

Filipino Martial Arts

Digest

Special Edition
2007

Traditional Musical Instruments of the Philippines



Bahaghari Kalidrum Samahang Manlilikha

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Publishers Desk

Kumusta

The Philippines, being a large archipelago, has musical styles that vary from region to region. Traditional Filipino music typically employs a combination of musical instruments belonging to the percussion, wind, and string families. These instruments are usually made of bronze, wood, or bamboo.

And as many know it was a way for the Filipino to hide his martial arts practice in performances during the Spanish rule. Even today some Filipino martial artists use music in demonstrations of their art. The rhythm of the beat and the tempo all play a part in the dramatization of a form. From personal experience in executing the Sinkilan form of Kuntaw it is done to the music of Singkil. Done properly it is graceful in movement, flowing from technique to technique.

Well anyway, this Special Edition is on traditional Philippine instruments which is part of the heritage and culture. As time has passed of course the Philippines has progressed and plays all the popular instruments and styles of music of yesterday and today. But before being so influenced by the outside world, the Philippines had its own unique style and sounds.

So I suggest that if given the opportunity to attend a Philippine musical concert where they are playing instruments of the Philippines, or attend a Philippine Folk dance, go do so; to witness for yourself the sounds of the Philippines and experience Philippine culture first hand.

Finally an article on Bahaghari Kalidrum Samahang Manlilikha, they are a traditional and also modern Philippine musical group, which has supported Filipino martial artists and also plays concerts. Their unique sound is inspiring and you will find yourself lost in a rhythmic moving experience of both past and present.

Maraming Salamat Po

Subing

The subing is a bamboo jaw harp of the Cuyinin people of Palawan Island in western Philippines. Despite their length of approximately 20-25 cm. the actual functioning part of the subbing is quite small with a resultantly high pitch. Subing are often tuned by a small piece of pitch or insect wax on the tongue. Usually subing are decorated and come with a bamboo case. This instrument was collected in Manila in 1987



Introduction

Traditional Music in the Philippines, the traditional music of other countries, reflects the life of common folk, mainly living in rural areas rather than urban ones. Like its counterparts in Asia, a lot of traditional songs from the Philippines have a strong connection with nature. However, much of it employs the diatonic scale rather than the more famous pentatonic scale.

Southern styles

Among the various groups of the island of Mindanao and the Sulu Archipelago, a highly sophisticated musical repertoire called kulintang exists in which the main instruments used are bossed gongs not dissimilar to gongs used in Indonesia.

Generally, kulintang ensembles among the Maguindanao, Maranao, the Tausug and other lesser known groups, are composed of five pieces of instrumentation. Among the Maguindanao, this includes: the kulintang (strung stand, serving as the main melody instrument of the ensemble), the agung (the largest gongs of the ensemble providing much of the lower beats, either coming in a pair of two or just one alone), the gandingan (four large vertical gongs aligned front to back, used as a secondary melodic instrument), the dabakan (an hour-glass shaped drum covered in goat/lizard skin) and the babendil (a singular gong used as the timekeeper of the entire ensemble). The Maranao have similar instrumentation with the exception of the gandingan which they do not have an equivalent of.

Among the Maguindanao/Maranao, kulintang music serves as their means of entertainment and hospitality, being used in weddings, festivals, coronations, to entertain visiting dignitaries and to send off those heading and coming back from pilgrimages. Kulintang music is also used to accompany healing ceremonies and particularly among the Maguindanao, can serve as a form of communication. Because the Maguindanao can convert the music into their language and vice versa, the Maguindanao can send messages long distances using their instruments. The gandingan usually is their instrument of choice to send messages, known among the Maguindanao as apad. Apad has been used to warn others of impending danger or to send a message to a lover. In fact, people have been known to elope with the use of such songs.



A Philippine kulintang of the Maguindanaon people with 8 gongs stacked horizontally by pitch atop a wooden antangan.



Kulintang a Kayo,
a Philippine xylophone

Among the Tausug of the Sulu Archipelago, The *Sindil* (sung verbal jousts) is a musical lighthearted style that is sung by a duo of both sexes sung in front of an audience. Teasing, jokes, and innuendos flow into the verses, the better ones being applauded by the audience. The *gabbang* xylophone and *biyula* traditional violin are the instruments mainly used. Although *Sindil* is a particular genre of music, the verbal jousting musical type is also found in many other parts of the country, especially among the Visayan peoples, who are ethnically related to the

Tausug. *Sindil* are normally used at weddings and other festive events.

Other musical traditions of this region are those of the serenade form *Kapanirong* and the outdoor "loud" music repertoire called *Tagonggo*.

Northern styles

Among the indigenous peoples of the Central Cordilleras of the northern island of Luzon, music is also played with gongs, but unlike those of southern repertoires, these gongs, called *Gangsa*, are unbossed and have their origins in mainland Asia. Music is usually played to accompany dance, and because of this is mostly percussion based. Gong ensembles are normally accompanied by drums. The music is polyphonic, and uses highly interlocking repeated patterns.

Other styles

Other indigenous instruments include a bamboo zither, log drums, the *Kudyapi* two stringed boat lute and various flutes, including some nose flutes used by northern tribes.

Musical Instruments of the Bukidnon of Mindanao

By Hans Brandeis

Ethnographic Orientation

The Bukidnon are one of the traditionalistic ethnic groups on the island of Mindanao, southern Philippines. There is no connection with the Bukidnon on the island of Panay in the central Philippines. The term "Bukidnon" ("mountain dweller") derives from the Cebuano language but nowadays, it is accepted by most members of the ethnic group referred to. The old term recorded by Fay-Cooper Cole in 1915 (1956:5), which was used by the people themselves is "Higaónon" (from the word "gaun", "to remove from fire or water"). The Bukidnon comprise four subgroups which, roughly speaking, occupy the following areas:

- [1] the people of the *Bukidnon* subgroup live in northeastern Bukidnon province.
- [2] the *Talaandig* in northwestern Bukidnon.
- [3] the *Higaonon* in Misamis Oriental and in parts of Agusan del Norte.

[4] the *Banwaon* in parts of Agusan del Sur between the Agusan river and the borderline towards Bukidnon.

The language of the Bukidnon groups, called Binukid, is one of 15 Manobo languages, which form a subgroup of the Malayo-Polynesian or Austronesian family of languages. Nowadays, many Bukidnon are still inhabiting their traditional houses on piles made out of wood and bamboo. They cultivate rice, corn, sweet potatoes, squash, beans, taro, coffee and other useful plants in slash and burn agriculture. Besides, men go hunting for wild pigs and birds in those few areas that are still covered by rain forest. During the past decades, a great number of Christian Filipinos, most of them coming from the Visayan Islands, have immigrated to Mindanao. As a consequence, even in remote mountainous areas, the local Bukidnon are often outnumbered by their Christian neighbors.

Despite some minor regional differences, the musical cultures of the Bukidnon subgroups show a high degree of homogeneity. In border areas, they seem to be influenced by the adjacent music cultures: Agusan Manobo in the east, Umayamnon, Tigwa and Matigsalug Manobo in the southeast, Maranao in the west, and Western Bukidnon Manobo in the southwest.

Musical Instruments in General

The Bukidnon use a variety of musical instruments, most of which are widely distributed all over Mindanao, often even identical in construction and shape. Musical instruments can rarely be found today because once they are destroyed, there seems to be little interest among the Bukidnon to rebuild them.

Almost all of the Bukidnon instruments are played solo. The rare exception is the combination of drum and gong for the accompaniment of some dances. In any case, there is no singing to the accompaniment of musical instruments. Regarding their function in society, there are basically two groups of musical instruments: [1] those for individual use, i.e., for enjoying leisure time, for courting, etc., and [2] those for social use, i.e., during social gatherings (*kaamulan*) of the family or of the whole village community.

Musical Instruments for Individual Use

Belonging to the instruments for personal or individual use, the **long lute** is technologically the most complicated instrument of the Bukidnon. It comes in three different versions:

[1] The first type has a resonating chamber shaped like an extended, squared box and is similar to the *kudlongan* lute found in Palawan; it is found among all the Bukidnon subgroups and is usually called *piyapi*; in some places where the Talaandig live, however, it is called *katiyapi*.

[2] In the west, close to the territory of the Islamic Maranao, there is a second type called *kutyapi* with a different shape, a gently curved body that resembles a boat.



Playing the boat lute kutiyapi.
Iponan, Balungkud,
Dansulihon, Misamis Oriental.



Head of the boat lute



Frets of the *kutiyapi*



Attachment of the strings

[3] In some Banwaon areas, a third, smaller type of lute called *kudlung* is said to be used which seems to be similar to the *kuglung* of the Matigsalug Manobo of southeastern Bukidnon; if so, its shape would represent a mixture of the above-mentioned types: where the resonating box is connected to the neck, it shows the curved shape of the *kutiyapi*, while the lower end of the resonating box has the squared shape of the *piyapi*.

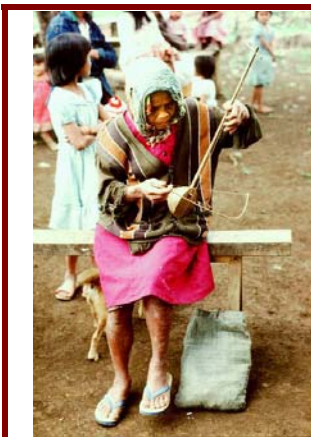
[New paragraph]

Most of these lutes are said to represent a crocodile (*buaya*) or a big lizard (called *ibid* if living in the river, *palaes* if living in the forest), which the Bukidnon consider a small crocodile. They all have two strings, one of which is a drone string. The frets are usually made out of black bee's wax topped by inserted pieces of wood or horn of the water buffalo. The lutes are played by means of a plectrum consisting of a small rattan strip tied to one finger with a thread of *abaka* hemp fixed to it.

The *dayuday* (*dayuray*) is a spike fiddle with only one string. The Banwaon adopted the name *kugut* from the identical instrument of the neighboring Agusan Manobo. The body of the instrument is made from one half of a coconut shell, the open end of which is covered with snake skin or pig's bladder. A bamboo strip is pierced through two holes in the coconut shell with one half sticking out; this projecting half is then inserted into a thin bamboo stick which serves as the neck. The bow is also made out of a bamboo strip. The string of the *dayuday* is made of *abaka* hemp or from a purchased guitar steel string, the bow's string of *abaka*.



Spike fiddle *dayuday*.
Claveria, Misamis Oriental



The spike fiddle *dayuday* used to be widespread all over Mindanao with different names and with a slightly different construction. Its resonating chamber consists of half a coconut shell which is covered by snake skin or pig bladder. Its long neck is made of bamboo. It is, first of all, an instrument for women – with all minority groups in Mindanao. Here, it is played either by Maria Colero or by Alipia Sonong Sinto, according to my field notes.

Songco, Lantapan, Bukidnon. Dezember 30, 1983.



Back of the spike fiddle *dayuday* with neck taken off. Guilang-Guilang, Manolo Fortich, Bukidnon.

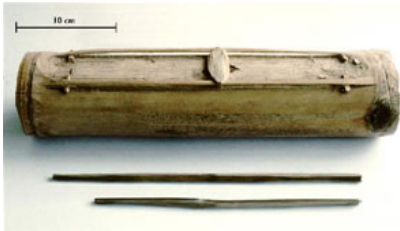


The spike fiddle *dayuday* is played here by an old Higaunen lady, Emiliana Lecion. I tape-recorded her playing in Claveria. Actually, she grew up in Maluko, Manolo Fortich, Bukidnon, and she is usually living in Larapan, Malitbog, Bukidnon. This is only one example for the high mobility among the Binukid-speaking peoples.

Claveria, Misamis Oriental. March 4, 1984.



Datu Kinulintang dances with an idiochord tube zither *takumbê*. Songco, Lantapan, Bukidnon.



Idiochord tube zither *takumbê* of the Agusan Manobo. (Collection Linda Burton)

Idiochord tube zithers are only of minor importance for the Bukidnon. The *takumbê* is made out of a bamboo tube with nodes retained at both ends. It has two strings carved out from the bamboo surface which are not more than 4-5 cm apart from each other. At both ends of these strings, small bamboo pieces are inserted, which elevate the strings from the surface of the bamboo tube, thus serving as bridges. In the middle of the strings, a flat piece of wood or bamboo, sometimes in the shape of a trapezoid, is clamped between the strings so that it can vibrate freely, together with the strings forming an increased joint mass. Below this wooden platform, a resonating hole, often of rectangular shape, is cut into the bamboo tube. Another resonating hole is cut through one or both nodes. The *takumbê* is mainly used by the Banwaon, who probably adopted the instrument including its name, from the neighboring Agusan Manobo. The Banwaon play the instrument by plucking one string with the thumb of the hand that is holding it, while the other string is beaten with a stick held by the other hand, thus resulting in two different pitch levels. The impression of an additional underlying drone sound is achieved by regularly moving the instrument back and forth, thus closing and opening the resonating hole in the node with the

belly. Through this technique, the vibration of the air inside the bamboo tube is influenced. The *takumbê* is also known in some Talaandig settlements, where it is beaten with only one stick while the player dances.

There seems to have been a second type of idiochord tube zither called *tangkul* or *kudlung* among the Bukidnon in the past. These two names are rarely mentioned nowadays. The term *tangkul* is still relatively often used in song texts, i. e. in the *ulagíng* epic, as a synonym for *takumbê*. Accordingly, the instrument has four, five or six discreet strings around its body and a resonating slit reaching lengthwise almost from one end to the other. Thus, the instrument seems to resemble the *salurey* of the Matigsalug Manobo, which has six strings.



Pulalà player. Salsalan, Tagbalili, Esperanza, Agusan del Sur.

Flutes are generally distinguished according to the construction of their mouthpieces. In this respect, the Bukidnon have three types of flutes, which are all made out of bamboo: one type of long flute and two types of short flutes that come in different varieties, depending on the arrangement of the fingerholes. All flutes have something in common: the position of their fingerholes is determined by using the circumference of the bamboo reed as a measuring unit; it depends on the type of flute how many times this measuring unit is copied to the reed and marked by scratched lines on the bamboo's surface.

The long flute which the Bukidnon generally call *pulalà* (the Banwaon sometimes *lumundeg*) seems to be one of the instruments with the widest distribution in



Mouthpiece of the lip valley flute *pulalà*.

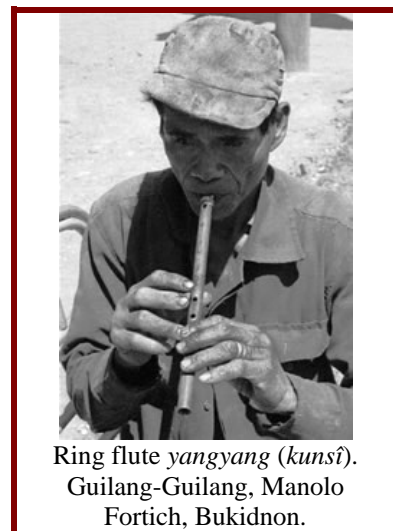
Mindanao with identical construction. Termed "lip-valley flute" by José Maceda the instrument has a mouthpiece made by cutting off the upper end of the bamboo reed diagonally so that it matches the shape of the flutist's lower lip; the blowing edge is formed by a second cut. The length of the *pulalà* measures 14 units. Fingerholes are burned through the bamboo at units 7 (thumb), 8, 10 and 11 (fingers). Another Bukidnon flute with the same type of mouthpiece - though shorter and with different positions of fingerholes - is the rare *hulakteb*, which the writer has not seen in actual performance. One informant described it as having a length of

11 units with fingerholes at units 6 (thumb), 7, 8 and 9 (fingers).

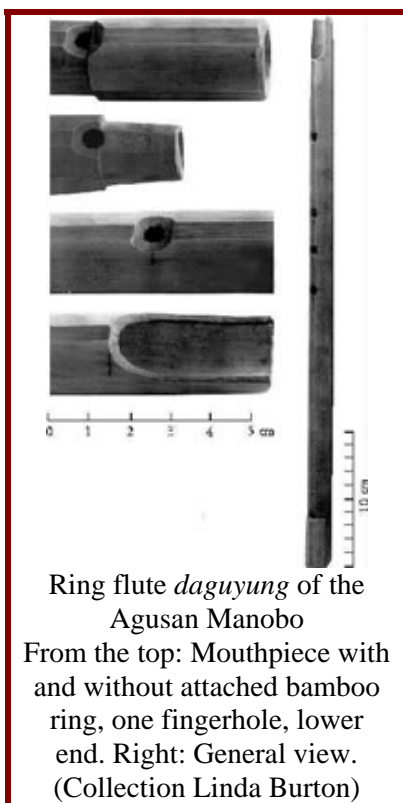
The "ring flute" has a mouthpiece which is made by cutting the upper end of a bamboo reed horizontally and leaving the node intact. This upper end is carved thinner so that a short bamboo tube can be attached onto it. The flute is called *kunsî* (sometimes also *yangyang*) by the Bukidnon



General view of the long flute *pulalà*.



Ring flute *yangyang* (*kunsî*). Guilang-Guilang, Manolo Fortich, Bukidnon.



Ring flute *daguyung* of the Agusan Manobo
 From the top: Mouthpiece with and without attached bamboo ring, one fingerhole, lower end. Right: General view.
 (Collection Linda Burton)

and Higaunen subgroups and *daguyung* (sometimes *tuwali*) by the Banwaon, the terms *daguyung* and *tuwali* being borrowed from the Agusan Manobo. The ring flute has a length of 6 units and fingerholes at units 3, 3½, 4 and 5 (no hole for the thumb).

The *yangyang* belongs to the type of flute termed “chip on ledge flute” by Maceda. In the construction of its mouthpiece, the bamboo reed is cut horizontally, leaving the upper end open. This end is cut vertically and horizontally again, resulting in a protruding strip or “tongue” on which a small piece of bamboo is tied with a thread. The measurements as well as the positions of the fingerholes of this flute are identical to those of the *kunsî* given above.

The *tumpuy* is another type of “chip on ledge flute” with the same mouthpiece like the *yangyang* but smaller. The length of the flute, which can only be found among the Talaandig subgroup, measures only 4 units, with fingerholes at units 1½ (thumb), 2 and 3 (fingers).

Sometimes both types, the ring flute as well as the “chip on ledge flute”, are referred to as *lantuy*, a term which might be borrowed from the language of the

Western Bukidnon Manobo.

The **bamboo jaw’s harp** of the Bukidnon is usually called *kulaing*. Among the Talaandig, the Maranao term *kubing* (*kebing*) is used, in the Higaunen area around Gingoog City, the term *kuging*. The instrument is of the same type as most jaw’s harps in the Philippines, an idiochord jaw’s harp with a tongue carved into two parts: the base, about two thirds of the tongue’s length, is 8-10 mm wide, ending in a strip of 1 mm width comprising the last third of the tongue. For most of its length, the tongue is quite flat and thin; around the area where the abrupt transition from the wide base to the thin end is located, the tongue is carved considerably thicker to make it heavy enough to vibrate properly.



Bamboo jaw's harp *kebing*.
 Claveria, Misamis Oriental.

The musical instruments for individual use generally belong to the melody-producing instruments including, with some limitations, the jaw’s harp *kulaing* and the bamboo zither *takumbê*. The pentatonic melodies that are played on these instruments resemble those of Bukidnon vocal music. Some of them show a wide ambitus and extensive melodic movements in free rhythm, others consist of rather short melodic phrases which are constantly repeated to enhance their rhythmic qualities and which are only interrupted from time to time by inserted additional phrases. The latter description also applies to the patterns played on *kulaing* and *takumbê* where the rhythmic quality naturally prevails.

Musical Instruments for Social Use



"Hawk dance" *binanug*. The dance rhythm is beaten by the two old women in the foreground on a woven mat (*ikam*). Kiudto, Hagpa, Impasugong, Bukidnon.

On the instruments used during social gatherings, only dance rhythms are played. Traditionally, the dance rhythms were mainly played by tapping with the bare hands on a mat (*ikam*; or against the floor or the walls of a house. The accompaniment on musical instruments is therefore not necessary but usually done, depending on the presence of a gong (*agung*), a drum (*gimbê* or *tambul*) or a bamboo slit drum (*bantula* or *tagungtung*). The dance rhythms are simple repetitions of

one rhythmic pattern which is sometimes combined with a second one, usually in medium tempo and consisting of combinations of quarter- and eighth-note values.



"Cradling dance" *buwâ-buwâ*, accompanied on a bamboo slit drum *tagungtung*. Guilang-Guilang, Manolo Fortich, Bukidnon.

The **bamboo slit drum** is mostly called *bantula*, in some places of the Bukidnon subgroup *tagungtung*. It is made out of a bamboo pole of wide diameter which remains closed at both ends by nodes. A slit is cut in the tube which is about 2-3 cm wide and reaches almost from one end of the tube to the other. The slit drum is beaten with two wooden sticks. The Banwaon use the slit drum which they call *kuratung* merely as an instrument for making signals or for scaring away wild animals from the fields.



Bamboo slit drum *bantula*.
Songco, Lantapan, Bukidnon.



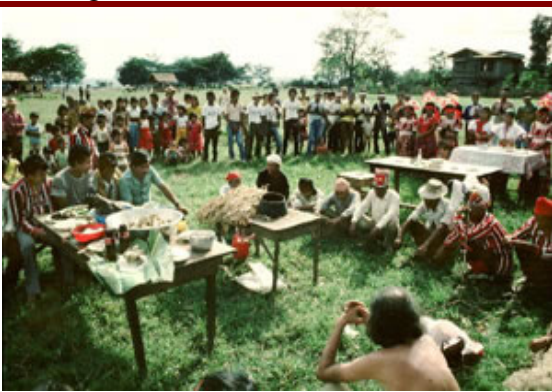
Formerly also used as a signaling device among the Binukid speaking peoples, the bamboo slit drum nowadays is mainly restricted to providing the musical accompaniment for dances performed during social gatherings. Examples of dance rhythms are the *binanug* (“hawk dance”), *binakbak* (“frog dance”), *inamû* (“monkey dance”) or *pinigkut* (“cripple dance”), to name just a few. The slit drum is generally called *bantula*, in Guilang-Guilang however *tagungtung*.
Guilang-Guilang, Manolo Fortich, Bukidnon. February 8, 1983.



Use of gongs (*agung*) during a *kaligà* ceremony. Guilang-Guilang, Manolo Fortich, Bukidnon.

The Bukidnon prefer small **gongs** with narrow rims and with a boss but in practice, they use gongs of different shapes and sizes, whatever kind of gong is available. All these gongs are called *agung*. The small gongs are hung by a rope which is held with one hand by the player while the other hand beats on the boss with a padded mallet. The Banwaon and Umayamnon sometimes hang a big *agung* in front of them and beat it

usually with two blank, unpadded sticks on the rim, resulting in a high-pitched, metallic sound obviously considered the ideal gong sound for dancing in these areas.



Community ceremony *pangampû*. Bantuanon, Lantapan, Bukidnon.



The *baylan* calls for the community ceremony *pangampû* using an *agung*. Kalasungay, Malaybalay, Bukidnon.



Beating the *binaylan* rhythm on the rim of a gong (*agung*). Tagbalili, Esperanza, Agusan del Sur.

wood whose length approximately matches its diameter. It is covered with skin at both ends but, as it is standing on the ground on one drum head only one skin is beaten with two sticks.



Two-headed drum *gimbal* of the Mansaka (Collection of the Xavier University Museum)

Among the Bukidnon and Talaandig subgroups, another drum is used which, as its name *tambul* and its construction suggest, is obviously influenced by Spanish military drums. This influence is also evidenced by the way the *tambul* is played while hanging from the drummer's shoulders at his waistline and beaten with two wooden unpadded sticks with carved heads. This drum is usually played alone, but the Talaandig sometimes also combine it with an *agung* for the accompaniment of dances.

Other Musical Instruments

The *dagingen*, a **hanging two-bar xylophone**, neither belongs to the instruments for individual use nor to those for social use. It is a ritual instrument which is exclusively used during the important *kaligà* ceremonies. It consists of two small and round wooden logs of about 40 cm length and 5 cm in diameter held by a frame of woven rattan strips



Traditional costumes of the Bukidnon; man with headdress (*sulang-sulang*) of a war leader and two-headed drum *tambul* Freedom, Cabanglasan, Bukidnon.

in the shape of a horseshoe. The curved middle of the "horseshoe" serves as a handle when the instrument is carried around during the ceremony or hung beside the altar. On the *dagingen*, there is only one rhythm played, which is called *kinulintang*, a combination

of two rhythmic two-tone patterns alternating with one another after each one has been repeated several times.



Shell trumpet *budyung*.
Tagbalili, Esperanza, Bukidnon.

The **shell trumpet** *budyung* (by some Banwaon called *lungga*) is usually made out of a big shell of the species *Cassis*. It is merely used as a signaling instrument to summon the inhabitants of a village for a meeting or to warn them of an approaching danger, but the way it is played with sustained tones of any length does not imply any musical function.

Visit the Website to read the whole article:

Music and Dance of the Bukidnon of Mindanao

By Hans Brandeis

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About the Author

Hans Brandeis studied ethnomusicology, anthropology and psychology at the *Free University Berlin*. In the course of twelve trips to the Philippines, starting in 1976 and totalling more than three years, he has conducted intensive fieldwork among the minority groups of the island of Mindanao. He wrote his M. A. thesis on the music culture of the Higaonon in Agusan del Sur province. He has worked for the *International Institute for Traditional Music*, the *Ethnological Museum* and the *Verlag Neue Musik*, a music publishing house, in Berlin. For the *Filipino Association of Berlin*, he conducted a project dealing with the documentation of Philippine culture. He was also author of many radio programs, most of which deal with traditional music in the Philippines. He is now working as a free-lancing ethnomusicologist, musician and sound engineer, while continuing his research trips to the Philippines. His present research activities mainly focus on the boat lutes, the most sophisticated musical instruments of the Philippine Islands, which can be found in many designs and sizes among at least 33 ethnic groups. As a member of world music duo *Flute and Voice*, as guitarist, sitar player and singer, Hans Brandeis has released several record albums, as a classical singer (tenor), he continues to perform during lieder recitals and concerts in the Berlin area.

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Philippine Music Instruments

By Corazon Canave-Dioquino

Music instruments, mechanisms that produce sounds, have been used for various purposes. In earlier times they were also used as an adjunct to dance or to labor. In later civilizations, instrumental music was used for entertainment. Present day musicological studies, following the Hornbostel-Sachs classification, divide instruments into the following categories: idiophones, aerophones, chordophones, and membranophones.

Idiophones

Instruments that produce sound from the substance of the instrument itself (wood or metal) are classified as idiophones. They are further subdivided into those that are struck, scraped, plucked, shaken, or rubbed. In the Philippines there are metal and wooden (principally bamboo) idiophones.



Gangsa

an integral part of peace pact gatherings, marriages, prestige ceremonies, feasts, or rituals.

In southern Philippines, gongs have a central profusion or knot, hence the term bossed gongs. They are three of types: (1) sets of graduated gongs laid in a row called the *kulintang*; (2) larger, deep-rimmed gongs with sides that are turned in called *agung*, and (3) gongs with narrower rims and less prominent bosses called *gandingan*. These gongs may be played alone but are often combined with other instruments to form various types of ensembles.

Bamboo idiophones abound in the Philippines-xylophones, drums, quill-shaped tubes, stamping tubes, scrapers, buzzers, and clappers.

The bamboo xylophone, *gabbang*, is found in southern Philippines among the Yakan, Sama, Tausug, and Palawan. It consists of bamboo keys of graduated lengths mounted on a trapezoidal box. The number of keys varies among the different tribes, ranging from 3 to 22. In northern Luzon, among the Kalinga, individual xylophone-like blades called *patatag* are struck with bamboo sticks.

The bamboo slit drum, such as the Bukidnon *bantula* is fashioned out of a bamboo tube closed at both ends with anode with a slit cut out of the tube. Found among different groups of people, its main use is to announce important events.

Metal idiophones are of two categories: flat gongs and bossed gongs. Flat gongs made of bronze, brass, or iron, are found principally in the north among the Isneg, Tingguian, Kalinga, Bontok, Ibaloi, Kankanai, Gaddang, Ifugao, and Ilonggot. They are most commonly referred to as *gangsa*. The gongs vary in sized, the average are struck with wooden sticks, padded wooden sticks, or slapped with the palm of the hand. Gong playing among the Cordillera highlanders is



Agung



Kagul

The struck quill-shaped bamboo tubes with notches etched on the tube, are found only in southern Philippines such as the Maranao *tagutok* and the Maguindanao *kagul*. The player scrapes the notches with a bamboo stick.

Among the Cordillera highlanders, bamboo buzzers are widespread. They are made from a length of bamboo closed with a node at the bottom, with its top half shaped so that two tongues face each other. The top half is struck against the palm of the hand. They are known by different names such as *balingbing*, *pew-pew*, *pakkung*, *bilbil*, *bungkaka* by the various groups.

The Ifugao have a bamboo clapper, *hanger*, fashioned from a tubular section of bamboo, split from one end to approximately half of the tube. Each half of the split portion is shaped to make it narrower in the middle, thus making it more flexible when the halves are made to flap against each other.

Wooden idiophones include sticks, suspended logs, and log drums. The Hanunuo *kalutang* consists of pair of sticks cut from forest trees. These are struck against each other and played while hiking through forest and mountain trails.

The Ifugao *pattung* is a percussion yoke bar made from a tapered piece of wood and struck with a stick. It is used in a ceremonies for the sick, at rites which entail the offering of sacrificial pigs, or at death rituals.

Suspended logs are widespread in southern Philippines where they are known by different tribes. The Maguindanao *luntang* consists of several logs of varying lengths hung in order from longest to shortest. The pointed playing ends of each log is struck by one performer creating a melody against which another performer beats drone rhythm on one of the logs.

The Tagakaolo *edel* is a sounding board with resonator played during wedding celebrations together with a drum or gong to accompany dancers. The Bagobo and Bilaan have similar drums.

Jews harps are bound all over the Philippines. They are principally made from bamboo although in Philippines some are made of metal. It is a type of mouth resonated instrument consisting of a flexible tongue fixed at one end to a surrounding frame. The player places the free end of the instrument with the hand, or in some other types by pulling a string attached to the blade. The instruments have different manes among the various tribes. In the south the most common term is *kubing*, in the north *ulibaw*.



Kubing

Aerophones

Philippine bamboo aerophones include various types of flutes, pan-pipes, and reed pipes. The most widespread and numerous are the flutes which are mostly end-blown with the air stream directed into the open end of the tube.

The lip valley notch flute, so called because of its mouthpiece which is obliquely cut and curved at a slant to follow the contour of the player's lips, is found in northern and southern Philippines. They are known by different names among the different

linguistic groups, such as the *paldong* in the south and the *palendag* in the north. They are instruments of leisure, used for serenading, courting, or merely to pass the time away.



Suling

The nose flute, another type of end-blown flute, is found mostly in northern Philippines where the Kalinga call it *tongali*, the Bontok *kaleleng*, and the Ifugao *ungiung*. It is found sporadically in some areas of the south among the Hanunuo (*lantuy*), the Batak (*lantoy*), and the Bukidnon (*bulaktob*). The Cuyunin of Palawan have gigantic nose flutes with tubes much larger in diameter than those found in Luzon.

Less common flutes are the ring type called *suling* in southern Philippines; the whistle type called *thumpong* (Subanun); and the reed called *saunay* (Tausug).

Stopped pipes found in northern Philippines are the *saggeypo* (Kalinga) and the *sagay-op* (Bontok). The bamboo pipe is closed on one end by a node with the open end held against the lower lip of the player as he blows directly across the top. The pipe can be played individually by one person or in ensembles of three or more.

Rarely used today is the bamboo panpipes called *diwas*, *diwdiwas*, or *dew-dew*. These consist of a number of bamboo pipes (5-8) strung together.

Most Philippine transverse flutes are adaptations or imitation of European versions evident in the borrowed names such as *flauta* (Ilonggo, Sebuano, Bicol); *plawta* (Manobo) and *palawta* (Hanunuo, Waray). The Cuyunin use a transverse flute called *tipanu* which is also found among the Batak of Palawan.

Other blown instruments are those made from shell or carabao horn. These are used for calling people or sending messages over wide distances. Shell trumpets include the *budyong*, *lungga*, *taburi*. Carabao horns are the *tambuli* (Tagalog) and *kogao* (Ifugao).



Diwdiwas

Chordophones

These are bamboo or wood stringed instruments that may be struck, plucked, or bowed. They included zithers, lutes, and bowed strings.

Philippine zithers have resonating bodies that are made from bamboo tubes or half tubes with strings that run parallel to the length of the tube. Tube zithers are found in northern Luzon, Mindanao, and Palawan. They are of two types: polychordal zithers with several strings that run around the tube, and parallel stringed zithers which have two strings on one side of the tube.

Polychordal tube zithers found in the Cordilleras, Mindanao and Palawan have strings that are etched out of the bamboo body, remaining attached at both ends. Small wooden frets are inserted beneath the string near the ends. The number of strings varies from 5 to 8 or 9 and occasionally even 11. Some names by which this zither is called are: *kolitong*, *kollessing*, *kulibet*, *saluray*, *sigitan*, *takul*, *tangke*, *togo*, and *pagang*.

In the parallel stringed tube zithers, two bamboo strands, about 5 cm. apart, are etched out to the tube to serve as strings. At mid-point of the tube, below the strings, a

small sound hole is bored and covered by a small bamboo plate clipped to the strings. When played, the strings are struck by a bamboo stick or plucked. The instrument, with slight variations, is found in northern Luzon, Mindoro, Mindanao, and Palawan where they are known by such names as *tambi*, *bamban*, *tabengbeng*, *kudling*, *tabobo*, *thambabok*, *takumbo*, and *patigunggung*.



Kudy api

Lutes are found only in the south, in Mindanao and Palawan. They are of the long neck variety, with two stings that run from the neck to the base of the resonating chamber. One sting plays a drone, the other a melody. Though all the lutes are fretted, the location and number of frets vary between groups. The frets of the Maranao and Maguindanao *kudyapi* are glued to the body of the resonating chamber, while the frets of the Bilaan *fuglung*, the Mansaka and Mandaya *kudlong* and the Palawan *kusyapi* are located on the neck of the instrument.

One stringed bowed lutes (fiddles) of the long neck variety are found in Mindanao. They have a sounding box made from a coconut half shell covered with a leaf, or a piece of bark or animal skin. The string is made of abaca fibers, horse hair, and more recently, wire. It is called *duwagey* by the Manobo and Bilaan.

In the later period of the Spanish regime, a favorite string ensemble called *cumparsa* emerged. It was an adaptation of similar instrumental groups in Mexico (*murza* or *murga*) and Spain (*estudiantina*). During the early years of the American regime, the *cumparsa* was superseded by the *rondalla*.

The *rondalla* ensemble consists of plucked string instruments: the *bandurria*, the *laud*, the *octavina*, the six stringed *gitara* and the *bajo de unas* or bass guitar.



Bandurria

The *bandurria* is pear shaped, with a rounded back, a round sound hole and a fretted neck. It serves as the melody instrument of the ensemble. The *octavina* and *bandurria* are tuned an octave below the *laud*. They furnish the inner harmonies and contrapuntal elaboration to the melody. The *gitara's* main function is to supply the arpeggiated or chordal underpinnings of the ensemble. The *bajo de unas* is tuned like the contra-bass.



Duwagey

Membranophones

Single and double headed drums are found throughout the Philippines. They are variously shaped--conical, cylindrical, goblet shaped, barrel shaped. Animal skins (snake, deer, or goat) is used as head/heads of the drum. They may be beaten with sticks or by the palm portion of bare hands. Drums are seldom used alone except to announce tidings over long distances. Usually they are played with other instruments, particularly gongs, to form different kinds of ensembles.

The *sulibao* and *kimbal* of the Bontok and Ibaloi are longitudinal slightly barrel shaped hollowed out logs with deer skin heads on one end. The taller drum (ca. 80 cm) is called the kimbal; the shorter (ca. 75 cm) is called the *sulibaw*. The drum head is small measuring about 6 cm. in diameter. They are played with palms of two hands. The drums are combined with gongs and other instruments to form different types of ensembles.



Sulibao



Dabakan

The Ifugao *libbit*, *ludag* is a conical drum with a deer or goat skin head. It is played with a gong during harvest time under the rice granary.

The *dabakan* is a large goblet shaped drum used by the Maranao and Maguindanao in their kulintang ensembles.

The forgoing listing of Philippine musical instruments has been based primarily on holding of the archives at the U.P. Center for Ethnomusicology. Drawings of the indigenous instruments are taken from a Poster Set of Instruments done by artists Cecile Dioquino-Hidalgo, Anna Arce, Jose Bienvenido Ignacio, and Leah Diaz.



About the Author: Corazon Canave-Dioquino musicologist, is a Professor at the University of the Philippines, College of Music where she has taught for the past 42 years. She is actively involved in the collection and archiving of musical Filipiniana at the UP Center for Ethnomusicology at Diliman, Quezon City.



Kulintang Music

By Zonia Elvas Velasco



In Southeast Asia, there lies a tiny archipelago between the Pacific Ocean and the China Sea called the Philippines. The Philippines has 7,107 islands, and the second largest of these is the southern island called Mindanao.

Mindanao had always been considered the virgin land of jungles, volcanoes, waterfalls, monkey eating eagles, white and pink beaches, perfect sunsets, colorful vintas sailing in its

blue seas and beautifully shaped pearls from the depths of its oceans. It is the land where royalty, through the old Philippine Sultanate reigned.

In the south, there is Cotabato where on a clear night of the full moon, one could hear the music of the gongs, wafting through the thick humid breeze of the thick jungles. This was part of my childhood memories. I remember looking out of my window, staring at the moon, listening to the gongs played from a distance by the native Maguindanaon. The music would continue on through the night, and would create in my mind, images of rituals, festivities and dances.

North of Cotabato, there is Lanao - land of the *Maranaos*, their legends linking their land to Borneo..... their origins considered special because old stories speak of their holy beginnings through the intervention of one magical bird called the *Sarimanok*.

The island of Mindanao has many provinces, but these two on the western side are mentioned because most of the *kulintang* gongs are found here. The collection of *kulintang* gongs used in the collection, workshops and performances of the Filipino Folk Arts Theatre in Dallas come from these two areas: Cotabato and Lanao.

Here, in Mindanao, the *Kulintang* thrives and lives, witnessing the coming and going of life from birth to death, only to repeat the cycle again and again, from one generation to the next.

Here, the *Kulintang* master is regarded as someone very special. He is a celebrity. He has power. For only the *Kulintang* master could control people's feelings through his music. He could make them cry with the sadness of his *sinulog* music. He could express anger, love and joy through his *binalig* pieces. He could impress everyone with his *tidtu* virtuosity as his playing sticks go faster and faster over the protruding bosses of the *kulintang*.

And for rituals of birth, coming of age, wedding, death, religious rites, there is the *tagunggo* music.

The gongs are a cherished instrument. Ownership of the *Kulintang* is a measure of wealth, and endows prestige and a higher standard of measure to the family. It is not uncommon for the *Kulintang* to be used as a wedding dowry gift.

General Definition of Terms:

- **Kulintang** - referring to the musical instrument composed of 7-8 graduated gongs laid

horizontally on a rack, played by a pair of soft wooden sticks.

- **Kulintangan** - Sulu and Sabah term referring to the whole ensemble or orchestra, of which the *kulintang* instrument is only a part of.

- **Palabunibunyan** - Cotabato term used to describe the *Kulintang* orchestra above.

- **Gamelan** - orchestra, common term used in Indonesia, and Malaysia.

Instruments of the Palabunibunyan Orchestra

Ddabuan or **Dabaka** - (also *d'dabuan*, *d'bakan*) is a carved goblet shaped wooden drum with skin or rawhide cover. Danongan Kalanduyan tells me the best skin to use for this drum is lizard skin. Second best skin to use is goat or deer rawhide. The *dadabuan* beat keeps the tempo of the musical piece.

Agong - (also *agung*) is the biggest gong with deepest rims, and gives out the bass sound in the orchestra. This is usually an instrument played by a male musician. It is not unusual for some of the bigger gongs to weigh about 20 to 30 pounds.

Normally, the smaller ones weigh from 5-10 pounds, depending upon the type of metal used. Bigger gongs measure 24 inches in diameter, by 12 inches depth.

Gandingan - big diameter gongs with thin rims of about 4 to 5 inches, and are usually about 22 inches in diameter. The *Kulintang* orchestra normally has 4 *gandingans*.

Babendir - (also *babndir*, *babendil*, *babandil*) The Pat Badillo collection of gongs that are used by the Filipino Folk Arts Theatre, in Dallas, come from Lanao. These are gongs which he had collected about 50 years ago. At that time, he was told that the gong was more than 300 years old. In Lanao, he said, their *babendir* is a cross between an *agong* and a *gandingan*. They are big diameter gongs with medium rims of about 8 inches in depth. Diameters are like those of the *gandingan* and *agong* above.

According to Helen Tejero (faculty member at the UP College of Music), in Cotabato, the term *babandil* is used to describe this instrument. Here, this instrument is smaller, and naturally would carry a higher pitch. To give one an idea of its size, a Cotabato *babandil* used in the collection is about 12 inches in diameter, and is one and a half inch in depth.

The *babendir* is used to establish the timing, and is usually the first gong played for the purpose of setting the tempo.

Kulintang (*Maguindanao and Maranao*) - (also *kolintang (Maranao)*, *kulintangan (Tausog)*) 7 to 8 graduated gongs set on a sounding rack, usually tuned to the pentatonic scale, and is the instrument that creates the melody in the orchestra.

Kulintang a Tamlang - A kulintang instrument, which differs only in that bamboo, is used, instead of metal.

Kulintang a Kayo - A kulintang instrument, where wood is used, instead of metal.

Saronai (also **Sarunay**) - A small xylophone with 8 metal bosses, which is used for



practicing the melody before one attempts the bigger kulintang. A similar xylophone instrument made of wood is called *alotang*

All the instruments, except the *kulintang* are traditionally played by men.

A basic ensemble usually has a minimum of the following instruments: one *dadabuan*, one or two *agongs*, four *gandingans*, one *babendir* and one *kulintang*.

How is the Music Played? Generally, the *babendir* starts first, and sets the tempo. The *dadabuan* drums follow, then the *agong* and the *kulintang* interplay with each other. The *gandingan* act as fillers, and tempo keepers. Sometimes, the *kulintang* comes in last, waiting for the tempo to be established before it joins in to play the melody. Sometimes the third gong of the *kulintang* comes in first, acting as the *babendir* which sets the tempo.

According to Badillo, the whole ensemble or orchestra is collectively called *Kulintangan* in some parts of Mindanao. In Cotabato, Aga Mayo Budokan says that the whole ensemble is called *Palabunibunyan*.

Which Gong of the Kulintang is Played First? Traditionally, the third gong of the *kulintang* is struck first, then the player plays the gongs sequentially, three or four at a time. From the third gong, he might choose to go down then go up the scale. Usually he goes up and down three times. By the time he comes down after the third time, he may be ready to conclude the song.

Musical Pieces. According to Helen Tejero of the University of the Philippines College of Music, "the musical pieces are usually played in sets of three following the sequence of *binalig*, *sinulog* and *tidtu*." The *tagunggo* is a fourth form and is used for rituals, like baptism, curing of the sick, etc... Aga Mayo states that the *binalig* expresses sadness; the *sinulog* expresses emotions of anger, love and joy, while the *tidtu* displays the dexterity and virtuosity of the musician.

Is There a Music Score to Read? *Kulintang* music is taught by oral tradition. One has to hear it repeatedly until it gets "in the blood", then one can perform the required improvisations, still following the traditional formats.

No musical notes are written for the *kulintang*, which is passed on by oral tradition. However, in the past few years, the University of the Philippines College of Music, through the work of Professor Aga Mayo Budokan, Professor Tina Benitez and Professor Fe Prudente, has devised a notation system composed of numbers. This method has been successful in that students are able to remember and learn music pieces through this method. For students who have never been in Mindanao to hear the traditional music of the gongs, this may be the easiest way for them to learn the musical forms.

Of *Kulintang* music, experts differentiate between Cotabato (*Maguindanaon*) style and the Lanao (*Maranao*) style. There are three foremost grandmasters of this art worldwide: Aga Mayo Budokan, Danongan Kalanduyan and Usopay Cadar. Aga Mayo and Danongan both come from Cotabato. Usopay is from Lanao. Of these three master teachers, two are based in the United States - Danongan and Usopay. Danongan

Kalanduyan has received an award from the National Endowment for the Arts for his excellence as a performer of this folk art.

What are the Gongs made out of? They are made out of a special alloy of bronze and iron. Older gongs are quite heavy. Aga Mayo has told me that similar weight gongs come from Borneo and are called *siburnay*. Present day gongs are smaller and much lighter. The ancient formula by which the original gongs were made are no longer reproducible by today's standards. The formula has been lost. The metals are no longer available, as they were in the past.

Tuning the Gongs. The gongs are tuned by beating the metal around the protruding boss to depress it down or raise it up, using a soft mallet to alter the sound. The *kulintang* gongs are usually tuned to the pentatonic scale. Sometimes, a *kulintang* master will play on two *kulintang* sets which he tunes to two different scales, so that he will have a variety of tones in his music.

The magic of the music of the *kulintang* lies in the fact that here, there is no orchestra conductor standing in front of the orchestra wielding absolute power, giving instruments the go-signal to play, or telling them to be silent at a precise point.

The *kulintang* orchestra is the collective artistry of all the members of the ensemble. Of course, someone sets the tempo. Of course, someone directs the general theme of the music. However, once they start, they will listen to each other, augmenting and playing in counterpoint, going from forte to piano and back, feeling each other, listening to each other, with only one thought in mind - the creation of beautiful music. And in the center of it all, is the *kulintang* master who creates the melodic lines, and sets the standards by which the other members of the group plays.

In that one moment of time, the diversity of their talents, and the diversity of their musical instruments make a difference. Together, by listening to each other, by augmenting the beautiful sounds made by each other, they succeed in playing beautiful music, making something wonderful!

Strange that the lessons we learn from playing the *kulintang*, are the same lessons we should learn from living together, and doing for each other. This is a prime example of how diversity creates a work of extreme beauty.

One has to experience hearing the vibrations, to tremble with the sounds of the big gongs and drums, to wait in anticipation of the fortes and climaxes, to stand in awe of the agility and beautiful improvisations of the *kulintang* master, and to be moved..... by the *kulintang* gongs!



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*Exhibit:
Traditional Music of the Southern Philippines*

Explore the wonders Kulintang Music has to offer in this comprehensive website filled with photographs and descriptions of various instruments and dances from groups like the Maguindanao to the Tausug.

Used as the Official text; for Master Kalanduya's classes at San Francisco State and Skyline College in San Bruno, CA.



Written by: Philip Dominguez Mercurio

Edited by: Master Danongan Sibay Kalanduyan

Photographs and Illustrations by: Philip Dominguez Mercurio unless other wise noted.

This is a very extensive write up with excellent information. The FMA Digest thought it would be best for you the reader to be able to actually see all the content and examine it for yourself, or the areas which interest you. You can see the entire article.

Click - Exhibit: Traditional Music of the Southern Philippines

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Part B: Non Ensemble Instrumentation

Other instrumentation not part of the either the kulintang or agung ensembles including the kulintang a kayo, gandingan a kayo, kulintang a tiniok/sarunay, kubing, luntang, agung a tamlang, kagul, palendag, tumpong, suling, kutiyapi.

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Special Chapter II: "Bayanihan: Tradition and Truth in Dance"

By Ron Quesada and Philip Dominguez Mercurio. Learn about the discrepancies that exist in PCN/Bayanihan Dance.

Appendix:

Other pertinent information including a list of our bibliographic references, a citation for this own site, licensing information about the text and images on this site ,and pictures from former ETHS 545 classes.

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"Master Musicians such as Kulintang Master; Master Danongan Kalanduyan, recently has been teaming up with Filipino Martial Arts like Manny Dragon, combining the rhythms of the kulintang with the moves of Eskrima."



pnoyandthecity.blogspot.com

Also check out Shop Kulintang (**Click Here**) at Appendix V, where you could purchase your own agungs, gandingans, kulintangs, and sarunays and learn about kulintang lessons/tutoring that is available.

Panpipes (Philippine)

By Crisouli Tsaglis

History

There is not a direct way to pinpoint when and where the bamboo panpipes of the Philippines came from. This is because there is not written information about music before the arrival of Magellan in 1521. Panpipes, however, are found around the world and date back as far as 6th millennium BC in Europe, and 4th century AD China.

The Philippine panpipes seem to be located primarily in the Northern Philippines. Since there are many different dialects and regions, the panpipes can be also called “dad’ayu”, “dewdewas”, “diwas”, “diw-diwas”, and “diw’as”. The first part of the word, “Diwdiw” means approach and the suffix “as” means distance.



Andean Siku with
Philippine and Chinese panpipes

Physical Description

The panpipes fall under the category of aerophones. They are made of bamboo reeds of different lengths tied together side by side in a raft shape. Usually they consist of five pipes but they can vary from five to eight reeds. Finger holes do not exist in the pipes. The musician blows across the top of the pipes to produce sounds.

Function

The panpipes are rarely used today. Traditionally they were not only used in many festivities of feasts and celebrations held after harvest, but also contributed to courting, at work, during recreation and relaxation. They were also used to accompany the folk-tales. Women have been known to play the panpipes in traditional Philippine society.

Bamboo Organ



The city of Las Piñas is famous for the Bamboo Organ, praised for its unique, rare, and melodious sound. The unique bamboo organ can only be found inside the St. Joseph Church of the Parish of Las Piñas.

Names of Individual Kulintang Gongs

Names of individual kulintang

gongs

Romingkar

from ringkar, means repeat rapidly gong than does certain part in rapid sequence

Lomalis

from lalis, means shout or scream connotes a forceful feeling, execution of a loud, prominent, unsubdued role

Mananggisa

from "isa" means one gong that plays simple/basic part

Pangandungan Kundongan

from, "kundong and -an" means shady connotes cool, soothing, relaxing, meditative state



Panentekan Anonan

means highlight or intensify denotes thing upon which important part played

Romapunut

from rapunut, quiet silent, calm connotes to listen, be attentive, behave

Sagorongan

from goorong, means mount, expand, burst connotes thrilling, progressing, exciting

Mamals

from (m)bals means to pronounce, tighten or secure something

■ Maranao

■ Maguindanao

Philippine Music Samples

Music of the Philippines

Kulintang ensemble, Mindanao, Philippines, 1966 - [Click Here](#)

Gamaba Awardee- Samaon Sulaiman - [Click Here](#)

Gamaba Awardee-Uwang Ahadas - [Click Here](#)

The Beautiful Heart Foundation Tboli Musical Instrument - [Click Here](#)

Datuan and Sata Duo - [Click Here](#)

Binalig Kulintang Performance - [Click Here](#)

Philippine Traditional Dance and Music

Philippine Traditional Dance and Music 1 - [Click Here](#)

Philippine Traditional Dance and Music 2 - [Click Here](#)

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Philippine Traditional Dance and Music 4 - [Click Here](#)

Bagobo Agung Ensemble - [Click Here](#)

Bahaghari Kalidrum Samahang Manlilikha

By Peachie Baron Saguin

The Bahaghari Kalidrum Samahang Manlilikha is a performance art group composed of artists from different backgrounds and specializations who incorporate the theme of Filipino martial arts in their respective fields and works. They are musicians, multimedia visual artists, writers and Filipino martial arts practitioners alike, are all brought together by the idea of Filipino martial arts. The audio-visual ensemble starts with the instruments they use. The Kalidrum is a standup drum made from a recycled garbage can and cowskin which is played with actual arnis sticks and the naturally rhythmic movements of sinawali. The rest range from traditional indigenous instruments such as tribal drums, kulintang, hegalong, and kubing to the unassuming 5 gallon water bottle as well as shamanic chanting. Visual artworks such as paintings, illustrations, installations, crafts and even comic books decorate and enhance the environment. Lastly, this is all done to complement the true star of the show, which is the Filipino Martial Arts and its practitioners, through anyo sequences, demos, sparring and even training settings.



Headed by Paul Zialcita, the Bahaghari Kalidrum Samahang Manlilikha is a performance art group composed of artists from different backgrounds and specializations who incorporate the theme of Filipino martial arts in their respective fields and works. To sum it all, the sounds of Bahaghari has always complemented the performance of the Filipino martial artists through their anyo sequences, demos, sparring and even training settings. They have created a festive vibe and atmosphere with their music and Arnis presentation, which enhanced the already exciting nature of the Filipino martial arts. Through artistic pursuits and exploring the cultural content around the Filipino martial arts, Bahaghari brought out and highlighted its fierce, graceful beauty; more than just it's obvious violent fighting aspects.



Paul Zialzita, the leader of the group said it is their fondest dream that both Filipino martial arts practitioners and non practitioners alike see our katutubong pananandata in a different light. He said their work seeks to address the obvious lack of Filipino martial arts media content in all forms to revive and revitalize our cultural heritage. We create a festive vibe and atmosphere to

enhance the already exciting nature of the Filipino martial arts. Through artistic pursuits and exploring the cultural content around Filipino martial arts, Bahaghari seeks to bring out and highlight its fierce, graceful beauty; more than just its obvious violent fighting aspects. We hope both Filipino martial arts practitioners and non practitioners alike see our katutubong pananandata in a different light. Our work seeks to address the obvious lack of Filipino martial arts media content in all forms to revive and revitalize our cultural heritage.

He further stated, “There is no point arguing who has the best technique or who has the best style. Let us embrace them all and celebrate the profound diversity of our fighting arts. Less fighting, more arts! This cultural heritage is the product of the inherent innovation and ingenuity of the Filipino, as a people, as seen in many other cultural aspects such as language, cuisine, costume, customs and the like. We believe in this idea and more than a group of people, Bahaghari too, is an idea that seeks to infect others with the Filipino martial arts cultural movement. Bahaghari is a reflection of the colors of the Filipino martial arts, the Arts around the Art.”





Bahaghari Kalidrum Samahang Manlilikha (Artist Guild)

There are 5 in the Bahahghari core group based on this picture, starting from left.

1st from left, Rey Ibanez, FMA practitioner, expert anyo performer, Kalidrummer and waterbottle drummer.

2nd from left, Nonoy Alcalde, Chanter, kulintang, hegalong, flute, kubing, percussion player.

3rd from left, Edgar Linghon, FMA practitioner, anyo performer, Kalidrummer and waterbottle drummer.

4th from left, Jean Paul Zialcita Kalidrummer, Waterbottle drummer, Percussionist, FMA practitioner

5th from left, Jean Marquesto, "he is one of a handful of guys who rotate in the 6th and/or 7th man slots depending on the need and availability."

As Paul Zialzita would say....

KRAKATOOM!

Buhay ang Baston!

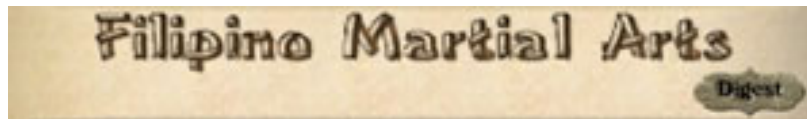
PUGAY!

Bahaghari Kalidrum Samahang Manlilikha





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