HANUNOÓ MUSIC FROM THE PHILIPPINES

CULTURAL BACKGROUND

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THE HANUNÓO

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

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

The most populous of these relatively unassimilated pagan groups are the Hanunóó (numbering approximately 6,000) who inhabit the jungle and grass-covered hills of southeastern Mindoro, inland from the Christian towns of Mansalay and Bualacacao. The mountainous terrain in the remote area around Mt. Tagay (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 Hanunóó farmer cultivate a surprising number of food and other economic plants in their hillside swiddens ("kaingins," or fired clearings). The Hanunóó also garden, gather wild and protected forest foods, hunt, fish, trap, and raise chickens, pigs, and humped cattle (zebu). But swidden activities predominated. Beyond their immediate needs, the Hanunóó usually manage to produce enough surplus crops to purchase, by trade with marginal Christians, the few luxuries and some necessities--such as Spanish "cedar" beads (for ornament, offerings, and local currency), scrap iron, and needles--which must come from the outside.

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

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

Hanunóó men present a striking appearance, with their long, white, homespun loincloths, and tight-fitting shirts, bead pendant earrings, red headcloths, neck beads and arm bands. The women wear cotton skirts and blouses, waist and breast bands of woven rattan and fern stems, beaded neck pieces and bandeaux. Men and women keep their hair long, wear finger rings, tapered rattan pocket belts which hold charms, mirrors, knives, and beads. Both sexes also file their incisors flat and chew shavings from the aerial roots of certain plants, which coat the teeth with a shiny black substance. Their lips are vermillion 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, Hanunóó 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. Disregard for them may be repaid with sickness and misfortune. Thus, the bones of a dead kinsman are appropriately exhumed in the next dry season following initial burial, carefully cleaned, housed, fed, danced with, and comforted in other ways during a two- or three-day socio-religious feast known as a panídán. With elaborate offerings, the bone bundle is finally set in a local cave.

Such a feast for the dead may be attended by hundreds of kinsmen and is always the most important social event of the year for the settlement in which it is held. Months of preparation are required. Special dance pavilions, bone houses, and offering structures are built; and individuals concentrate on preparing special clothing, fragrant and colorful personal ornaments, new musical instruments, etc. During the feast, everyone seems to enjoy himself in a typically extraverted 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 Hanunóó culture. For a Hanunóó, being an attractive, unmarried but eligible youth is the acme of social existence. At a panídán everyone appears to act as if he or she were a young dandy or a marriageable maiden irrespective of actual age group or status affiliations. Grandparents and preadolescents join the 16-year-olds in bedecking themselves with per- fumes, ornamental leaves, beaded fillets, and tasselled ear pendants. Eyebrows are trimmed or shaved, teeth are stained, 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

Making a Gitgit

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

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

Some degree of social distinction may be gained by an individual who becomes a fast loom-weaver, a skilled blacksmith, or an expert basket-maker--but it is very slight. Perhaps the most respected members of Hanunóó society are the mediums some of whom are able to compel their benign spirit familiar to com-
woman may outset a young bachelor at his own game—repartee in chanted, metaphorical verse.

At a paniliran the continuous playing of dozens of hair-stringed guitars and diminutive three-tringed fiddles, sword-bean-pod rattles, bamboo flutes, and jew’s-harps provides an unceasing medley of instrumantal kalsay ('multifarious merrymaking') as an appropriate setting for the courting and serenading carried on by young lovers. One's popularity in such amorous pursuits depends to a considerable degree on one's repertoire of 'ambahan or 'uréñay 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 Hanunóo—highly practical use of writing is undoubtedly an important factor in explaining their surprisingly high rate of literacy (60-75 per cent in a number of areas) in their 48-character Indic-derived script, despite the total lack of formal instruction! Adolescents learn the syllabary on their own initiative by observation, inquiry, and imitation.

As a result of their relative isolation and strong cultural conservatism, the Hanunóo 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 Hanunóo daily life, although some syncretism of Hanunóo and lowland culture is taking place gradually. There are, however, numerous indications that the Hanunóo retain much of what may be considered pre-Spanish Bisayan (or central Philippine) culture.

HANUNÓO 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 Hanunóo 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 Hanunóo courting, requires the memorization of chanted verses and the use of several musical instruments. The verses are of only two forms: 'ambahan or 'uréñay. There are four main courting instruments: gitgit (3-stringed fiddle) and kudayap (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 paniliran (courting sequence) recorded on Side II, Band 6, where a young man exchanges 'ambahan (playing his gitgit between verses) with a girl he is visiting. At one point he speaks to her in pahlígit, i.e., using a form of voice disguise achieved by inhaling while talking. This method of concealing one's identity is much used at night among unmarried folk, especially before gaining entry into a girl's house, or when within hearing distance of her elders.

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

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

dánga mañgumi-mañgumi
kita madugan kuti
kuti gin sa slyangyi
magluy mañganyangyi
kita 'ud may 'ibaw
kanta bangaw sabári
kanta 'utak nañumbi

Free translation:
Don't cry any more
Or we'll be heard by the wild cat,
The wild cat from Silyangyi,
Who will let out a terrifying cry,
And we can't do anything about it
Because our hunting spear is broken
And our bolo is bent in two.

PLAYING A NOSE FLUTE (LANTUY)

Two long 'uréñay love chants are sung by a guitarist on Side I, 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 'uréñay:
sanda búnga sands búnga
sab "ping 'anang liñsámu
'anang piñl pal sa tabáku
'bañan man dîlí 'unagí
sa panílú bęa kaw siríu

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 kudayap, though nylon cordeage 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. Hanunóo 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 following a reed. A man may own three or four of these fiddles which are rarely more than a foot and a half in length. If right-handed, a player puts the base of the instrument against his right thigh and pivots the entire gitgit—instead of moving his bow hand—to shift from one string to another. The gitgit is played while walking, standing, or sitting. There are several tunings and six or more methods of playing the gitgit (i.e., tunes). The gitgit may be played alone (Side II, Band 12), with a flute (Side II, Band 11), with many other instruments (Side I, Band 1), or in accompanying an 'ambahan chanter.

The 6-stringed kudayap (or gitgita) is to 'uréñay chanting what the gitgit is to 'ambahan. Men who know more 'uréñay than 'ambahan also tend to be more skilled in making and playing the kudayap, though many individuals do both well. Hanunóo guitars range from 18" to 30" in length and are 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"). KudyaBAD types differ most in overall length, then in shape and construction of the guitar box (e.g., some are of materials like coconut shell). 'Urakay verses are often inscribed on the back. The strings are strummed (kaskas), or plucked individually (timpara) with the tips of the fingers, and occasionally the guitar box is thumped with the palm of the hand. The strings are tuned in one of three ways, and a large number of kaskas techniques and timpara melodies are known (Side I, Bands 6, 7). The kudyaBAD is not usually played in duet fashion with other single instruments. Several guitarists, however, will sometimes tune their kudyaBAD 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 panilidán feasts where crowded conditions make larger instruments cumbersome. The smaller kudyaBAD are played while walking, standing, or sitting in cross-legged fashion.

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

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

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

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

(2) Merrymaking. In the Hanunóo sense, kalpay, or merrymaking, is roughly equivalent to jubilation and multisonorous sound production. Musical and other sound instruments are essential, singing, which is usually done in a very soft - even hushed - manner, is not. All such instruments are known as kalpay producers (panigalpay, which is the closest Hanunóo equivalent for 'musical instrument'). In the panilidán-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, beam-pod rattles, and bronze gongs are played. Hanunóo stamp dancing may also be added to the din as on Side I, Band 10. Some form of kalpay is essential at all Hanunóo feasts and gatherings. Even during the rites of exhumation preceding secondary burial, attendant musicians play miscellaneous pangalpay to please the spirits of the deceased.

For maximum group enjoyment the Hanunóo rate the loudest of instruments, bronze gongs, first. Two of these shallow-bodied 6gung (ca. 2' deep and 12' across) are held vertically, a few inches above the dance floor, and less than six inches apart. One of the gong holders, taking a round wooden stick in his free hand beats out the main rhythm on the gongs. A faster but coordinated rhythm is usually tapped out simultaneously on the rims of both gongs with light flat sticks held by two other players (Side I, Bands 6, 8, 9, 10). These gongs are not made by the Hanunóo but are heirlooms probably obtained originally from Moro traders who brought them from Borneo or Mindanao. In the whole Yagaw area in 1953 only one good set was available for festive occasions.

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

For festive occasions, Hanunóo children often make simple bamboo whistles (tanggap and pilip) and idiocords (Side I, Band 1) and idiocords (Side II, Band 10). The latter are of two types: zithers (kalubing or labubing) and buzzers (bataliw).

Zithers are made from a single closed internode of smooth bamboo (kilig, 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 3, 10). The batiwitw is similar in size and construction to the kudlung except that it is closed by a natural node only at one end and has only one self-string which is raised in the middle by a notched stick set at right angles to the axis of the instrument. The characteristic buzzing of the batiwitw (Side II, Bands 8, 10) is produced when this stick is set in vibration by a bamboo plectrum.

At panabón festivities young women use the large dried pods of the sword bean (báray-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 báray-dipay in the palm of their free hand. Rhythms similar to those played on the bamboo idiochords are common (some of these rattles can be heard in the background on Side I, Band 1). They are very fragile and even though they are used only on important halpay-producing occasions they seldom last for more than a year. Some girls decorate their báray-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, kinahan, or koduyap. Such leisure is also the time for practicing and learning new and old lambilán, or for copying tüs kay verses from weevily-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 gathering 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 kaištàng. One of the kaištàng 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 byaguy (Pterospermum spp.) and dangle (Greenw 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 kaištàng players select their stick pairs so that the different tones produced will not "fight each other" (Side II, Band 3).

During all seasons, Hanunóo men, women, and children enjoy calling back and forth along the hotel baskets worn by either sex. They are rare today but are much desired because of the tinkling sound they produce.

(5) Communicating with spirits. Hanunóo mediums known as panbanawan call upon their supernatural helpers at night and in the total darkness. Communication between medium and spirit familiar is effected by means of prolonged humming, and chanting (tís yung) and intermittent hissing (kumuy). Parts of this monotonous sequence contain audibly distinct vocables many of which are easily understood Hanunóo words, but most of the medium's tígyung "conversation" is hampered 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 ibagong in the vicinity, several mediums may combine their efforts, as is the case on Side I, Band 11, where six male panbanawan may be heard chanting together.

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

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

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

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

idiophones chordophones aerophones

* kinahan  * gitgit  * lantuy
* kaištàng  * koduyap  * bangay
* tígyung  * kudlung  * tanhup

báray-dipay batiwitw pilu

gurung gurung buduyang

The six main (i.e., most commonly-used) Hanunóo instruments are starred above. They include two hir-string chordophones (gitgit and koduyap) used mostly by men; two idiophones (kinahan and tígyung) used by both sexes and a flute (lantuy) and musical sticks (kaištàng) used primarily by women.
The Music
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GENERAL REMARKS

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

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

2. The phrase lines of instruments and the tones that make up the chants involve diatonic and pentatonic structures 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 (K'allpay).

General merrymaking involves the combined use of all Hanunóo instruments, partly represented here by gongs (ngong), guitars (kudyapi), and the 3-stringed fiddles (nggit). 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 (urúkay), 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 psalmody, but each is different from the others and shows the variety of musical expressions that can be obtained from a specific singing style. The mood or quality of voice, a syllabic enunciation, the presence of a reciting tone, organization of phrases, and a rhythmical freedom, are some of the aspects that explain this vocal tradition, and from which certain ideas may be formed for comparison with similar music of other cultures based on a written tradition.

F is the tonal center of the scale used in these 'urúkay (I, 2, example c). The notes used around it stress even more the pull of that center. The notes above it form diatonic and triadic progressions as well as tones of the pentatonic scale. Diatonicism includes the use of the tetrachord and whole steps up to the third interval (I, 2, example a). A seven-tone scale does not include all the notes, but there is a leaning toward such a structure in the superimposition of one tetrachord over another, B flat to F and F to C.

A certain flicker of the voice on G is an ornamental touch, while the word tags ends the first 'urúkay.

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

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

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

Pivot notes of this selection are G and C, and the direction of flow alternates between these two poles (I, 3, 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; I, 1, example a; II, 2, example a). No other flute scale is known. Slight variations in pitch are due to inaccuracy of measuring distances between holes. Some notes within the fast groups sound less clear because the fingers involved tend to be raised almost simultaneously rather than to be articulated individually.

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

SIDE I, BAND 4: LULLABY (I'vâyA).

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

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

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

Explanation of the tuning (I, 6, example a-f): The tones of the strings are notated in I, 6, example 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 3.
This type of tuning is called kínurásá: 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 (káskas) and monodic (tímpara) sections
alternate. The former are played with
simple stops to produce harmonies with a
tonal center which is the F triad, and a domi-
nant chord which is in the second degree of the
scale. This shows that adaptation of European
harmony does not copy the I, V relationship
found among the neighboring lowland and coast-
als folksongs (I, 6, example g).

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 pre-
vailing construction. In the scale formed (I, 6,
example i), the note A occurs providing a half-
step progression which shows a momentary
merging of diatonic and pentatonic elements.
Notice the absence of the note E which would
have provided a full diatonic scale not altogether
foreign to this culture. In such monodic sec-
tions, there is no pulse or regular beat.

SIDE I, BAND 7: GUITAR (KUDYAP)'

KÁKÁKÁS
The 'ínusílsá tuning completes the Chinese five-
tone scale (I, 7, example a) the two middle
strings are a whole tone lower than the
kínurásá of Band 6. As noted above káskas
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 submedi-
ant relations has a lilt that is due partly to the
stresses made by the downward pluck of the
hand.

SIDE I, BAND 8: GONG-BEATING AND
TAPPING. RINALINSAY.
An accelerando tempo neither diminishes the
clarity of the rhythm nor reaches a speed that
becomes unplayable. When struck on their boss-
es the two gongs produce sounds with scattered
overtones; hence, the notes are rather un-
focused. 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 simi-
lar rhythm with added sixteenth notes is played
on each rim sounding an octave higher. There
are different kinds of rhythms each with spe-
cific tunes.

SIDE I, BAND 9: GONG-BEATING AND
TAPPING. DINELÍUT.
The rhythm on the bosses is slower in this
example than on Band 8. The beats and
arrangements of eighth and sixteenth notes also
differ. Per group of five notes, there are three
E's in this example, and three F's on the pre-
ceding 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 (TABUK).
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
(NGÅYUN) OF MEDIUMS (to rid the settle-
ment of malign forest spirits).
The low, slow and moaning quality of the voice
gives an atmosphere of mystery and prayer to
this chant. The principal voice has an entirely
pentatonic construction (I, 11, example b), while
the other voice forms a separate scale (I, 11,
example c), a hexachord with an added minor
third. (For more remarks regarding scales,
see Side I, Band 2.) Intervals of seconds,
thirds, fourths, fifths, and octaves are formed
with the other voice (I, 11, example a).

SIDE II, BAND 1: FLUTE (LANTUY) SOLO BY
A YOUNG GIRL (II, 1, example b).
The tonal center is F. The line of fast notes is
longer here than on Side I, Band 3. There are
more notes per group involving different kinds
of turns that tend always to go back to the cen-
ter. See Side I, Band 3 for more details about
Hananuo flutes.

SIDE II, BAND 2: FLUTE (LANTUY) DUET
BY A GIRL AND HER MOTHER.
Dissonance produced by this chance counter-
point of two flutes is explained by a clash in
their scales. One instrument has a tonal cen-
ter of C (similar to the flute on Side I, Band 3);
the other has a tonal center of A (II, 2, ex-
amples a-b). The long and short notes of both
instruments sound sometimes together, and at
other times one after the other. This happens
at random, but finally one pauses and waits for the other (II, 2, example c).

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

SIDE II, BAND 4: BAMBOO JEW'S-HARP
(KINABAN) 3 SELECTIONS.
The different tongue positions vary the pitch
and qualities of sound produced with the mouth
cavity acting as a resonant chamber. The re-
wards of the beat between eighth notes are
deviations from a steady pulse common among
most players. The thumb that plucks the harp
away from the body takes that much more
time to come back and repluck in the same
direction. Some discernible rhythms are shown,
in II, 4.

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

SIDE II, BAND 6: COURTING SEQUENCE
(PANLAYSAM): COURTING SONGS
(CAMBAN), FIDDLE ACCOMPANIMENT
(GITIT), AND DISGUISED TALK (PAHAGUT).
The 'jambhan chants are based on only three
tones forming incomplete tetrachords similar
to the chants on Side II, Band 13. In playing the
gitit 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 gitit
is played mostly between verses. There are
three ranges of voices; the man has the bass
part, the gitit the other extremity, and the
woman the middle range. In spite of inexact
rhythm, the relation between the tones of each
range is evident. The note F is the central
point to which all the voices refer. At the end
of certain lines a sliding voice may be noted.

SIDE II, BAND 7: CALLS TO ATTRACT
ANIMALS.
An older man asks his nephew to feed the cats,
dogs, cows, pigs, and chickens respectively.
In each case, the younger man obeys and at-
tracts these animals with typical--and in most
cases imitative--calls.

SIDE II, BAND 8: BAMBOO BUZZERS
(BATWITIW)
SIDE II, BAND 9: BAMBOO ZITHERS
(KUDULUN).
SIDE II, BAND 10: BAMBOO ZITHERS,
BUZZERS, AND WHISTLES.
With slight variations the rhythms used are
shown in II, 8-10. The third rhythm illustrates one similar to the rhythms heard on Side 1, 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). 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 expansion of two tetrachords.

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 sinidshuy 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 'AMBANAN CHANT, SUNG BY A LOVER.

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

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

PLAYING TWO-PIECE GITGIT WITH HUMAN-HAIR BOW

MISCELLANEOUS HANUNOO INSTRUMENTS
MUSICAL EXAMPLES

I. 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. b

I. c

I. d

'i-ya-ngan 'i-ya-ngen di 'i-ya-a-ngan
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, 12a

Tuning of strings  Scale formed

II, 13

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

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

bá-'it wa-di da-pl-lan
pá-lad sab nu sán-sa-yan

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

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