, 2015, *Party Time Society*

Gingee is a DJ/producer, percussionist, and vocalist known for her unique take on global bass. Her work is a reflection of the sounds and cultures she was exposed to growing up in Los Angeles as well as the musical world of her Filipino ancestors and beyond.



4. Lapu Lapu's Battle Preparation/Jihad

Fred Ho featuring the Asian American Art Ensemble and Kulintang Arts: Fred Ho, baritone and soprano saxophones, flute; Sam Furnace, alto and soprano saxophones, flute; Doug Harris, tenor sax, flute, alto flute; royal hartigan, various percussion; Mark Izu, contrebasse; Jon Jang, piano; Fe Bongolan, vocals; Kulintang Arts: Danongan Kalanduyan, kulintang, vocals; Robert Henry, agong, vocals; James “Frank” Holder, dabakan, vocals; Joey Maliga, agong, vocals; Dana Nuñez, gandingan
From *A Song for Manong*, 1988, *Asian Improv Records*

Fred Ho (1957–2014) was a prominent composer, saxophonist, and bandleader as well as a writer and radical activist who mixed jazz with both pop-



Kulintang Arts Ensemble. Photo by Kingmond Young.

ular and traditional elements of Afro-Asian culture. “Lapu Lapu’s Battle Preparation/Jihad” features the Kulintang Arts Ensemble, or “KulArts,” a presenter of traditional and Pilipino arts since 1985. Based in San Francisco, the group was founded by Robert L. Henry, Marcella Pabros, and Alleluia Panis.

This medley combines two well-known songs. According to Ho’s description from the liner notes on the original release, “Lapu Lapu’s Battle Preparation” is a “Moslem [sic] chant accompanied by the agong and dabakan, performing an accelerated rhythm from the Maranao style.” “Jihad” is described as “the war of resistance to Spanish colonialism beginning in 1521 with the arrival of Magellan to the island of Mactan. Sinolog [sic] a Kangungudan is performed simultaneously with new jazz.”

5. Kanditagaonan

Noh Buddies: Shigemi Komiyama, drums, vocals; Don Nguyen, electric bass, synthesizers, vocals; Michael Sasaki, electric guitars, percussion, vocals, production; Bob Henry, congas, vocals, electric bass, percussion, associate production; Robert Kikuchi-Yngojo, flutes, lead vocals, kulintang, taiko, synthesizers
From *Noh Buddies*, 1984, Sansei Records

Noh Buddies was an Asian American “World Beat” band. Their music was a fusion of rock, jazz, and reggae interwoven with traditional Asian music, including Philippine kulintang and Japanese taiko, *shakuhachi*, and *gagaku* music. The melody is from the traditional Maranao kolintang piece “Kaditagaonan.”



Noh Buddies



Asian Crisis

6. Ditagaonan (Malong Mix)

Asian Crisis: Art Hirahara, piano; Jason Jong, gu (Chinese double-headed drum), taiko, percussion; John Kim, chang-gu (Korean double-headed drum); Francis “Kiko” Lacsamana, babandil, electric bass, kubing (bamboo jaw harp), kulintang; Meena Makhijani, tabla; with Leon Lee, flute
From *Asian Crisis*, 2004, self-released

Asian Crisis is Art Hirahara, Jason Jong, John Kim, Masaru Koga, Francis “Kiko” Lacsamana, and Meena Suresh Makhijani. The group’s work began in 1998 as a series of community-building jam sessions in Chinatown, Oakland, California, in which they aspired to contribute to a pan-Asian/Asian Pacific American political consciousness in contemporary arts and culture.

Francis Lacsamana chose the melody of the Maranao piece “Kanditagaonan” because “Master Danny explained to me that this simple and melodically playful song was about a little girl who was not allowed to attend a village wedding because she couldn’t afford the required malong (women’s skirt).... I immediately equated this story with the

historical discrimination Asian Americans have faced in this country.” Asian Crisis recorded an alternate version of this song (Mindanao Mix) for their self-titled 2004 album.

7. Afroyesa Maranaw

Bo Razón, guitars, dundun, gankogui (West African percussion); with Mlou Matute, kulintang; Ernesto Mazar Kindelán, bass; Greg Landau, drum programming
From *The Saronay Sessions*, 2019, Round Whirled Records

Bo Razón plays various instruments from around the world, especially Africa and the Philippines. He explains, “The tune fuses musical elements and instruments from West Africa, Cuba, North America, the Congo, and the Philippines. We were fascinated by how some Magindanao rhythms blended and meshed organically with some Afro-Caribbean & Afro-Brazilian motifs.”



Bo Razón



Subla Neokulintang.
Photo by Allan Bacani,
courtesy of Chris Trinidad.

8. Binalig

Subla Neokulintang: Danongan Kalanduyan, kulintang; Bo Razón, guitar; Chris Trinidad, bass guitar; Frank Holder, dabakan and cajón (box-shaped percussion instrument originating in Peru)
From *Subla Neokulintang*, 2014, Iridium Records

Subla Neokulintang was created by Chris Trinidad, Bo Razón, Danny Kalanduyan, and Frank Holder. *Subla* means “beyond” in Danny’s native Magindanao language. Trinidad recalls, “Working with Danny on this project and others gave me a real sense of pride in being Filipino. His concept of music making is so deeply rooted in his tradition and yet he was very open to exploring future possibilities with his music.”

9. Tatao

royal hartigan, drum set; Danongan Kalanduyan, kulintang; Hafez Modirzadeh, soprano saxophone; Conrad Benedicto, dabakan
From *ancestors*, 2008, Innova Records

royal hartigan is a percussionist, pianist, and tap dancer who performs the music of Asia, Africa, Europe, West Asia, and the Americas, especially African American traditions. hartigan states, “(Danny) inspired my work in Philippine arts and culture as well as encouraged me to adapt the traditional elements into cross-cultural styles such as African American jazz and creative music.”



royal hartigan

10. Unimpressed

Eleanor Academia, vocals, kulintang, keyboards, piano, dabakan; Brad Ayers, guitars; Gil Morales, bass; Dan Potruch, drums
From *Oracle of the Black Swan*, 1998, Black Swan Records

Eleanor Academia is a multi-award-winning solo recording artist, producer, composer, and arranger. Her song “Adventure” hit No. #1 on the Billboard Dance Club Songs chart (US/Germany) in 1988. She embeds kulintang melodies and rhythms into the heavy metal rock parts of guitar, bass, and drums and performs a solo on kulintang in the piece.



11. Tarabiangán Pt. 1

Florante Aguilar, kulintang, sarunay, agung, kagul, bungkaka, kubing, gambal, cajón, African shakers, Brazilian drums
From *Maség*, 2014, New Art Media

Aguilar’s compositions incorporate Philippine musical motifs to strike a balance between traditional and modern contexts. Aguilar is a recipient of National Endowment for the Arts and Gerbode Composition awards.



top: Eleanor Academia
bottom: Florante Aguilar

12. Binalig a Kulndet

Bernard Ellorin, kulintang; Danongan Kalanduyan, gandingan; Eric Abutin, dabakan

From Pakaraguian Kulintang Ensemble, 2006, self-released

Ellorin explains, “This version of binalig was taught to me by Kanapia Kalanduyan, the younger brother of Danongan. It combines embellishments unique to the Kalanduyan family and their village of Datu Piang, Cotabato.” Having studied with Guro Danny since the age of 12, Ellorin adds “He was like a father figure to me because I admired him for being adamant about the importance of kulintang music as an indigenous form of Philippine music that needs to be treated with integrity and respect.”

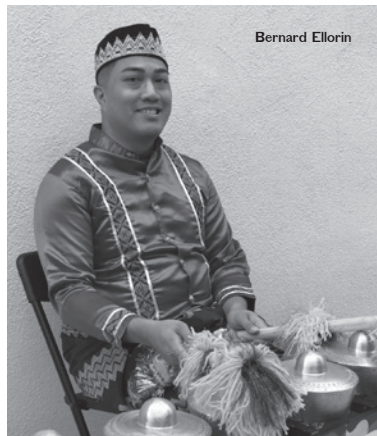


13. Duyog and Sinulog a Kamamatuan

Kim Kalanduyan, kulintang; Bernard Ellorin, babandil; Marlo Campos, dabakan; Nico Delmundo, gandingan; Eric Abutin, agung 1; Janet Asuncion, agung 2

Recorded in 2020, previously unreleased

Kim Kalanduyan is Danny’s eldest grandchild. Danny’s passing in 2016 compelled Kim to continue her family’s legacy of kulintang performance. She began her journey by studying with Dr. Bernard Ellorin with the support of an Alliance for California Traditional Arts grant in 2019. She says, “I am inspired every day by the memory of my grandfather and my love of our culture. My grandfather dedicated his life to sharing his culture and using it to educate Filipino Americans who were uprooted from their native culture.”



Typical Magindanao ensemble instruments (minus the babandil) demonstrated by the Pakaraguian Kulintang Ensemble, a group based in Southern California, started by Danny’s students. Photo by Don Crisostomo.



Kulintang gongs on decorated rack.
Performer wears traditional cloth called
malong. Photo by Mark Shigenaga.

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credits

CD 1:

Recorded by Professor Dan Sabanovich at San Jose State University in June 2003. Produced by Danongan Kalanduyan, originally released by Mindanao Lilang-Lilang.

Special thanks to Balboa High School, Rico Baldonado, Bobby Barlaan, Titania Buchholdt, Pio Candelaria, Marco Chavarin, Josefina Kalanduyan, Francis Novero, and San Francisco State University.

CD 2:

Track 4 Recorded by David Porter at The Music Annex, Menlo Park, California; mastered by George Horn. Track 5 recorded and mixed by Gregory Jones at T&B Audio Labs, San Francisco; additional mixing by Michael Sasaki, Bob Henry, and Don Nguyen; mastered by Paul Stubblebine at The Automatt, San Francisco; produced by Eric Hayashi (executive producer), Michael Sasaki (producer), and Bob Henry (associate producer); synthesizers programmed by Don Nguyen.

Final mastering of full album by Pete Reiniger

credits continued

Annotated by Mary Talusan Lacanlale, ethnomusicologist and assistant professor of Asian-Pacific Studies at CSU Dominguez Hills and performer with the Pakaraguan Kulintang Ensemble.

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