banduria

The *laud*, the *banduria* and the *spanish guitar* are the instruments used in Spanish Rondalla music, and as the Spanish ruled the Philippine islands for three centuries, this type of music became also popular on the Philippines - and even with Philippinos now living in the USA.

The Philippine instruments look quite similar to the Spanish *banduria* and *laud*, although the number of strings has increased. From 12 strings in 6x2 courses in Spain, to 14 strings in 6 courses in the Philippines : 6th single, 5th and 4th double, 3th, 2nd and 1st three double.

The *banduria* (sometimes spelt : *bandurria*, or called *banduria guitar*) is made like a flat back mandolin. The soundhole is usually round like on a guitar. The tuning head is made like a slotted guitar-head, or flat, with machines from behind - seven on each side. It has a raised fingerboard.

The 14 metal strings run over a loose narrow wooden bridge to a mandolin-like stringfastener at the edge of the body.

The tuning of this *banduria* would be in 5-5-5-5-5 :
f# bb e'e' a'a'a' d"d"d" g"g"g".

Playing is with a plectrum, often with a mandolin-like tremolo.
**laud**

The Philippine instruments like the *laud* and the *banduria* used in the Rondella music look quite similar to the original Spanish *banduria* and *laud*.

The bodyshape of the *laud* of the Philippines resembles often the flat back Philippine *banduria*, but with a longer neck, and usually with f-holes instead of a round soundhole. It has a raised fingerboard.

The tuning of a *laud* would be one octave lower than of the *banduria*:

- F# BB ee aaa d'd'd' g'g'g'.

Playing is with a plectrum, often with a mandolin-like tremolo.

**octavina**

The *laud*, the *banduria* and the *spanish guitar* are the instruments used in Philippine Rondalla music, with sometimes another instrument: the *octavina*.

The *octavina* is a special Philippine instrument: it is a guitar-shaped *laud*, so it has 14 metal strings in 6 courses:

- 6th single, 5th and 4th double, 3th, 2nd and 1st three double.

The tuning would be like the *laud*, so one octave lower than the *banduria*:

- F# BB ee aaa d'd'd' g'g'g'.

The *octavina* is a bit smaller than a *guitar*, but the construction is the same. The 14 strings run (like on the *laud*) over a loose wooden bridge to a mandolin-like stringfastener at the edge of the body.

Playing is with a plectrum, often with a mandolin-like tremolo.

It is not very clear where the name *octavina* arrived from - the name is also used for a small spinet (plucked 17th century keyboard). However, in Spain used to be a small guitar-like *banduria* instrument with 6 double strings, called *octavilla*; very likely that is the origin of the name.

The black colour of the front of the example is just painted on; others were red or plain.
On the Philippines the long boat-lute with two strings is still quite popular in some areas. It exists under many different names, although they all look quite similar: *kudlung*, *fagelung*, *hegalong*, *hagelung*, *kudyapi*, *kutyapi*, *kusyapi*, *ketiyapi*, etc. It is mainly called *kudlung* in the south and *kudyapi* in the north. For the *kudyapi* used by the Palawan tribe see under.

Like all other boat-lutes, the entire instrument (with all additions, except tuning pegs and frets) is carved from one piece of (soft)wood, with the resonator chamber carved from the back, and covered with a thin wooden board, sometimes with a soundhole in it. The sides of the body and neck form a long flowing bulge. The front and the back are flat. The length of the instrument can be from about 1 to even 2 meters. Some instruments are highly decorated and painted.

The two metal strings are tuned with two tuning pegs on both sides of the pegbox. The bridge (which is also the stringholder) is a raised block of wood on the front. The strings run through small holes to the tuning pegs.

The frets are pieces of wood, glued to the neck with balc wax, in a pentatonic scale.

It is usually played with a small wooden pick, bound to the forefinger. Only the first string is fingered, the second string is only a drone. It is mainly played solo or to accompany singing or dancing.
The *kudyapi* boat-lute used by the Palawan tribe looks very similar to the *sundatang* from Borneo.

Like all other boat-lutes, the entire body and neck is carved from one piece of (hard)wood, with the resonator chamber carved from the back, and covered with a separate thin wooden board (sometimes with some soundholes in it). The body shape is bulging on both sides, with a straight top and bottom. The front and back are flat. The length of the instrument can be from about 1 to far over 2 meters.

The bridge (which is also the stringholder) is a (carved) raised block of wood on the front. The two metal strings are tuned with two (carved) tuning pegs on each side of the pegbox. The tuning head ends in a flat half moon shape.

The frets are small round pieces of wood. They are glued to the neck with dots of black wax, and put in a kind of eastern scale. Notice that the frets are only on the high end of the neck (like the Vietnamese *Dan Day*), and that only the first string runs over the frets.
The lowest fret is used as "nut" for the first string.

The *kudyapi* is usually played with a small wooden pick, bound to the forefinger. Only the first string is fingered, the second string is only a drone. It is mainly played solo or to accompany singing or dancing.

**kitara**

Primitive *guitar* from Philippines.

It is made like a normal *guitar*, with no (or just a few) frets and played like the player thinks it should be played.

Ref.: [http://www.atlasofpluckedinstruments.com/se_asia.htm](http://www.atlasofpluckedinstruments.com/se_asia.htm)