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

ETHNIC FOLKWAYS LIBRARY
CULTURAL BACKGROUND

by Harold C. Conklin, Columbia University

THE HANUNOO

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 Hanunoo (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 Hanunoo farmers cultivate a surprising number of food and other economic plants in their hillside swiddens ("kaingins," or clearing). The Hanunoo 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 Hanunoo 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 local currency), scrap iron, and needles--which must come from the outside.

Most Hanunoo settlements are on promontories which have been cracked and beaten flat 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 Hanunoo society are the mediums some of whom are able to compel their benign spirit familiars to come and drive off the perpetual enemies of the Hanunoo, the invisible but superhuman labang. Even such mediums are indistinguishable from the average Hanunoo farmer except while practicing their supernatural rites in the event of illness, crop failure, or the like.

Hanunoo men present a striking appearance, with their long, white, homespun loincloths, and tight-fitting shirts, bead pendant earings, 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 ratten 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, Hanunoo 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 socioreligious feast known as a panliidan. 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 needed. Special houses, buildings, 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, gossipping, 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 Hanunoo culture. For a Hanunoo, being an attractive, unmarried but eligible youth is the prime social existence. A panliidan 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 padeologos join the 15-year-olds in bedecking themselves with perfume, ornamental leaves, beaded fillets, and tasselled ear pendants. Eyebrows are trimmed or shaved, teeth are restained, and instruments used primarily for serenading are carried by old men and youngsters alike. A small boy may compete with his elder brother and granduncle in a dancing contest, and a middle-aged

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

Hanunoo men present a striking appearance, with their long, white, homespun loincloths, and tight-fitting shirts, bead pendant earings, 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 ratten 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, Hanunoo 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 socioreligious feast known as a panliidan. 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 needed. Special houses, buildings, 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, gossipping, 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 Hanunoo culture. For a Hanunoo, being an attractive, unmarried but eligible youth is the prime social existence. A panliidan 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 padeologos join the 15-year-olds in bedecking themselves with perfume, ornamental leaves, beaded fillets, and tasselled ear pendants. Eyebrows are trimmed or shaved, teeth are restained, and instruments used primarily for serenading are carried by old men and youngsters alike. A small boy may compete with his elder brother and granduncle in a dancing contest, and a middle-aged
woman may out sing a young bachelor at his own game--repartee in chanted, metaphoric verse.

At a panlidan the continuous playing of dozens of harp-stringed guitars and diminutive three-stringed fiddles, sword-bean-pod rattles, bamboo flutes, and jew's-harps provides an unceasing medley of instrumental kalpay ('musical murmuring') 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 'ambahan' or 'urukay 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 Hanunó--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 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 Hanunó 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 Hanunó daily life, although some syncretism of Hanunó and lowland culture is taking place gradually. There are, however, numerous indications that the Hanunó retain much of what may be considered pre-Spanish Bisayan (or central Philippine) culture.

HANUNÓ 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 Hanunó sound production can be described within the framework of five broad cultural contexts: courting, merrymaking, relaxing, working, and communicating with spirits.

(i) Courting. Serenading, essential in all Hanunó courting, requires the memorization of chanted verses and the use of several musical instruments. The verses are of only two forms: 'ambahan' or 'urukay. There are four main courting instruments: gitgit (3-stringed fiddle) and kudyapi (6-stringed guitar) usually played 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 panluluian (courting sequence) recorded on Side II, Band 4 by a man swinging a 3-year-old child to sleep in a palm leaf hammock.

Two long 'urukay love chants are sung by a guitarist on Side 1, Band 2. The themes involved in such verses are often subtle and completely metaphorical in expression. Some, however, are more direct, as in the mild request for betel ingredients implicit in the following 'urukay:

'sanda bunga sandsa býyu
sa 'pug 'anang listñou
'anang plad sa tabáku
bisan man díl 'umaglú
sa panulubá kaw sirtú'

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. Hanunó 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 11), or in accompanying an 'ambahan chanter.

The 6-stringed kudyapi (or gitara) is to 'urukay chanting what the gitgit is to 'ambahan. Men who know more 'urukay than 'ambahan also tend to be more skilled in making and playing the kudyapi, though many individuals do both well. Hanunó 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). "Bagakay" verses are often inscribed on the back. The strings are strummed (kaskas), or pucked 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 5, 7). The kudyapi! is usually played in duet fashion with other 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 pan†idan 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, palawa. 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 bagakay 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 will take every precaution to protect it. Musical and other sound instruments are usually played in duet fashion with other single stopper (kalipay, or merrymaking) is roughly equivalent to jubilant and multisonous sound production. Dissonant jew's-harps are not played together in this fashion.

(2) Merrymaking. In the Hanunoo 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—possibly hushed—manner, is not. All such instruments are known as kalipay—producers (pangkalipay, which is the closest Hanunoo equivalent for "musical instrument"). In the pan†idan-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. Hanunoo stamp dancing may also add to the din as on Side I, Band 10. Some form of kalipay is essential at all Hanunoo feasts and gatherings. Even during the rites of exhumation preceding secondary burial, attendant musicians play miscellaneous pangkalipay to please the spirits of the deceased.

For festive occasions, Hanunoo children often make simple bamboo whistles (tanggup and ptilu; Side I, Band 1) and shekuk (Side II, Band 10). The latter are of two types: zithers (kadlung or tabungbung) and buzzers (batiwit).

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
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 8, 10). The batitiwi is similar in size and construction to the kudiyapi 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 batitiwi (Side II, Bands 8, 10) is produced when this stick is set in vibration by a bamboo plectrum.

At panabit festivities young people use the large dried pods of the sword bean (burray-dipay, 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 burray-dipay in the palm of their free hand. Rhythms similar to those played on the bamboo idiophones 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 kalfpay-producing occasions they seldom last for more than a year. Some girls decorate their burray-dipay 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 'ambahan, or for copying 'urukay 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 kalitang. One of the kalitang 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 (Piersospermum 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 kalitang players select their stick pairs so that the different tones produced will not "fight each other" (Side II, Band 3).

During all seasons, Hanunoo men, women, and children enjoy calling back and forth along the trail by means of short melodic phrases known as '5wi (Side II, Band 5). This is almost always done when leaving or approaching a settlement. By adolescence, a Hanunoo child develops his or her own distinctive '5wi which serves also as a form of identification. Many musical forms such as certain 'ambahan chants are thought by the Hanunoo to have come from those individualistic '5wi.

When clearing forest swiddens, carrying heavy loads, and in doing other forms of hard labor the Hanunoo believe that by repeating short but piercing yells known as pekgit the task involved becomes less burdensome and one becomes reinvigorated. Such pekgit 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 Hanunoo (though not in Yagaw 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 "boggles" 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-sling 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. Hanunoo mediums known as panabitian call upon their supernatural familiaris at night and in total darkness. Communication between medium and spirit familiar is effected by means of prolonged humming and chanting (ngayung) and intermittent hissing (pamyu). Parts of this monotonous sequence contain audibly distinct vocables of which are easily understood Hanunoo words, but most of the medium's ngayung "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 panabitian may be heard chanting together.

During such ritual activities certain mediums (not in Yagaw, however) are said to twang a musical bow resting on a bamboo resonator. The instrument, called bary biutkan, is unknown in other contexts.

Summary. Yagaw Hanunoo musical forms are norm produced by 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 ngayung, 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.

Hanunoo 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 rhythm and metaphor, rather than on melody or other musical qualities. 'Ambahan and 'urukay are formally defined in terms of poetry, not music. Most of the other Hanunoo musical forms exhibit great independent significance in Hanunoo culture. Kalfpay, in its most emphatic expression, requires the use of many instruments--an equivalent 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 Yagaw Hanunoo include 3 idiphones, 4 chordophones, and 5 aerophones; there are no membranophones:

- idiphones chordophones aerophones
  * kudiyapi
gitgit
  * lantuy
  * kalitang
  * kudyapi
  * uri
  * 'gung
  * burray-dipay
  * kinaban
  * batitiwi
  * pangyt
  * bary-dipay
  * hdyung

The six main (i.e., most commonly-used) Hanunoo instruments are starred above. They include two harp-strung chordophones (gitgit and kudyapi) used mostly by men; two idiphones (kinaban and 'gung) used by both sexes and a flute (lantuy) and musical sticks (kalitang) used primarily by women.
The Music
by José Maceda
University of the Philippines

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 (KALAY).

General merrymaking involves the combined use of all Hanunóo instruments, partly represented here by gongs ('song'), guitars ('kudypad') and the 3-stringed fiddles ('paltal'). 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 (I'URUKAY), 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 rhythmic 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 'urukay (I, 2, example c). The notes used surround 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 'urukay.

On his guitar the singer plays in simple rhythm and a sort of contrapuntal but without involvement 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 'insinaba 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 (LANTUUX) 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, 5, example b).

The tones of the Hanunóo 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 inaccuracies in 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 are set to a quick, free rhythm of tones in between, giving an ethereal and improvisatory character to Hanunóo flute music.

SIDE I, BAND 4: LULLABY ('IYAYA).

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.

Explanation of the tuning (I, 6, example a-f): The tones of the strings are notated in I, 6, example a-f. 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 kinurșđa; 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 the F major. The former are played with a pizzicato effect, contrasts with the broad strumming of the preceding section. The constant tuning found among the neighboring lowland and coastal groups of five notes, there are three diatonic and pentatonic elements. The note E in the scale formed by a clash' and repetition. A consecutive grouping of two notes forms a diatonic scale not altogether familiar; 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.

The rhythm on the bosses is slower in this example than on Band 8. The beats and arrangements of eight and sixteen 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 (NGÂYUNG) OF MEDIUMS (to rid the settlement of malevolent 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 monodic part (I, 6, example h) with pizzicato effect, contrasts with the broad strumming 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 familiar to this culture. In such monodic sections, there is no pulse or regular beat.

SIDE I, BAND 7: GUITAR (KUDAYAP)'; KASKAS

The kimustāba tuning completes the Chinese five-tone scale (I, 7, example a) the two middle strings are a whole tone lower than the kinurșđa 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 lift that is due partly to the stresses made by the downward pluck of the hand.

SIDE I, BAND 8: GONG-BEATING AND -TAPPING: BINALINSAY.

An accelerating 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: DINULUT.

The rhythm on the bosses is slower in this example than on Band 8. The beats and arrangements of eight and sixteen 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 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 insistant and somewhat hypnotic effect.

SIDE II, BAND 4: BAMBOO JEUWS-HARP (KINÂBAN): 3 SELECTIONS.

The different tongue positions vary the pitch and qualities of sound produced with the mouth cavity acting as a resonant chamber. The rhythm on 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 (UWJ).

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 the 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.


The 'ambahan 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 neapaw 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 (BÂTÌTTW).

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

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

With slight variations the rhythms used are
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 tones (II, 11 example a).

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 sinidsfruy 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 'AMBABA 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 tonic 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 verse lines emphasizes the consonance 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.

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): SINIDSFRUY.
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 tuning of 6 strings

I, 3 a

I, 4 a

'diatomic'

'i-ya-ngan  'i-ya-ngan  'i-ya-ang'
THE KUDYAPI

Numbers correspond to numbers of strings

Diatonic pentatonic

Scale of example b

a. rhythm played on bosses of both gongs
b. rhythm of one player on one rim
c. rhythm of second player on other rim
R = right foot, L = left foot

Notes marked x are about a quarter tone lower than notated.
II, 11a Flute part:

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 na-'a-yan
dag pa-ma-'a-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 san-'ba-yau

dae-gu sab nu 'u-ru-gan
neg-san-'an way tam 'u-lan

EDITOR, HAROLD COURLANDER
PRODUCTION DIRECTOR, MOSES ASCH

LITHO IN U.S.A.