PADAYAG: FOR WESTERN ORCHESTRA AND FILIPINO INDIGENOUS INSTRUMENTS

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ABSTRACT

_Padayag_ (“expression”) is scored for a Western orchestra and Filipino indigenous instruments, including Mansaka instruments. It is inspired by Mansaka music, which was an important part of my environment while growing up in a multi-ethnic country. Mansaka is a _lumad_ found in the southern part of the Philippines, particularly in the provinces of Davao del Norte and Compostela Valley. *

The overall concept of _Padayag_ comes from my personal experience with the Mansaka people, where I learned about their music, culture, and tradition. _Padayag_ is based on the Mansaka life cycle – birth, courtship, wedding and harvest, death/after life, birth. Each of these events corresponds to Mansaka music – _Iso Katurog Da, Binarig, Pyagsawitan, Dawot, and Iso Katurog Da_ and _Barabay_ – that depicts the Mansaka life events.

My initial research on Mansaka music revealed that the information on the Mansaka was insufficient for my writing. This led me to do my field research in Tagum City, Davao del Norte, Philippines, from July 18 to August 4, 2013. The interviews with leaders of the Mansaka, the recording of their songs, music, and dance, my association with the Mansaka community, and my findings helped me as I processed my composition.

In _Padayag_, as part of my musical experiment, I explore the different parameters of music, quotations of the Mansaka melody and rhythm, the emulation of the Mansaka music and performance styles and practices, and utilization of various Western compositional techniques. The combination of Western instruments and Filipino indigenous instruments creates unique timbres, which are essential in my musical expression portraying the Mansaka life cycle.

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PREFACE

In preparation for my dissertation I traveled to the Philippines, in order to research Mansaka music in Tagum City, Davao del Norte on July 18-August 4, 2013. I would like to make clear that my perspective is coming from the culture of an outsider. In my childhood years, however, our family moved to Maco, Compostela Valley (eight miles away from Tagum City), a province in the southern part of the Philippines where the Mansaka live. I may be an outsider, but because of my experience with the Mansaka, their music is not new to me.

Before I could begin my research, I was given an Acceptance Ritual, a Mansaka protocol and common practice in indigenous Philippine cultures, initiated by a Baylan (lumad’s priest) in the presence of other Baylans and twenty chieftains from the different indigenous communities: Mandaya, Manobo, and Kalagan. Datu Rudy Onlos (tribal chieftain of Tagum City and Cultural Master) and other tribal chieftains of different indigenous communities had agreed to allow my work. My research included an interview with the late Datu Onlos and Datu Aguido Sucnaan (Baylan – lumad’s high priest of Tagum City, Cultural Master and Chieftain of Barangay Pandapan) about their music, culture, and tradition; a visit to a Mansaka community at Barangay Pandapan; recording some of the Mansaka songs, music, and dance performed by Mansaka Cultural Masters; dining and drinking wine (made by Datu Onlos) with them; dancing with them; and most gratifying of all, learning to play the gimbal and agung and perform with their ensemble.*

I learned about the Mansaka’s many traditions, beliefs, and changes taking place within the community, but, more importantly, I witnessed an amazing sense of pride, even among the

* Datu is the title given to the head of the indigenous peoples. Interview with Datu Sucnaan, Tagum City, Philippines, July 29, 2013.
young generation, and what it means for them to be called Mansaka. On August 1, 2013, it was my privilege to attend the Indigenous Peoples Mandatory Representative Oath Taking Ceremony at Tagum Cultural Trade Center, where the indigenous people in Davao del Norte gained the right to representation in the government after fighting for this right for eighteen years.

This dissertation consists of two components: an original composition and an accompanying analysis of the work. During the course of composing the piece, various changes from the original proposal were made including the instrumentation and duration of each movement. More percussion instruments were added to create various combinations of timbre and texture.

The original idea for the duration of each movement was from three to six minutes. However, while composing the music, sometimes the music compelled me to keep going. If I had strictly followed the duration that I planned, I would not feel satisfied with my composition. I could not help but continue writing. The duration of each movement is now approximately four to seven minutes.

The greatest challenge for me is combining the kulintang with the Western instruments. Because of its limited range and pitches, sometimes it is impossible for me to assign the motive to the register that I originally planned. I had to find ways to maximize the pitches of the kulintang as I combined it with the Western orchestra. I also had to consider the tuning of the kulintang.

The original idea of incorporating the pag-iyak (shouting) in the Third Movement was not applied. Instead I incorporated the pag-iyak in the Fifth Movement, which I think is more effective since it is the final movement of the piece. I realized then that my pre-compositional plan guided me in my writing. But along the way, I have abandoned the plan simply to improve the music.
Inspired by the Mansaka music, my composition reveals a glimpse of Mansaka music through the quotations of Mansaka themes and melodic and rhythmic motives. This piece is a musical experiment of combining the Western orchestra and Filipino indigenous instruments and seeing how these various timbres sound when blended together. In addition, my music is a reaction to the Mansaka life events depicted in each movement of the piece.
CHAPTER 1
INTRODUCTION

My encounter with Philippine indigenous music began at ten years old when I was a student in Maco, Compostela Valley, a province in the southern part of the Philippines. It was in Maco that I met the Mansaka people and learned about their music, culture, and traditions. During lumad’s week, my classmates and I usually performed a Mansaka dance together with my Mansaka classmates and sang songs in the Mansaka language during Sunday Mass. However, when I finished high school, our family moved to Manila and I lost contact with my Mansaka classmates and friends. As time went by, my knowledge of Mansaka dance and music languished.

When I studied at the University of the Philippines in 1987, I observed that some composers drew their ideas from the indigenous musics of the Philippines, incorporating these ideas with Western writing techniques. Other composers follow strictly the contemporary Western writing of new music. This gave me the inspiration to someday write a piece based on Mansaka music. For many years it has been my dream, if given the opportunity, to pursue a doctorate in music and compose a dissertation piece that would be based on Mansaka music.

As early as the 1960s, composing music inspired by indigenous culture was a general direction in the Philippines. This cross-cultural approach to composition became a global trend as composers combined Western and indigenous compositional techniques. The use of cultural idioms in the Philippines was pioneered by composer and ethnomusicologist Jose Maceda (1917-

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1 Lumad’s week is an annual event of Maco Parish, Davao, in recognition of the Mansaka people. It is usually celebrated in the last week of October. A Mass is celebrated on Sunday, where some of the songs are translated into the Mansaka language. As a choir member, I had the opportunity to sing in the Mansaka language. After the Mass the parish priest gives a speech, and then the Mansaka present their music and dance to the community. Booths are set up, where people can buy Mansaka accessories, clothes, scarfs, and handicrafts. Our school, Maryknoll High School of Maco, also presented a program in recognition of the Mansaka students. The Mansaka students taught us a Mansaka dance, which we performed in the program.
2004) and composer and music educator Lucrecia Kasilag (1917-2008). Maceda had investigated various forms of music in the Philippines and Southeast Asia, producing several papers and even composing his own pieces for Southeast Asian instruments. Many Filipino composers incorporate Filipino folk songs, traditional, and indigenous music into the Western style of writing as a rediscovery of Philippine musical culture. Some of these composers mentioned below influenced my piece Padayag, which is inspired by Mansaka music.

Examples of Maceda’s works include Pagsamba (1968) and Udlot-udlot (1975). Pagsamba is a ritual music written with a Tagalog text from the Catholic Mass. What interests me in Pagsamba is that it was designed for a circular auditorium, where space is considered in the process of composition for the intended acoustics and sound. Another aspect of this piece that draws my attention is the number of performers involved in the performance. This includes 100 mixed voices, twenty-five male voices, eight suspended agung, eight suspended gandingan, 100 balingbing (bamboo buzzers), 100 palakpak (bamboo clappers), 100 bangibang (yoke-shaped wooden bars; played with beaters), and 100 ongiyong (whistle flutes). The large number of performers in Maceda’s composition influenced my piece Awit (Song), which is discussed later in this chapter.

Udlot-Udlot is intriguing because it was composed as an open-air ritual for three groups of players, which are grouped as: Melody, Drone, and Color. The three groups consist of vocal group with 100 performers, bangibang group with 100 players, and instrumental group also with

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3 José Maceda, Gongs and Bamboos: A Panorama of Philippine Music Instruments (Quezon City: University of the Philippines Press, 1998).

4 Ibid., 24.
100 players playing flutes, *tongatong*, and *balingbing*. During the performance the vocal group moves around every ten minutes while the *bangibang* group is walking around in a circle with slow steps. The instrumental group is sitting inside the circle. This technique is derives from practices of Northern Luzon, Vietnam, and other Asian countries. Such circular formations are also prevalent in many traditional Native American practices. In most of his compositions, Maceda’s works reflect the soundscape of indigenous communal rituals.

Lucrecia Kasilag incorporates indigenous Filipino instruments in her orchestral works such as *The Legend of Sarimanok* (1963) and *East Meets Jazz Etnika* (1982). Quotation of indigenous melodies is one of the techniques Kasilag uses in her compositions.

Successive Filipino composers utilizing Philippine indigenous materials include Ramon Pagayon Santos (b. 1941) and Maria Christine Muyco (b. 1965). Representative works by Dr. Santos are *L’bad* (1995) for orchestra, which is derived from the *lebad*, the smallest musical unit in the *tagunggo* or instrumental music of the *Yakan* people. In his email dated January 11, 2014, Santos remarked, “As a ‘nuclear’ element, the *lebad*, through repetitions, permutations, and juxtapositions, are able to generate larger tapestries of sound densities and colors. In *Klintang*, for solo piano, Santos tried to evoke the sound of a *kulintang* instrument in piano. Muyco’s works include *PagbaBagtasbagtas* (Affixations) (2006) for string quintet and percussion, and

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*Pagbagkas-Bigkas* (2009) for children’s chorus, which make use of a linguistic syllabication for rhythm and tone based on the Panay Bukidnon indigenous people of Tapaz and Calinog in the highlands of Western Visayas, Philippines.⁹ The creativity and awareness of these composers’ own music and culture inspired me even more in combining Western and Filipino indigenous instruments in my compositions.

My first attempt at writing music using Philippine indigenous concepts and instruments was during my senior year (1990) at the University of the Philippines. I was inspired by Dr. Maceda’s composition *Pagsamba* (Worship), especially when we performed it at the university. I was fascinated by the combination of timbres of the bamboo and gong instruments. It was a great privilege and honor for me to perform two of his pieces, *Pagsamba* and *Suling-suling* at the University of the Philippines in 1992 and in Taiwan during the Asian Composers’ League Conference and Festival in 1997 respectively.

In my composition *Awit*, written in 1998, I combined Western and Philippine indigenous instruments. The piece is written for solo tenor, large choir, and large ensemble. The text is taken from Psalms 119 and the ensemble consists of five Western flutes/piccolo, marimba, vibraphone, cymbal, two tam-tams, four *gandingans*, and *agung*. The concept of the piece is inspired by the Mansaka’s tradition of worshiping their god together as one community. The solo tenor acts as the *Baylan* (tribal priest), while the choir and instrumentalists act as the people of the community. The timbre of the Filipino indigenous instruments enhances the character of the piece as the music depicts a traditional practice of worship.

When I began studying for my PhD in Composition at the University of Hawai‘i, I learned to more fully appreciate Philippine indigenous music. It became more meaningful to me as I

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⁹ Maria Christine Muyco, e-mail message to author, January 11, 2014. Panay Bukidnons use language articulations including vocables for their music.
realized that Philippine music and the music of other cultures are highly appreciated and recognized at UH. I was fascinated by how the composers at UH, both faculty and students, utilize traditional Asian instruments, particularly Japanese, Korean, and Chinese instruments, in their compositions. Some approaches include writing for solo and ensemble with traditional instruments and writing for ensemble combining traditional and Western instruments. In addition, the Filipino community in Hawaii very much supports Filipino traditional music and dance. This motivates me to write even more music for Filipino indigenous instruments. I also realized that the significance of these instruments in my compositions strengthened my identity as a Filipino.

My recent works include Philippine poetry rendered into music. For example in the poem *Muted Cry* by Trinidad Tarrosa-Subido, I fused Western and Asian instruments to produce the composition.  

With the same title *Muted Cry*, this piece is set into two movements, namely: (I) Restless Space and (II) Strained Freedom. The poet laments how her own language has been snatched away after being colonized by the Spaniards (1521–1898), Americans (1898-1946), and Japanese (1942-1945). As Subido states, “They took away the language of my blood;” hence, she can no longer versify in her true indigenous tone. She also laments the loss of herself because of the loss of her language’s natural musicality. While the general characteristic of the first movement is vigorous and highly spirited, the second movement is peaceful but dominated

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12 Lilia Quindoza Santiago, *In the Name of the Mother: 100 Years of Philippine Feminist Poetry 1889–1989* (Quezon City: University of the Philippines Press, 2002), 121.
by agitated musical gestures. I also explore different timbres of string instruments including violin, cello, guitar, and koto.

Another example of my work is based on the poem *Dung-aw* (elegy) by Dr. Lilia Santiago. Originally written in Tagalog, it was translated into English by Marne Kilatis. The poem is about a missing friend of the poet during the time of Martial Law (1972-1981) in the Philippines. The piece opens with the sounding of the bells, which signifies the commemoration of the poet’s missing friend. The bell depicts a ritual as one imagines a grave. The instrumentation includes flute, clarinet, timpani, marimba and Nepali bells.

In my previous works, timbre also plays an essential role in my compositions as I incorporate Filipino indigenous instruments with Western instruments. The sound enhances the emotions I try to portray in my composition through the combination and layering of the different rhythmic patterns and colors of the sound, which ultimately creates a unique texture. An example of this is Virtuality for woodwind, brass, percussion, synthesizer, kulintang, gandingan, and agung (1991). It is a ten-movement composition inspired by the television series, “Lois & Clark: The New Adventures of Superman.” Each movement depicts different events and circumstances.

As I continue incorporating Filipino indigenous instruments and other Asian instruments with Western instruments in my works, I discover more and more timbres that help depict the different emotions and characters I want to portray in my composition. This increases my collection to include a wide variety of sound and colors in my music.

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As I continue incorporating Filipino indigenous instruments and other Asian instruments with Western instruments in my works, I discover more and more timbres that help depict the different emotions and characters I want to portray. This increases my musical repertoire to include a wide variety of sound and colors, and the emotional depth that I am able to express.
CHAPTER 2
MANSAKA PEOPLE AND FILIPINO INDIGENOUS INSTRUMENTS

The Davao region became part of history in the 1500s when the Spaniards began to colonize the Philippines. In his book, *Davao: Reconstructing History from Text and Memory*, Macario D. Tiu states that, “From oral tradition we learn that around this period the Davao Gulf region was under the rule of Maguindanaos.”¹ This statement is supported by exploratory archaeological excavations in the Talikud Islands and Davao del Sur. Spanish rule in Davao was shaky, as the indigenous people, both the *lumads* and the Moros refused Spanish attempts to resettle them and make them pay tributes.² After fifty years (1848-1899) of settlement, the Spaniards abandoned Davao in 1899, and the Americans took over.³

Mansaka is a *lumad* found in the southern part of the Philippines, particularly in the provinces of Davao del Norte and Compostela Valley. They are settled at the Batoto River, Manat Valley, Maragusan Valley, Hijo River Valley, seacoasts of Kingking, Maco, Kwambog, New Bataan, Tagum, Libuganon, Tuganay, Ising, and Panabo. Tiu states that, “The Mansaka from the Maragusan and New Bataan identify Pantukan as their homeland. Pantukan appears to be the main Mansaka center from which they expanded to other places.”⁴ This statement was confirmed in one of my interviews with Datu Sucnaan, who was born and grew up in Pantukan and later in his life moved to Tagum for better opportunities as a Mansaka dancer. Figure 2.1 shows a map of Davao Gulf and Figure 2.2 a map of Davao del Norte and Compostela Valley.

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¹ Macario D. Tiu, *Davao: Reconstructing History from Text and Memory* (Davao City: Ateneo de Davao University, Research and Publication Office for the Mindanao Coalition of Development NGOs, 2005), 1.
² Talikud Island is an island southwest of Samal, southern part of the Philippines. For additional information see “Introducing Talikud Island,” *Lonely Planet*, accessed September 15, 2015, http://www.lonelyplanet.com/philippines/talikud-island. The Moro are an indigenous Muslim people in Mindanao – Sulu. For additional information see Rodil, 11–13.
³ Tiu, 1.
⁴ Ibid., 71.
Figure 2.1. Map of Davao Gulf, Philippines

Figure 2.2. Map of Davao del Norte and Compostela Valley, Philippines

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2.1 Origin of the Mansaka

According to the late Datu Onlos, the Mansaka, Mandaya, and Kalagan (or Kagan) lumads used to be a single community. However, they divided – some went up to the mountains (Mansaka), some to the upper portion of the river (Mandaya), and some stayed at the seashore or riverside (Kalagan). The Kalagan is divided into two. Half of the group followed the Islam faith, while the other half adhered to their traditional faith. Tiu also mentions, “The Kalagan Moros and Mansaka, together with the Mandayat, and Tagakaolos are one and the same people. They became separated upon the arrival of Islam.”

The term “Mansaka” is derived from “man” meaning “first” and “saka” meaning “to ascend,” so Mansaka means “the first people to ascend the mountains or go upstream.” Agriculture is their primary source of living. According to Datu Onlos the first generation of Mansaka people were not open to change. They wanted to protect their culture and tradition, and going up the mountain was their way of protecting the community and avoiding the influence of other cultures. Datu Onlos also mentioned that they believe in god called “Magbabaya” and the Holy Trinity – the Father, the Son, and the Holy Spirit (diwata), and Jesus Christ being the “tamisa na anak ng Magbabaya” (“the only Son of God”).

2.2 Philippine indigenous instruments

As mentioned in the beginning of this chapter, in 1500 the Davao Gulf region was under the

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7 The Mandayas are indigenous people found in Davao Oriental, Surigao del Sur, Samal Island, Compostela Valley, and the Liboganon-Salug river valley. For additional information see Tiu, 67. The Kalagans are indigenous people scattered around Davao Gulf. Their most important centers were Padada, Sirawan, Bangkerohan (Davao), Bincungan (Tagum), Madaum, Iho, Miao, Pantukan, and Lupon (Sumlug). For additional information see Tiu, 61.

8 The Kalagan followed Islam faith. Interview with Datu Onlos, Tagum City, Philippines, July 27, 2013. The Tagakaolos or Kaolos live in the interior areas of Malita and Malalag in Davao del Sur. They are also found in Cape San Agustin, Davao Oriental. Tiu, 72, 81.


rule of Maguindanao. This implies that the music and instruments of the Maguindanao were introduced to the lumads of the Davao region.

In his article, “The Higa-unon Kutapi: A Two-Stringed Plectrum Lute,” Francisco Englis mentions:

Many non-Muslim, non-Christian tribal groups—collectively categorized as the Mindanao lumad (indigenous tribes)—still perform their traditional music in Mindanao, southern Philippines. These musical genres existed long before the advent of Islam, which was first brought to Maguindanao by Sharif Awliya around 1460 and by Sharif Kabungsuan sometime in 1515 (Rudil, 2003:7), and before the Spaniards brought Christianity to the Philippines in 1521. These Mindanao lumads then share the same musical instruments and performance practices with each other. However, certain styles and techniques vary from one group to another, which gives a distinct identity to each group’s music. In this chapter, in addition to the origin of the Mansaka, I would like to introduce the Mansaka instruments in Tagum City that were utilized in Padayag, the Mansaka instruments not tapped for Padayag, and the other Philippine indigenous instrument adopted for Padayag. However, I will discuss in detail only the Philippine indigenous instruments used in this piece. I will also point out the practical concerns of composing for Filipino indigenous instruments.

2.2.1 Mansaka Instruments in Padayag

The Mansaka instruments I used in Padayag consist of kulintang, gimbal, and agung.

2.2.1.1 Kulintang

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11 In 1645 Iho belonged to the Maguindanaos under Sultan Kudarat in the treaty between the Maguindanaos and the Spaniards. During this period, Iho was the boundary of the tributary area of Kudarat. In essence, the inhabitants of the area, that is, the Mansakas, had long been paying tribute to the Maguindanaos. This lasted for several centuries. The collection of tribute from the Mansaka and other indigenous peoples within the area ended only in the 1950s if Datu Alauya of Maco is correct. For additional information see Tiu, 72.

The *kulintang* is a row of eight graduated gongs, horizontally laid upon a frame arranged in order of pitch from lowest to highest, such that the first gong to the left of the player is the lowest pitch (Figure 2.3). The *kulintang* functions as the melody of the ensemble and is supported by drums and various large gongs. Traditionally made of bronze, the *kulintang* nowadays is made from brass because of the loss of access to the required metal ores. The *kulintang* frame, made from the bamboo, is an important part of the instrument because it functions as a resonator. While the general practice of *kulintang* performance is playing with eight gongs, sometimes the Mansaka play with fewer gongs. The beginner Mansaka *kulintang* player usually starts playing with three gongs and gradually increases the number of gongs as he becomes proficient in the instrument.

![Figure 2.3. Kulintang set](Marie Jocelyn Marfil, August 4, 2013)

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2.2.1.1.1 Performance techniques and practices

Striking the bosses of the gongs with two wooden beaters is the standard method of playing the *kulintang*. Twirling the beaters, juggling them in midair, changing the arrangement of the gongs either before or while playing, crossing hands during the performance or adding very rapid strokes are modern techniques, each demonstrating a player’s competency and virtuosity. In Maguindanao and Maranao, the *kulintang* player always sit on a chair when playing the *kulintang*, while for the Tausug and other groups the artist commonly sit on the floor.¹⁵ In the Mansaka tradition for a formal occasion, the *kulintang* player sits on a chair. However, at an informal occasion, the player can also sit on the ground with the *kulintang* set laid on the ground as the situation warrants. A *kulintang* performance can be classified as formal or informal. It is formal when the participants comply with the traditional rules governing playing. It is informal when the rules for a formal performance are ignored.¹⁶

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¹⁶ Cadar, 9.
Improvisation is one of the key characteristics of kulintang performance. In their article, “Spontaneous Representation and Thought-Out Patterns: A Semiological Analysis of the Philippine Kulintang’s Improvisational Idiom” Hideaki Onishi and Pamela Costes-Onishi state:

Kulintang is an oral tradition and thus involves a lot of improvisation, but it has not really been taught that way outside the village context, seemingly the only place where improvisation is the norm. It is indeed hard to achieve the “feeling” inherent in the music as described by native performers, although it is an important factor to transmit in order for kulintang to develop dynamically. At present, only a few masters can really deliver kulintang music as it should be and most of the learners and performers can only copy their “versions,” knowingly or not.¹⁷

The kulintang player’s ability to improvise within the parameters of a rhythmic mode is imperative.¹⁸ The improvisation is necessary due to the traditional role of the music as entertainment for the entire community. The audience expects the players to surprise them by playing in their own unique style and by incorporating improvisation to make newer versions of the piece.¹⁹

The kulintang player functions not only as the one carrying the melody, but also as the conductor of the entire ensemble. He decides the length of each rendition and could change the rhythm at his convenience, and accelerate or decelerate the tempo according to his personal taste and the piece he plays.²⁰

²⁰ Aga Butocan (kulintang instructor) in one of the classes he taught at the University of the Philippines, school year 1987-1988.
2.2.1.1.2 *Kulintang* Tuning

Variations in tuning exist from instrument to instrument.\(^{21}\) Unlike westernized instrumentation, there is no prescribed tuning for *kulintang* sets throughout the Philippines. However, there is often a similar preferred pattern of large and small intervals that result in some uniformity of contour when the same melody is played on differently tuned sets. Figure 2.5 shows an example of two *kulintang* tunings.\(^{22}\)

![Kulintang Tuning Diagram](image)

**Figure 2.5. Two *kulintang* tunings**

At present time, there is not enough source material on the *kulintang* tunings available to allow any definitive assertion to be made concerning the Maranao tuning. Jose Maceda experimented with a toy piano and by trial and error came up with a scale that corresponded to a pelog type; he proceeded to play several Magindanaon tunes in this tuning.\(^{23}\) Similarly, Usopay

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\(^{22}\) These two *kulintang* sets from Maguindanao, Philippines, are personal property of Lourdes Matute, a *kulintang* performer and teacher at the University of the Philippines. (Personal communication with Matute via short message services, May 20, 2014, June 2, 2014, and October 26, 2015.

Cadar’s tape recording of a Maranao street musician who plays *kulintang* music on the harmonica also displayed a pelog type of scale.\(^{24}\)

In Maguindanao, musicians prefer the small intervals (approximately a semitone) between gongs one and two and between four and five, and wide intervals (approximately a third) between gongs two and three and between five and six for *kulintang* tuning.\(^{25}\) In the early 1980s, a number of *kulintang* gong sets in Cotabato City were tuned with medium intervals (approximately a whole tone) between gongs one and two and four and five.\(^{26}\)

2.2.1.1.3 Unavailability of Music Notation

The music of the indigenous peoples was passed down orally from generation to generation, negating the need for musical notation. The Mansaka believe that they learn their music through their dead ancestors, who appear to them in a sacred place in Masara Mountains called “Pula,” where only the Mansaka are allowed to go. Non-Mansaka people are prohibited from going there to keep them away from trouble and sickness. According to Datu Onlos, the Mansaka hear different kinds of music and instruments in the sacred place. The chosen ones, or what Mansaka call the “cultural masters,” learn their music by listening to the performance of their dead ancestors, who appear to them in human form, and the cultural masters imitate the melody and rhythm.\(^{27}\) Datu Onlos experienced seeing and talking to his dead ancestors when playing the *kudlong* in their sacred place. Thus, each of the cultural masters has his own specific music. Up to present time, this has been their method of learning music. At the same time, it is the cultural masters’ responsibility to teach the younger generation how to dance and play the Mansaka instruments. The children learn music by ear and imitation, an oral tradition. Their culture

\(^{24}\) Cadar and Garfias, 108.
\(^{25}\) Benitez, 106–107.
\(^{26}\) Ibid.
\(^{27}\) Cultural masters are the experts and teachers of the Mansaka’s musical instruments including dance and *dawot*. Datu Onlos was a cultural master of the *kudlong*. 
accepts if the child does not show an interest in learning music, the cultural master will not force him. However, if the child shows an interest, the cultural master trains him intensively.

2.2.1.1.4 Kulintang Notation

A notation system has been developed to facilitate learning to play the kulintang. Attempts have been made using cipher notation or numbered musical notation starting from one to eight, with the lowest gong as number one for an eight gong kulintang set. At the University of the Philippines, notated renditions by master musicians are given to the students to memorize and perform them as though they were composed pieces in Western art music. In 1987, Aga Mayo Butocan introduced the cipher representation of a kulintang piece, followed by scholar Kristina Benitez in 2005. This is the preferred notation since kulintang gongs do not have a fixed tuning system. Figures 2.6 and 2.8 show examples of Butocan’s notation of kulintang pieces from her transcriptions of Maguindanaon music, Modern Sinulog 1 Version 2 and Tagunggu respectively.

In Figure 2.6, the reading of the piece begins from left to right, from the top to the bottom. The right hand plays the numbers in the upper boxes, while the left hand plays the numbers in the lower boxes. Each box in the piece receives a quarter note value. The number in the box corresponds to the gong’s number while the dot represents a rest. When there are two numbers with a line above, each number receives the value of an eighth note. When the two numbers are above each other they are played simultaneously. Figure 2.7 shows a kulintang Western notation of Modern Sinulog 1 Version 2. Similar to the previous example, Figure 2.8 also shares the same

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28 Aga Mayo Butocan is a kulintang teacher at the University of the Philippines. She was my kulintang teacher for five years. She published a book entitled Palabunibunyan: a repertoire of musical pieces for the Maguindanaon kulintangan.

features as Figure 2.6. However, the score in Figure 2.8 is read from the top to the bottom and from the left to the right. Figure 2.9 shows a kulintang Western notation of Tagunggu.

Figure 2.10 is an example of a kulintang piece in Western notation composed by Nilo Alcala. The notes are written in a one-line staff with numbers below the notes from one to eight, pertaining to the gongs’ numbers. Figure 2.11 is another kulintang piece with Western notation with a five-line staff composed by Maria Christine Muyco. Each kulintang gong corresponds to specific line or space on the staff.

Figure 2.6. Notation for a kulintang piece, Modern Sinulog 1

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Modern Sinulog 1 Version 2

Figure 2.7. Kulintang Western Notation of Sinulog 1 Version 2

Figure 2.8. Butocan’s notation for a *kulintang* piece, *Tagunggo*\(^{32}\)

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Figure 2.9. *Kulintang* Western notation of *Tangunggu*

Figure 2.10. Nilo Alcala’s *kulintang* notation

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33 Nilo Alcala, email message to author, October 18, 2015. This excerpt is from the original 2005 composition of Nilo Alcala *Dancing Desolutions* for *kulintang* and Western instruments.
Figure 2.11. Muyco’s kulintang notation

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34 Maria Christine Muyco, email message to author, October 18, 2015. This excerpt is from the original 2006 composition of Maria Christine Muyco, *Ilig* for *kulintang* as the main instrument with other Filipino indigenous instruments and Western orchestra.
2.2.1.1.5 Functions of Each *Kulintang* Gong

In the Maranao *kulintang* pieces, each gong its own function. Gong three is usually the beginning point and always the ending point of a piece, although a few pieces can optionally begin on gong six (Figure 2.12). Gong three is the base of all Maranao *kulintang* melodies.

![Figure 2.12. *Kulintang* gong three, usually the beginning point](image)

Gong six is also considered a stable and important point in the row. Both gongs also function as tonal centers. The musical unit of a piece centers either on gong three or gong six, and most of the playing activity occurs in the center of the row between these two gongs.35

This is similar to the Mansaka *kulintang* ensemble. Only four gongs of the *kulintang* were used during our recording of the *Sayaw Sang Bagani* in my research (Figure 2.13). The four gongs are tuned in:

![Figure 2.13. *Kulintang* tuning of the *Sayaw Sang Bagani*](image)

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Gong one is usually the beginning point. Gongs one and three are the most stable and important points in the row and also function as the tonal centers. The gongs are usually grouped in pairs into music units. For example, gongs one and two and gongs three and four are usually paired together (Figure 2.14).

![Figure 2.14. Gongs 1 and 2 in pair](image)

**2.2.1.1.6 Position in playing the kulintang**

The kulintang player always sits on a chair. In front of her is the set of eight graduated gongs laid on a stand which is about as high as the chair. To her left the agung are hung high enough so that the players can stand comfortably. To the right of the kulintang player, near the end of the stand, stands the drummer; and the babandir player sits on the floor besides the drummer. All of these accompanists are positioned at right angles to both the kulintang player and the spectators.\(^\text{36}\)

**2.2.1.1.7 Instrumentation of Kulintang Ensemble**

In the Maranao kulintang ensemble, the kulintang melody is accompanied by four other instruments, namely: dbakan or dadabuan, a goblet-shaped drum which gives a rhythmic emphasis to the melody; babandir, a medium-sized gong that functions either as a cross between the drum and agung parts, or as a simplified emphasis of the smallest phrase unit of the melody; a pair of agung; and four gandingans.\(^\text{37}\) The agung and gandingan are discussed later in this

\(^{36}\) Cadar, 88.

\(^{37}\) Ibid.
chapter. Likewise, the Mansaka *kulintang* ensemble also has a standard instrumentation. In Tagum city the basic instruments of the Mansaka ensemble are *kulintang*, *gimbal*, and *agung*. The *gimbal* functions similarly to the *dabakan*. In *Padayag*, besides playing the melody, the *kulintang* takes on other roles, sometimes acting as a drone and other times, providing a harmonic and rhythmic backdrop.

2.2.1.1.8 Performer of the Instruments

In the Maranao *kulintang* ensemble, the different instruments are assigned to particular genders. Traditionally a female plays the *kulintang*, which is also true among the Maguindanaon, Yakan, Tausog, Samal, and even among the Bajao and Illanun of North Borneo.\(^{38}\) The *dbakan* and *agung* are male’s instruments, while either a male or female performs on the *babandir*. On certain occasions, the male can play the *kulintang*. In the Mansaka tradition, the female usually plays the *kulintang*, while the male plays occasionally.

2.2.1.2 *Gimbal*

The *gimbal* is a double-headed drum made of deer skin. One or two persons may play a *gimbal*. Figure 2.15 shows one player, while Figure 2.16 two players.

2.2.1.2.1 Performance Techniques and Practices

There are several approaches to playing the *gimbal*: striking the head of the *gimbal* with one stick or two sticks; beating the head of the *gimbal* with one or both palms of the hand; striking the head of the *gimbal* with one hand using a stick and the other hand playing with the palm of the hand.\(^{39}\) The *gimbal* player has the option to use the right hand or left hand first. However, the right hand usually plays the down or strong beats. The *gimbal* player may sit on a chair or on a

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\(^{38}\) Rodil, 11–14.

\(^{39}\) These approaches are my observations in the actual performances of the Mansaka during my research.
floor with the player’s legs supporting the instrument. In other occasion, the player may also squat while playing the *gimbal*. In the Mansaka tradition, the *gimbal* is usually paired with the *agung* to accompany a ritual or a ceremony and often plays the introduction in the Mansaka ensemble.

![Image](image1.png)

Figure 2.15. A Mansaka Cultural Master playing a *gimbal* (Marie Jocelyn Marfil, July 30, 2013)

![Image](image2.png)

Figure 2.16. Two Mansaka Cultural Masters playing a *gimbal* (Marie Jocelyn Marfil, July 29, 2013)
2.2.1.2.2 Gimbal Notation

As mentioned earlier, there is no musical notation in the indigenous musics. However, several musicians and researchers attempt to transcribe their music into Western notation. The notation of the gimbal follows the Western notation for a non-pitched percussion instrument with a single-line staff. Thus, in Padayag, I use the Western style of writing as shown in Figure 2.17.

Figure 2.17. Modern gimbal notation

2.2.1.3 Agung

The agung is a set of two wide-rimmed, vertically suspended gongs (Figure 2.18). It is a large, heavy, wide-rimmed gong shaped like a kettle gong and produces a bass sound in the kulintang ensemble. Scholars seem to acknowledge that the origins of the agung are in Indonesia.40

Figure 2.18. Agung (Marie Jocelyn Marfil, July 29, 2013)

2.2.1.3.1 Agung Performance Techniques and Practices

The agung artist plays the agung while standing beside the instrument. The left hand holds the upper edge of its rim between the thumb and other fingers, while the right hand strikes the knob with a large padded mallet called balu.\footnote{Ibid.} Dampening the agung is one of the performance techniques, which produces a series of solid and fast decaying sounds. Striking the knob and leaving one’s hand, knee, or mallet on it achieves this effect. One or two agungs may be used in the ensemble and are suspended by ropes from a tree limb, ceiling, or wooden frame, and play in interlocking pairs. If two agungs are utilized the lower-pitched gong plays on the main beats called P’nanggisa-an (simple rhythm), while the higher-pitched gong plays on the offbeat called P’malsan (from P’mals meaning “to pronounce”). In their article, “Some Principles of Formal Variation in the Kolintang Music of the Maranao,” Usopay Cadar and Robert Garfias mention, “In performance both players exhibit a spirit of friendly rivalry, trying to improvise variations without destroying the basic structure of the pattern.”\footnote{Cadar and Garfias, 109.} The Mansaka ensemble in Tagum City plays with only one agung. What interests me is that two or three players perform on one agung, which adds various colors to the sound. In Figure 2.19, three musicians play the agung at the knob or boss, edge, and rim. The gimbal is comparable to the dabakan.
2.2.1.3.2 Agung Notation

The notation of the agung follows the cipher notation or Western notation for a non-pitched percussion instrument with the use of one-line staff, two-line staff, or five-line staff depending on the number of agungs used in a piece. Figure 2.20 shows an example of cipher notation while Figure 2.22 is a five-line staff notation. Figure 2.20 includes the notation for the dabakan, babandir, one agung, and a pair of agungs for a Tangunggo piece. Figure 2.21 shows a Western notation of one agung and pair of agungs for a Tangunggo piece. While only the left hand plays one agung, both the right and left hands play the pair of agungs. The right hand plays the upward stem while the left hand plays the downward stem. In Figure 2.22 the notes with an upward stem refer to the higher-pitched gong, while the notes with a downward stem refer to the lower-pitched gong.
Figure 2. 20. *Agung* cipher notation

Figure 2.21. *Agung* Western notation of *Tagunggu*

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43 *Workshop on Traditional Philippines Musical Instruments*, 16.
Figure 2.22. *Agung* in a five-line staff notation\(^{44}\)

Figure 2.23 is an example of a one-line staff notation for two *agungs* from Muyco’s *Ilig*. The upper notes are for the higher-pitched gong, while the lower notes are for the lower-pitched gong.

Figure 2.23. *Agung* in one-line staff notation

2.2.2 Other Philippine Indigenous Instruments Used in *Padayag*

2.2.2.1 *Gandingan*

The *gandingan* is a set of four large, hanging gongs used by the Maguindanao as part of their *kulintang* ensemble (Figure 2.24). It functions as a secondary melodic instrument when combined with the ensemble. These four gongs, which differ in size and pitch, are the heaviest instruments in the ensemble.\(^{45}\)

\(^{44}\) Cadar and Garfias, 109.

2.2.2.1.1 Gandingan Performance Techniques and Practices

Similar to the *agung*, the *gandingan* is played by striking the knobs of the gongs. They are suspended from a strong support in the house or from a gong stand made for that purpose. The *gandingan* gongs are arranged in pairs, with the knobs of each pair facing each other. Although the mallets used for the *gandingan* are smaller than those for the *agung*, they are also padded with strips of rubber. The *gandingan* player stands when playing the four gongs. An assistant holds the lowest-pitched gong to keep it from swinging.  

2.2.2.1.2 Gandingan Notation

The *gandingan* notation follows the cipher notation and Western standard notation of a non-pitched percussion instrument, with the use of one-line staff, two-line staff, or five-line staff depending on the number of *gandingans* used in the piece. Figure 2.25 shows an example of a

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47 Kalanduyan, 4.
cipher notation of a *Sinulog*, a *Kangungudan* Mode, where the number on top from one to eight displays an eight-measure phrase. Each measure is subdivided into four beats with specific gong numbers of the *gandingan*. The “r” refers to the right hand and “l” refers to the left hand. Figure 2.26 shows a Western notation of *Sinulog* a *Kangungudan* Mode. Figure 2.27 shows an example of a two-line staff notation from Muyco’s *Ilig*. Each gong corresponds to a particular line or space arranged in ascending order.

### *Sinulog* a *Kangungudan* Mode

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Figure 2.25. *Gandingan* cipher notation of *Sinulog* a *Kangungudan* Mode

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Figure 2.26. *Gandingan* Western notation of *Sinulog a Kangungudan Mode*

Figure 2.27. *Gandingan* two-line staff notation with *kulintang* and *agung* ⁴⁹

⁴⁹ Maria Christine Muyco, email message to author, October 18, 2015. This excerpt is from the original 2006 composition of Maria Christine Muyco, *Ilig* for Filipino indigenous instruments and Western orchestra.
2.2.2.2 Bamboo Chime

The bamboo chime (Figure 2.28) is a wind chime made with different length bamboo tubes. You frequently see it as an ornament or decoration in different places including houses and gardens. I picked bamboo chimes to add a wooden quality of the sound, which contrasts with the metallic sound of the gongs and other instruments in the orchestra. Small bamboo chimes are the preferred chimes I use in Padayag because of their higher-pitched sound.

Figure 2.28. Bamboo chime

2.2.2.2.1 Performance techniques and practices

Shaking the instrument is the basic approach of producing the sound of a bamboo chime. A player shakes the instrument longer to prolong the sound, or holds the instrument to stop the sound and keep from moving. It is the nature of a bamboo chime to create a short vibration when it is played because the bamboo tubes are striking one another.

2.2.2.2.2 Bamboo Chime Notation

The bamboo chime notation follows/practices the Western standard notation of a non-

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pitched percussion instrument with one-line staff. Figure 2.29 shows an example of bamboo chime’s notation from my piece *Padayag*.

![Bamboo Chime Notation](image)

**Figure 2.29. Bamboo chime notation**

2.3 Other Mansaka Instruments Not Used in *Padayag*

2.3.1 *Lantoy* – bamboo mouth flute (Figure 2.30).

![Datu Rudy Onlos playing the lantoy](image)

**Figure 2.30. Datu Rudy Onlos playing the lantoy** (Marie Jocelyn Marfil, July 29, 2013)
2.3.2 Parundag – mouth or nose bamboo flute, bigger than lantoy (Figure 2.31).

![Parundag](image1)

Figure 2.31. Parundag  
(Marie Jocelyn Marfil, July 29, 2013)

The lantoy and parundag play as solo instruments.

2.3.3 Kudlong – a two- stringed instrument resembling the Filipino Muslim’s kudyapi; one string functions as a drone while the other string plays the melody. Figure 2.32 shows an example of the smaller kudlong, while Figure 2.33 an example of bigger kudlong. The kudlong can also be played as a solo instrument. There are three different kinds of kudlong depending on the number of frets: kyagan (five frets); panganduan (seven or eight frets); and binudyaan (thirteen frets). The more frets, the larger the instrument. The kudlong and lantoy, or the kudlong and parundag are played in pairs as well.

![Kudlong](image2)

Figure 2.32. Smaller kudlong in two different sizes  
(Marie Jocelyn Marfil, July 29, 2013)
2.3.4 *Kubing* – a type of Philippine jaw harp made from bamboo (Figure 2.34).

The instrumentation of the Mansaka music varies depending on the ceremony or occasion. Ideally, a larger ensemble is used for large celebrations such as the harvest and wedding ceremonies, while a smaller ensemble is often reserved for solemn ceremonies such as a healing ceremonies and acceptance rituals. The *kudlong* is usually played for courtship. A male Mansaka
expresses his feelings while playing a kudlong during the courtship. The kudlong is also used to play lullaby music and to communicate with the Mansaka’s ancestors.

In my interview with Datu Sucnaan, he mentioned that, “Traditionally there are only two instruments used for dance music – gimbal and agung. But nowadays more instruments are utilized especially if there is choreography.” Usually it is the gimbal that gives the introduction to set the tempo. I remember in my grade school, an agung was the only instrument used to accompany a dance. I would have guessed it was the only instrument available to that community.

2.4 Practical Concerns in Composing for the Filipino Indigenous Instruments in Padayag

I encountered several concerns while incorporating Filipino indigenous instruments into Western orchestra for my composition. These include the notation of the indigenous instruments, the possible performers of the indigenous instruments in Padayag, the tuning of the kulintang against the Western orchestra tuning, the control of the dynamics, and blending the timbre of these indigenous instruments with the Western orchestra.

2.4.1 Notation of the Indigenous Instruments

In Padayag, instead of the commonly used cipher notation, I opted to use the Western notation to make the reading convenient since my intended performers are music students. I used a five-line staff for the kulintang, such that the eight approximate pitches of the kulintang gongs correspond to its notation on the staff. For example, gong one corresponds to C-sharp, gong two to D-sharp as shown in Figure 2.35. The enharmonic spelling of these pitches also applies in my notation. For the gimbal, gandingan, agung, and bamboo chimes, I use a one-line staff.

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51 Datu Rudy Onlos.
52 Ibid.
2.4.2 Possible Performers of the Indigenous Instruments in *Padayag*

When I planned this piece, I considered the music students of the University of the Philippines as the ideal performers of the indigenous instruments. I personally prefer Asian music students because they know and understand the nature of the instruments and can play them properly. The main reason I decided to notate the indigenous instruments into Western writing was to facilitate their reading and performance. The *kulintang* part is intended for Lourdes Matute as she owns the *kulintang* set used in *Padayag*.\(^{54}\)

2.4.3 Tuning of the *Kulintang* against the Western Tuning

Unlike the Western orchestra, the *kulintang* is not tuned in equal temperament. Some of the *kulintang* pitches may be microtonally higher or lower than the pitches of the Western orchestra. If these two tunings are combined in one piece, one might find the sound strange or unpleasant. However, throughout the entire composition, the *kulintang* is played without any modifications to its tuning. I want to retain the authenticity of its sound with its tuning; thus I adopted the idea of heterogeneity within limited pitches.

2.4.4 Control of the dynamics

Balancing the dynamics of the Western orchestra and Filipino indigenous instruments is challenging in some parts of the piece. While dealing with this matter, I arrived at several ways to achieve and maintain the desired balance of sound:

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\(^{54}\) Lourdes Matute is a *kulintang* performer and teacher at the University of the Philippines.
• Assigned different dynamic levels to different sections of the orchestra that were playing simultaneously. For instance, assigning “ff” for string instruments playing arco and pizzicato and “p” for the Mansaka percussion instruments.

• Assigned appropriate mallets for each of the percussion instruments. For example, playing a gandingan with a rubber-covered mallet or playing with the stick of the mallet. When playing with a rubber-covered mallet, the instrument produces a louder and fuller sound when struck forcefully and produces the softest sound it is capable of when struck softly. On the other hand, when playing with the stick of the mallet, the sound is not as loud as with the covered mallet played loudly. However, it can produce soft sound with a sharper and drier timbre when played softly.

• By playing on the different parts of the instruments because some parts are louder and others are softer, while using a different stroke. For example, scraping the side of an agung or a gandingan. No matter how forcefully one scrapes the side of these instruments, the sound remains soft.

2.4.5. Blending the Timbre of the Filipino Indigenous Instruments with the Western Orchestra

The kulintang, agung, and gandingan have a metallic sound that they bring to the orchestra. While the kulintang produces a more brilliant sound because of its smaller gongs, the large gongs of the agung and gandingan produce a darker timbre and fuller round sound. These instruments are naturally played loudly in the traditional performance. However, in Padayag, these instruments play at various dynamic levels. Although the kulintang has a different tuning system, its timbre together with the agung and gandingan blends well with the Western orchestra, similar to the tam-tam, vibraphone, xylophone, and glockenspiel. The gimbal on the other hand has a
clear, precise, and penetrating sound, sometimes blending and other times complementing the Western orchestra, similar to other orchestral drum instruments. And lastly, the bamboo chime’s timbre is comparable to that of claves, with a dry and sharp sound that smoothly integrates into the Western orchestra.
Mansaka music has specific social functions in their culture and tradition. For instance, the *kulintang* ensemble functions as social entertainment on a nonprofessional, folk level among the community of Maranao (Muranao) people of Lanao del Sur in Mindanao, Philippines.¹ In his article “The Role of Kolintang Music in Maranao Society,” Cadar states that, “The frequency of *kolintang* performance varies according to occasion and locality. Generally, where there is a *kalilang*, there is a *kolintang* performance.”² A *kalilang* (also called *pakaradia-an*) is a Maranao gathering with *kulintang* performance.³ Similar to the Mansaka culture, a *kalilang* can be done in connection with occasions. Examples are the annual welcoming of the pilgrims returning from Mecca, the different stages of a marriage ceremony, the entertaining of visiting friends or relatives who live in distant lands, court ceremonies, or self-amusement.⁴

In Mansaka music the *Binarig* music is for courtship, while *Barabay* is for entertainment, and *Sinakay-sakay* is used for all types of ceremonies and rituals (wedding, harvest, etc.). Dancing has always been a part of every ceremony and ritual. Some examples of the Mansaka’s ceremonies and rituals are *Pyagsawitan*, Wedding Ceremony, *Pag-ipad* or *Pagdiyaga*, Ritual to become a *Bagani*, and Acceptance Ritual.

3.1 Mansaka Ceremonies and Rituals

3.1.1 *Pyagsawitan*

*Pyagsawitan* is a harvest ceremony consisting of four sequences of the dance, namely rice planting (*Nyagapanggan*), harvesting, pounding, and cooking. After these four sequences, the

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¹ “Maranao” is spelled as “Muranaw” in Tagalog language (Otto, 123).
² Cadar, 93.
³ Ibid.
⁴ Ibid.
entire community gathers together to celebrate the good harvest at the feast Thanksgiving and Prayer, which lasts for three days. Each Mansaka family will give a portion of their harvest, called pasawit, to the Datu, then the Datu will distribute them to the village community. Figure 3.1 shows a performance of Pyagsawitan.

![Figure 3.1. Pyagsawitan performance with Bia Sheila Mae Castillon (Dance Cultural Master (third from the left), Kenneth Rudolf Onlos (Cultural master, fourth from the left), Marife Candia (second from the left), and Bobby Enoroba (first from the left)](Marie Jocelyn Marfil, July 29, 2013)

3.1.2 Wedding Ceremony

In the traditional practice, the wedding celebration of the Mansaka people lasts for several months. Even before the wedding, the celebration begins as the two parties – bride’s family and groom’s family – compete to see who can give the most to either the groom or to the bride. For
instance, if the bride’s parents bring a pig and one sack of rice, then the groom’s family will also bring the same items. As they continue to give, the value gets higher and higher. The purpose of this is to test how much they love each other through their willing generosity. The Baylan or the datu decides when to stop this event. Then the Baylan gathers the families to discuss the dowry. The groom gives the larger amount of dowry and the bride gives half of the total value of the groom’s dowry. This is to help the newlywed couple start their life together.

3.1.3 Pag-ipad or Pagdiyaga (healing ritual)

The Baylan leads the healing ritual. If the Baylan is not available, the tinun-an (trainees) can do the ritual. The ritual varies according to the degree of sickness. For a mild case, a half day or overnight ritual is enough to heal the sick. However, in a worse case, called Balili, the ritual lasts from three to seven days. A pig is slaughtered as a sacrifice in Balili.

3.1.4 Ritual to Become a Bagani

Bagani is a lumad’s warrior as shown in Figure 3.2. His duty is to protect the leader of the indigenous people and the nation. The bagani could be either male or female. According to Datu Onlos, in order to become a bagani, one has to undergo training such as learning how to use the pangayaw (spear), bayadaw (a long sword, usually double bladed), busog (bow and arrow), and kalasag (shield) for defense; learning how to hunt and trap animals (wild pig, birds, monkey, and other wild animals).

In this training, the person should be as fast and alert as the animals. If the bagani develops this skill, it will be much easier to catch a human being; he should be able to kill no less than twenty-five persons. This happens in warfare (mangayaw) between two indigenous communities. They may not kill anyone they like. They have to wait for orders from the leader. Before the war, the aspiring bagani undergoes a ritual.
Besides bravery, a person must have a good mind, good heart, wisdom, and knowledge to become a bagani. There is no age requirement. However, it is the Datu and the Baylan who decide if a person has the ability to become a bagani. If chosen, he or she will be anointed and a ritual –Purungan – will take place, where a red purong (turban) is placed on the head of the bagani as a symbol of power.

3.1.5 Acceptance Ritual

I myself experienced the Acceptance Ritual as shown in Figure 3.3. The purpose of the ritual is establishing a relationship with the different lumads. The ritual is led by Datu Sucnaan (head of all the Baylans in Tagum City) in the presence of other Baylans and lumad’s chieftains from the different indigenous people. The Baylan performs the kuyab in the form of dancing to remove the bad spirit dwelling in a person. A live chicken is one of the main objects of this
ritual. In the past, the killing of a chicken was practiced during the ritual, but not anymore. The *bagabay* is actually the Mandaya’s broom, and dancing with the *bagabay* is an act of sweeping a person – to clean his being and to remove the bad things that are within him or her.

After my Acceptance Ritual, Datu Sucnaan proclaimed, “From now on you’ll be called Bia Joy,” which means “Honorable Joy.” Datu Onlos remarked, “Think of us as your family. Once you have been given an Acceptance Ritual, you are part of our family, even if you do not belong to any of the ethnic group. If you were not given a ritual, you cannot commune with us. But now you are accepted already by the *lumads*.”

3.2 *Dawot* (epic poem)

In the Mansaka community, the *dawot* or *diawot* narrates the Mansaka’s customs and traditions. It consists of seven-syllable verses which are either sung or chanted. It also utilizes
linda, or rhetorical devices such as the use of synonyms for repeating ideas in successive lines and end rhymes or identical sound patterns.

According to Datu Sucnaan, each story has a different babawoy or tonada (tune). There is no written record in their history and it is through the dawot that their history is being told and preserved. In a way, the dawot is a form of storytelling. As the story is told from one generation to the next, new information is added, thus making the dawot longer and longer. Very few Mansaka are able to perform the dawot; only those who are gifted and given wisdom: the anointed ones. Thus, the singer called magdadawot (native bard), relies on the Holy Spirit as he performs the dawot. The dawot can be sung a cappella, ideally in high register. It can also be accompanied by different instruments but is usually accompanied by the kudlong.

3.3 Characteristics of the Mansaka Music Performance Practices

Many of the Mansaka music and performance practices are manifest in other ethnic groups of the Philippines and other Asian countries. After listening to and transcribing some of the Mansaka music, my findings became the basis of my composition. I will discuss in chapters five to nine how these different musical parameters and performance practices applied to my work. This includes chanting, particularly in performing dawot; ornamentation, such as the grace notes and glissando of the melodic lines both in vocal and instrumental performance; playing a repetitive single pitch in the introduction of the piece; and playing on the different parts of the percussion instruments by one or more performers.

3.3.1 Scales

The major pentatonic scale is the most-used scale in the Mansaka music particularly in the music of kudlong and dawot. For example, in the kudlong piece played by Datu Onlos entitled
Binarig, courtship music, the pitch collections are A–B–C-sharp –E– F-sharp. Another example is a dawot sung by Bapa Tayunga Ligate and the pitches are F–G–A–C–D.

3.3.2 Meter and Rhythm

Once the Mansaka music begins, the meter remains constant whether the performance is a solo or ensemble performance. The Mansaka do not have a concept of meter. However, when I listen to their music especially the kulintang ensemble, it seems like a duple or quadruple meter dominates the piece. The ostinato and repetitive rhythmic patterns prevail in Mansaka music, creating an energetic and powerful sound. Usually the rhythmic patterns consist of two to four pitches and are often ornamented with grace notes and glissandos. Generally, each instrument plays a variation of the basic rhythm. However, in dawot, the magdadawot often sings with a free meter and rhythm as he or she narrates stories.

While these characteristics are common in most Mansaka music, the meter and rhythm of dawot is unpredictable especially when sung unaccompanied. The magdadawot is free to express whatever he wants to express. However, the melody is still apparent with different variations.

3.3.3 Tempo and Dynamics

The tempo of Mansaka music is set at the beginning of the piece and remains the same throughout the performance. In ensemble playing, usually the gimbal player plays the introduction and establishes the tempo. If the ensemble accompanies a dance performance, the dynamics change, led by a gimbal player. There is no rule as to when the dynamics change. It all depends in the interaction between the dancers and the players. By the time everyone is enthralled by the performance, the gimbal player changes the dynamics. While the dancers perform smaller dance steps in softer dynamics, they perform bigger dance steps in louder
dynamics. Sometimes the dancers jump and perform bigger gestures in moments featuring louder dynamics.

3.3.4 Form and Structure

Some Mansaka pieces are strophic in form, in which the verses repeat the same melody. Examples of these are the kudlong pieces Iso Katurog Da and Binarig. Some pieces are in verse–chorus form in which the music is characterized as having two sections of different melodies played in alternation. This form is usually heard in dawot performances of Bapa Tayunga Ligate. Some dawot do not follow a strict form, and are through-composed, especially in longer dawots, where singing and chanting are combined.

In the case of ensemble performance such as in Pyagsawitan and Sayaw Sang Bagani, the performers are free to improvise a basic rhythmic pattern. The Mansaka’s improvisation techniques include ornamentation, repetitions, extensions, insertions, suspensions, variations, and transpositions. These techniques are common to all kulintang performances of the Philippines.5

3.3.5 Length of performance

Mansaka musical performances may last for several days depending on the ceremony and occasion. For example, in the wedding and harvest ceremonies, the celebration may last for weeks. Even in dawot, the magdadawot may sing stories about the Mansaka’s customs, traditions, and ancestors almost endlessly.

3.4 Pag-iyak in the performance

Pag-iyak is the audience’s response to the performers during the actual instrumental or vocal performances. It is expressed through shouting “huh” or “yahu,” which is the same notion as the Western clapping. Pag-iyak’s execution is not limited only to the audience. Even the performers

5 Otto, 127.
themselves can execute pag-iyak for their fellow performers. Pag-iyak is usually done in the harvest and wedding ceremonies or in the celebration after the rituals – for example, after the acceptance ritual the Mansaka celebrate in welcoming the adopted member by dancing and playing the instruments. During the performance the audience participates by performing the pag-iyak to motivate and inspire the performers. In addition, pag-iyak is also done when the audience or performers notice that a fellow performer is losing the energy to continue performing, especially in dawot, where the magdadawot’s chanting or singing sometimes lasts for several hours.

3.5 My transcriptions on Mansaka Music
Appendix presents the transcriptions of the Mansaka music utilized in my composition.

3.5.1 Iso Katurog Da (Baby Sleep Now)
(kudlong performance by Datu Rudy Onlos)

3.5.2 Binarig (courtship music)
(kudlong performance by Datu Rudy Onlos)

3.5.3 Dawot (epic poem)
(Male Voice - Bapa Tayunga Ligate)

3.5.4 Barabay (entertainment music)
(Gimbal and agung performance by two Cultural Masters)

3.5.5 Pyagsawitan (harvest ceremony)
(Mansaka ensemble - gimbal, kulintang, agung performance by two Cultural Masters)

3.6.6 Sayaw Sang Bagani (war dance)
(Mansaka ensemble - gimbal, kulintang, agung performance by Cultural Masters)
CHAPTER 4
OVERVIEW OF PADAYAG

The overall concept of my dissertation comes from my personal experiences while growing up in a multi-ethnic country. The experience of living with the Mansaka, interacting with them, and performing and dancing with cultural masters was such a thrill because of the vibrant spirit of the people, and the lively, energetic, and rhythmic characteristics of their music. The uniqueness of their music and culture attract and excite me to incorporate their music into my own composition. In Padayag, instead of just using the Western orchestra, I integrate Filipino indigenous instruments. I want to experiment with what happens to my music when I add these instruments. I also assimilate performance practices, styles, and musical gestures of Mansaka music into my own musical style.

My composition is a five-movement orchestral work inspired by the Mansaka life cycle – birth, courtship, wedding and harvest, death/after life, and birth and dance. Below are the five movements with their specific title, each reflecting one of the life events listed above:

I. *Iso Katurog Da* (birth)

II. *Binarig* (courtship)

III. *Pyagsawitan* (wedding and harvest)

IV. *Dawot* (death/after life)

V. *Iso Katurog Da* and *Barabay* (birth and dance)

I employ a standard Western orchestra with Philippine indigenous instruments such as the *kulintang*, *gimbal*, *gandingan*, *agung*, and bamboo chimes. The instrumentation varies from movement to movement depending on the representation of each event. The duration of each
movement is approximately four to seven minutes, combining to form a piece approximately thirty minutes long. The title of my dissertation is *Padayag*, meaning “expression,” because the piece is meant to express the experiences I have had with the Mansaka people, their music, and their culture.

4.1 Structure of *Padayag*

While each movement has its own distinct form, the overall structure of the work can be heard as an alternation of two different instrumentations and characters. The music of movements 1, 3, and 5 express a strong, lively, and energetic spirit, and the instrumentation makes use of the entire Western orchestra and Filipino indigenous instruments. Movements 2 and 4 are less percussive, have a peaceful and restful mood with slower tempos, and call upon fewer instruments to contrast with movements 1, 3, and 5.

4.2 Pitch Materials

In terms of pitch material, I looked to the potential of the pentatonic scale, which is common in *dawot* and *kudlong* pieces, and pitches of the *kulintang* scale. I also utilized the pitches available as natural harmonics in the strings. Lastly, I used a synthetic scale, formulated in the course of my writing. I employed various tunings and pitch collections in *Padayag* because I want to experiment with them. I also want to maximize the potential of the instruments in producing these pitches.

Because of the different tunings of each *kulintang* set, I had to choose one particular tuning for my piece. Before I began writing my composition, I approached Ms. Lourdes Matute about the tuning of her two *kulintang* sets. It was my plan to compose for one of her *kulintangs*. After comparing the tuning of her two *kulintang* sets (Figure 2.5), I opted for the first *kulintang* set,

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1 I asked Lourdes Matute to play my composition in a future performance of *Padayag*.
whose tuning has the most number of pitches common to the scale used in the *kudlong* pieces (*Iso Katurog Da* and *Binarig*), a major-pentatonic scale (Figure 4.1). The common pitches of the two scales are A, B, C-sharp, and F-sharp. Much of the Mansaka music uses smaller pitch collections such as the *kulintang* scale discussed above. However, as I composed, I found myself expanding these pitch collections through melodic inversion, which produces a chromatic scale in *Padayag*.

4.3 Performance Practices and Characteristics of Mansaka Music Observed in *Padayag*

I incorporate the sound of Mansaka music in my piece by referencing their performance practices in several ways: highlighting a repetitive single pitch in the introduction of the piece; employing ornaments such as grace notes and glissandi; playing the different parts of the percussion instruments to create a variety of timbres; and integrating the concept of drone in the compositional process. Other examples of Mansaka performance styles will be discussed on a case by case basis as appropriate in the next chapters.
CHAPTER 5
ANALYSIS OF THE FIRST MOVEMENT: ISO KATUROG DA (BIRTH)

Birth is the first event in the cycle of life and is a significant moment in all cultures. The entire Mansaka community prepares as they wait for the birth of the child. Along with the excitement and anticipation, there is a mood of anxiety and apprehension due to the very real risk that the mother and child may not survive the event. After the mother gives birth, the entire community celebrates as they welcome a new life into their village.

Before beginning this analysis, it is important to note that each movement will be approached systematically. I will examine the structure of the movement; the emulation of the style of Mansaka performances; the scales used in the composition; the quotations of Mansaka music; and the compositional process.

5.1 Structure of the movement

Table 5.1. Structure of the movement

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waiting for Birth</td>
<td>Celebration of Birth</td>
</tr>
<tr>
<td>Introduction mm. 1–14</td>
<td>Reh. C mm. 79–127</td>
</tr>
<tr>
<td>Reh. A mm. 15–36</td>
<td>Tutti; repetitive motive but additive process; linear</td>
</tr>
<tr>
<td>Reh. B mm. 37–78</td>
<td>Sayaw Sang Bagani motive; fragmentation of Iso Katurog Da</td>
</tr>
</tbody>
</table>

As Table 5.1 shows, the movement consists of two major sections, the Waiting for Birth and the Celebration of Birth. The movement begins with a long introduction that is sparse in texture followed by a passage played by the full orchestra at Rehearsal A, which employs an additive process. This additive process continues in Rehearsal B, though in a different fashion. In section 2, the quotations of the Mansaka music, namely the Sayaw Sang Bagani (“war dance,” see
Appendix) and *Iso Katurog Da* (“lullaby music,” see Appendix), are the basic materials used in the celebration of birth. The rhythmic pattern of the *Sayaw Sang Bagani* lends vigorous character to the piece as it supports the melodic fragmentation of *Iso Katurog Da*.

5.2 Emulating the Mansaka Performance Style

The Mansaka performance styles are emulated in three ways: First is the playing of a single pitch at the beginning of the piece; second is the imitation of the *kudlong*’s style of performance; and third is the utilization of the different parts of the gong.

The movement begins with only one instrument, as the *kulintang* plays a single pitch. The single pitch represents two ideas: First, it emulates the Mansaka ensemble style of performance, in which the introduction is played by only one instrument. Second, it symbolizes the waiting for the birth. This wait includes the preparation, anxiety, and excitement as the mother, family, and friends anticipate the birth. Mansaka music features a great deal of ornamentation, which I apply in the introduction through the use of grace notes (Figure 5.1).

![Figure 5.1. Single pitch in the Introduction, kulintang, mm. 1–3](image)

In mm. 1–7, the focus is on the percussive sound of the Mansaka ensemble. To enhance this percussive quality, the vibraphone and strings (played *col legno*) join the *kulintang*, *gimbal*, and *agung*. The string section is doubled with the *gimbal*, and their *col legno* playing adds a layer of wood-like color to the traditional instrument (Figure 5.2).
In the quotation of the Iso Katurog Da (mm. 80–90), the string section emulates the kudlong’s style of performance. The kudlong has two strings: one plays the melody while the other functions as a drone. I recreate this sound by having the string instruments play drones and melodies simultaneously. The violin, viola, cello, and double bass sections play divisi: half of each section plays the melody while the other half plays the drone. In an effort to further emulate the sound of the kudlong, an instrument which is plucked, half of the violins, violas, cellos, and double basses play this music pizzicato. My original plan was to have all string instruments play pizzicato. However, I was concerned that the Mansaka percussion instruments might overpower the strings. In order to achieve the balance between these instruments, two timbres are played by
the strings, plucked (pizzicato) and bowed (arco). To further balance the orchestration, the string instruments play very loudly while the Mansaka percussion instruments play softly (Figure 5.3). As much as I wanted to emulate the kudlong style of performance the way I planned it, in the

![Figure 5.3. String instruments emulating kudlong, mm. 80–90](image)
course of writing I had to deviate from the original plan in order to achieve a good balance of sound between the melody and the accompaniment. In spite of this process as I experiment, what matters most to me is the resulting sound as a whole.

Playing on the different parts of the gong is another performance practice of the Mansaka ensemble. Two or three players often play on the same instrument. I was impressed by this performance style because of the variety of colors the instrument produces. Because of the fixed number of percussion players, it is impossible for me to have three players playing on one gong as I had hoped. Instead, the agung player plays at the knob or at the side of the agung, which creates a variety of timbres and creates the illusion of multiple players on a single gong. This can be heard in Section 2, mm. 79–106 (Figure 5.4).

![Figure 5.4. Playing at the knob or at the side of the agung, mm. 92–97](image)

5.3 Pitch material and scale used in the movement

Table 5.2. Scales and pitch collection in the first movement

<table>
<thead>
<tr>
<th>Scales</th>
<th>Combined pitches of the two scales</th>
<th>Common pitches of the two scales</th>
<th>Pitches unique to each scale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pentatonic</strong></td>
<td>A, B-flat, B-natural, C-sharp, D-sharp, E, F-sharp</td>
<td>A, B, C-sharp, F-sharp</td>
<td>D-sharp G, B-flat, E</td>
</tr>
<tr>
<td>A, B, C-sharp, E, F-sharp</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Kulintang Scale</strong></td>
<td>C-sharp, D-sharp, F-sharp, G, A, B-flat, B-natural, C-sharp</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As Table 5.2 shows, I use two scales in the first movement. The first is the pentatonic scale (A, B, C-sharp, E, F-sharp, A) derived from the Mansaka lullaby *Iso Katurog Da* (“Baby Sleep
Now”). The straightforward application of this scale is heard in Section 2 (Celebration), as the strings introduce the quotation of Iso Katurog in mm. 80-83 (Figure 5.3).

The second scale is based on the approximate pitches of the particular kulintang set for which I have written: C-sharp, D-sharp, F-sharp, G, A, B-flat, B-natural, C-sharp. Although the tuning of the kulintang is not exactly the same as the Western orchestra, which is tuned in equal temperament, the sound of the kulintang’s tuning maintains the authenticity of the Mansaka music. Combining these two scales, the resulting collection heard throughout the entire movement is A, B-flat, B-natural, C-sharp, D-sharp, E, F-sharp, G. There are four pitches common to these two scales: A, B, C-sharp, F-sharp and four pitches unique to each scale: D-sharp, G, B-flat, E. These unique pitches play a significant role in my composition, which will be discussed below.

5.4 Quotations of Mansaka Music

5.4.1 Iso Katurog Da

In Section 2 of this movement (Celebration), the Mansaka music is highlighted through the fragmentation of Iso Katurog Da (Baby Sleep Now) (see Figure 5.3) and the use of the rhythmic motive of Sayaw Sang Bagani. Melodically and harmonically, Section 2 is more consonant as it contrasts Section 1 with more dissonant sound. Section 2 serves as the resolution after the heavy tension heard in Section 1.

5.4.2 Sayaw Sang Bagani

The string instruments play the quotation of the Iso Katurog Da, while the Mansaka percussion instruments play the rhythmic motive of Sayaw Sang Bagani. In mm. 80-81, one
hears the fragmentation of the Iso Katurong Da from the first two measures and first note of the third measure of the music in my transcription. However, in the following measures until m. 90, I added variations to the melodic fragments, thus recreating the fragments but retaining the pitch collection of the scale (Figure 5.3).

In mm. 23 and 24, while the orchestra continues with a blurry and chaotic sound, the gandingan introduces the Sayaw Sang Bagani rhythmic motive of the gimbal and agung. However, only the second half portion of the rhythmic motive is being introduced (Figure 5.5).

Figure 5.5. Second half portion of Sayaw Sang Bagani’s motive, gandingan, mm. 23–24

M. 25 includes the first half of Sayaw Sang Bagani’s rhythmic motive (Figure 5.6).

Figure 5.6. First half of Sayaw Sang Bagani’s rhythmic motive, gandingan, m. 25

Finally, in m. 26, the entire motive plays (Figure 5.7).

Figure 5.7. Entire rhythmic motive of Sayaw Sang Bagani, m. 26

In mm. 79-83, the gimbal and gandingan play the same rhythm, which is the rhythmic motive of the gimbal in the performance of Sayaw Sang Bagani. However, I incorporated grace
notes in the *gimbal*, which is one of the characteristics of Mansaka performance practice. The *agung* also plays its original rhythmic motive in the *Sayaw Sang Bagani* (Figure 5.8).

Originally, *Sayaw Sang Bagani* had its own set of pitch collection and intervals based on my transcription found in Chapter 3. However, in this movement, I did not use the *Sayaw Sang Bagani* collection of pitches. Instead, I utilized the pitches available in the pentatonic and *kulintang* scales. I also use the melodic intervals and the rhythmic motive of *Sayaw Sang Bagani*, which dominates the entire Section 2. These intervals such as m3, P4, M2, and P5 are heard in *kulintang* (Figure 5.8).

The significance of *Sayaw Sang Bagani* is that its rhythmic motive serves as the recurring material that unifies the whole piece. When *Sayaw Sang Bagani* rhythmic motive was fully heard
in m. 79, the *kulintang* played it with a pentatonic scale. In mm. 101–115, the *Sayaw Sang Bagani* rhythmic motive progresses until one hears the entire scale (all gongs) of the *kulintang*. In this part, the *kulintang* plays the main melody while the other instruments punctuate the melody through the syncopated rhythm (Figure 5.9).

![Figure 5.9. Utilizing the entire *kulintang* scale in *Sayaw Sang Bagani*, *kulintang*, mm. 104–110](image)

5.5 Compositional process

5.5.1 Use of drone

I employed various techniques in the compositional process of this movement. For example, the bassoon 2, tuba, cello, and double bass play drones in mm. 15–30. Instead of a single sustained pitch, two alternating pitches are used, A and B-flat, ornamented by neighbor tones (Figure 5.10).
Figure 5.10. Drones - two alternating pitches, bassoon 2, tuba, cello, and double bass, mm. 15–20

5.5.2 Ostinato

Another technique is ostinato, such as is explicitly heard in mm. 72–77 played on the vibraphone (Figure 5.11).

Figure 5.11. Ostinato in the vibraphone, mm. 72–77
5.5.3 Additive process

Adding new pitches one at a time to a given motive or musical unit either linearly (melodically) or vertically (harmonically) is the technique known as additive process.

Table 5.3 shows the sequence of the pitches with their specific measure numbers and approach to the additive process I used in this movement.

Table 5.3. Pitches available in the additive process

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Measure Number</th>
<th>Pitches</th>
<th>Approach to Additive Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1–6</td>
<td>G, A</td>
<td>Linear</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>G, A, B-flat</td>
<td></td>
</tr>
<tr>
<td>Extension of the Introduction</td>
<td>8–11</td>
<td>G, A, B-flat, F-sharp</td>
<td>Linear and chordal</td>
</tr>
<tr>
<td></td>
<td>12–13</td>
<td>G, A, B-flat, F-sharp, C-sharp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>G, A, B-flat, F-sharp, C-sharp, D-sharp</td>
<td></td>
</tr>
<tr>
<td>Rehearsal A</td>
<td>15</td>
<td>G, A</td>
<td>Chordal</td>
</tr>
<tr>
<td></td>
<td>16–17</td>
<td>G, A, B-flat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18–25</td>
<td>G, A, B-flat, F-sharp, D-sharp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>26–30</td>
<td>G, A, B-flat, F-sharp, D-sharp, C-sharp</td>
<td></td>
</tr>
<tr>
<td></td>
<td>31–34</td>
<td>G, A, B-flat, F-sharp, D-sharp, C-sharp, D-sharp, C-sharp, E</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>35–36</td>
<td>G, A, B-flat, F-sharp, D-sharp, C-sharp, E</td>
<td></td>
</tr>
</tbody>
</table>

5.5.3.1 Linear Approach

In the Introduction (mm. 1–7), the additive process is approached linearly. The section begins with a single pitch G ornamented by pitch A, played by a *kulintang* (Figure 5.12).

![Kulintang](image)

Figure 5.12. Ornamented single pitch G, *kulintang*, m. 1

On m. 7, B-flat, is added to the vibraphone (Figure 5.13).

![Vibraphone](image)

Figure 5.13. B-flat, added to the vibraphone, m. 7
After adding F-sharp and C-sharp, finally on m. 14 one hears G, A, B-flat, F-sharp, C-sharp, D-sharp melodically and harmonically (Figure 5.14). The pitches that are uncommon to both scales are used in the Introduction of the piece, which starts with G. At the end of the Introduction, m. 14, three pitches that are uncommon to the two scales are heard (G, B-flat, D-sharp). I intend to use these three pitches to relieve the listeners’ ears from hearing the same kulintang scale. They also add to the collection of pitches, which makes the sound more complex and unpredictable as the music progresses.

5.5.3.2 Vertical Approach

In mm. 15-36, the additive process is approached vertically. In measure 15, the additive process begins with a G and A; it occurs in essentially the same manner as the Introduction. However, in m.15 the orchestra plays these two notes (Figure 5.15). The additive process continues and by m. 31, the four pitches that are uncommon to both pentatonic and kulintang scales are heard (G, B-flat, D-sharp, E) along with their common pitches (A, C-sharp and F-sharp) (Table 6.1). The seven pitches (G, A, B-flat, F-sharp, D-sharp, C-sharp, E) in Section 1 and in the Transition (mm. 35-36) make the change more dramatic from Section 1 to Section 2 in terms of scale and pitch collection as the quotations of the Mansaka music are introduced.

My intention in mm. 15-36 is to create a blurry sound, one that is both is dissonant and chaotic. This sound is meant to contrast with that of the introduction in both texture and character. This “blurriness” is achieved in several ways: by utilizing techniques such as the combination of trill, tremolo, and glissando; and by using only a few pitches through an additive process.

Note that the enharmonic spelling such as the B-flat and A-sharp are frequently used in the score and analysis.
Figure 5.14. Pitches heard, G, A, B-flat, F-sharp, C-sharp, D-sharp, orchestra, m. 14
Figure 5.15. Additive process, vertical approach, orchestra, m. 15
5.5.3.3 Adding new pitches to the melodic motive

The music in mm. 37–78, continues to create the tension in preparation for the Celebration. The additive process is achieved by gradually adding new pitches to the melodic motive (D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3) in m. 37 linearly (Figure 5.16). M. 38 is an example of a melodic motive with added pitch Bb (D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3, B-flat 1) (Figure 5.17).

Table 5.4 shows the sequence of the pitches used in mm. 37–78 with their specific measure numbers and approach to the additive process in flute, oboe, and clarinet.

Table 5.4. Pitches available in the additive process, Rehearsal B

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Pitches</th>
<th>Approach to Additive Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal B</td>
<td>37</td>
<td>D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3</td>
</tr>
<tr>
<td>38-39</td>
<td>D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3, B-flat 1</td>
<td></td>
</tr>
<tr>
<td>40-41</td>
<td>D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3, B-flat 1, D-sharp 3</td>
<td></td>
</tr>
<tr>
<td>42-55</td>
<td>D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3, B-flat 1, D-sharp 3, A1</td>
<td></td>
</tr>
<tr>
<td>56-64</td>
<td>D-sharp 2, A2, B-flat 2, C-sharp 2, A2, C-sharp 3, B-flat 1, D-sharp 3, A1, G1, F2, F1</td>
<td></td>
</tr>
</tbody>
</table>

2 D-sharp 2 is located at the fourth line of the treble staff.
3 A2 is located at the first ledger line above the treble staff.
4 B-flat 2 is located at the second ledger space above the treble staff.
5 C-sharp 2 is located at the third ledger space of the treble staff.
6 C-sharp 3 is located at the second ledger line above the treble staff.
5.5.3.4 Inversion of the original motive

The thickening orchestration of the additive process contributes to the dense texture of the sound. To add new pitch I inverted the original motive (D-sharp 3, A, G-sharp 1, F2, A, F1), which resulted in two new notes, G-sharp 1 and F-natural 1. This is heard in m. 56, oboe 1 and 2 (Figure 5.18), and in m. 60, violin 1 and 2, viola and cello (Figure 5.19).

Figure 5.18. Inversion of the original motive, oboe 1 and 2, m. 56

Figure 5.19. Inversion of the motive, violin 1 and 2, viola and cello 1, m. 60
5.5.4 Frequent change of meter

The Mansaka music is usually played at an unchanging tempo. Likewise, once the music begins, the rhythm does not vary. However, my piece changes meter frequently to increase the vibrant spirit I want to portray. One can hear this as early as m. 65 until the end of the movement (Figure 5.20).

5.5.5 Layering

Layering of the musical materials is also employed. The layering of the rhythmic motive of the Sayaw Sang Bagani and fragments of the Iso Katurog Da is heard in mm. 79-90 (Figure 5.21).

5.5.6 Interlocking

Interlocking is a technique where two or occasionally more voices share a single melody such that alternately one voice sounds while the other rests. This movement applies interlocking in various parts, such as in mm. 31-34 between the kulintang and the other instruments of the orchestra. Note that the kulintang, gandingan, and agung play the Sayaw Sang Bagani motive (Figure 5.22). Another example of interlocking is heard in mm. 84-89 between vibraphone and kulintang (Figure 5.23).

5.5.7 Syncopation of rhythm

The syncopation of the rhythm is presented in three distinct ways. First, in mm. 78, 116, and 117 (Figure 5.24). Second, mm. 92, 94, and 96, the orchestra plays with octave doublings excluding trumpets trombones and tuba (Figure 5.25). Third, mm. 102, 104, 106, 108, 109, 111, and 113, the orchestra plays two-pitch syncopation against an ostinato in the kulintang (Figure 5.26).
Figure 5.20. Frequent change of meter, orchestra, mm. 65–69
Figure 5.21. Layering of the quotation of *Iso Katuog Da* and *Sayaw Sang Bagani*, percussions and strings, mm. 79–83
Figure 5.22. Interlocking between the *kulintang* and the orchestra, mm. 31–34
Figure 5.23. Interlocking between vibraphone and *kulintang*, mm. 84–87

Figure 5.24. Unison with syncopated rhythm, m. 78
Figure 5.25. Orchestra plays with octave doublings in syncopated rhythm, m. 92
Figure 5.26. Orchestra in syncopation against kulintang in ostinato, mm. 102–106
5.5.8 Juxtaposition of musical elements

Juxtaposition is a technique where two musical ideas or materials alternately sound in a composition. In this movement, while the fragmentation of *Iso Katurog Da* plays continuously in the string section from mm. 92 to 97, it is juxtaposed by the orchestra playing in unison with syncopated rhythm (Figure 5.27).

![Musical notation showing juxtaposition of Iso Katurog Da and syncopated rhythm, mm. 92–97](image_url)

Figure 5.27. Juxtaposition of *Iso Katurog Da* and syncopated rhythm, mm. 92–97
5.6 Conclusion

In this movement I chose the music of Iso Katurag Da, a lullaby song, since it depicts the birth of a child. I find this song appropriate to describe my impression of what birth is like as I reflect upon the Mansaka community. The kudlong usually plays the Iso Katurag Da. In the Mansaka tradition, a mother sings or plays a kudlong while putting the baby into sleep in the hammock. While one might expect this lullaby to be slow and lyrical, the song has in fact a fast tempo and the mood is lively and entertaining. That allowed me to pair with the rhythmic motive of the Sayaw Sang Bagani.

While the first movement ends with a celebratory mood, the next movement begins with a persuasive but subtle character through the introduction of the marimba. The second movement calls on a smaller ensemble contrasting with the full orchestral sound of the first movement.
CHAPTER 6
ANALYSIS OF THE SECOND MOVEMENT: Binarig (Courtship)

The second movement depicts courtship, the next cycle of life. This movement is based on the Mansaka courtship music called Binarig. A single kudlong usually accompanies the Binarig in the traditional practice of Mansaka courtship. This solo instrumental accompaniment inspired the transparent textures of the second movement. The instrumentation for this movement calls only for strings and Western and Filipino percussion instruments. It is less active than the first movement. This movement attempts to portray the assertiveness and great emotion of the kudlong performance style.

6.1 Structure of the movement

Table 6.1. Structure of the movement

<table>
<thead>
<tr>
<th>Introduction mm. 1–13</th>
<th>Reh. D mm. 14–19</th>
<th>Reh. E mm. 20–30</th>
<th>Reh. F mm. 31–51</th>
<th>Reh. G mm. 52–65</th>
<th>Reh. H mm. 66–72</th>
</tr>
</thead>
<tbody>
<tr>
<td>begins with one note; additive process with drone</td>
<td>quotation of Sayaw Sang Bagani (War Dance); with ostinato</td>
<td>fragmentation of Sayaw Sang Bagani; recreating the Binarig melody in the violin</td>
<td>fragmentation of Binarig melody in ostinato</td>
<td>Climax – with lyrical passage; fragmentation of Sayaw Sang Bagani</td>
<td>Resolution; based on the materials of the introduction with the same character; fragmentation of Sayaw Sang Bagani</td>
</tr>
</tbody>
</table>

Table 6.1 shows the structure of the movement, which is divided into six sections. Each of these main sections corresponds to the appearance of a Mansaka quotation. The introduction features an additive harmonic process, not unlike that found in the first movement. The unifying material of the entire piece, the quotation of Sayaw Sang Bagani, returns, this time in four different sections of the movement. Additionally, a new Mansaka melody, Binarig, makes an appearance in m. 20 and again in m. 31.
6.2 Emulating the Mansaka Performance Style

This movement demonstrates three different ways of emulating the Mansaka performance style.

6.2.1 Significance of a solo instrument with a single pitch

The first emulation of the Mansaka performance style is the significance of a solo instrument with a single pitch in the introduction. In mm. 1–2, the movement begins with marimba playing a single pitch (B-flat), emulating the performance practice of a Mansaka *kulintang* ensemble (Figure 6.1).

![Figure 6.1. Marimba playing a single pitch, mm. 1–2](image)

One hears this performance style in the first movement but in different way. In the first movement, the *kulintang* ornaments the single pitch with grace notes, while in the second movement marimba plays the single pitch without ornamentation, but adds more extreme dynamics. A single pitch or sound commands the people’s attention. For instance, the datu, the leader of the indigenous community, often will have a single gong or bell struck when he has an important announcement for the community. This sound also serves as a warning to the people if an enemy of the community attacks their territory. I incorporate this practice in the introductions of the first and second movements by using quick repeated pitches to signify the attention and readiness of the people.
6.2.2 Emulation of the 2-stringed \textit{kudlong}

The second Mansaka performance style referenced in this movement is an emulation of the 2-stringed \textit{kudlong}. In mm. 20–28, the viola plays the double stops wherein one of the strings plays the drone (B-flat) and the other plays the melody of the \textit{Binarig} (Figure 6.2).

![Image](image.png)

Figure 6.2. Viola emulating the \textit{kudlong}, mm. 20–28

In fact, the entire movement is characterized by the imitation of the \textit{kudlong}'s drone and melody. One specific example is in mm. 52–63, where the marimba is playing an ostinato reinforced by the cello and double bass with repeated notes. This perpetual focus on one pitch creates tension as the movement approaches the climax (Figure 6.3).

6.2.3 Playing at the different parts of the instrument

The third Mansaka performance style presented in this movement is playing on the different parts of the instrument, creating a variety of timbres. At many points throughout the movement the \textit{gandingan} and \textit{agung} players scrape the instruments, but play normally (on the knob) at other times. In mm. 8–13, the extension of the Introduction, both the \textit{gandingan} and \textit{agung} players scrape at the side of the gong.
Figure. 6.3. Ostinato in marimba, with repeated notes in cello and double bass, mm. 52–63
6.3 Pitch materials and scale used in the composition

Another important consideration is the scales or pitch materials utilized in this movement. Three different scales are used in this movement.

6.3.1 Tuning of the 4-gong kulintang used in the Sayaw Sang Bagani

First is the tuning of the 4-gong kulintang (B-flat, F, A-flat, B-flat) used in the Sayaw Sang Bagani during our recording. This is clearly heard in the Introduction (mm. 1–8) played by the marimba (Figure 6.4).

Figure 6.4. Marimba, tuning of the 4-gong kulintang, mm. 1–8
6.3.2 Pentatonic scale based on the *Binarig* melody

The second scale I used is a pentatonic scale based on the *Binarig* melody (B-flat, C, D, F, G, B-flat). This is heard in mm. 20-40.

6.3.3 Synthetic scale

The third scale is a synthetic scale (C, D-flat, E-flat, G-flat, A-flat, B-flat), found in the lyrical melody of the violins in mm. 52–65 (Figure 6.5). A synthetic scale is derived from a traditional diatonic major scale, and one of the pitches is raised or lowered by a semitone.¹ I found the pitches after I wrote my composition.

Figure 6.5. Violins with synthetic scale, mm. 52–65

6.4 Quotations of Mansaka music

6.4.1 Sayaw Sang Bagani

While in the first movement I reference the rhythmic patterns from all the instruments that would play *Sayaw Sang Bagani*, in the second movement I reference only the rhythmic motives from one of the instruments in the *Sayaw Sang Bagani* ensemble, in this case the *kulintang*. In m.14, the fourth and fifth beats of the marimba highlights one of these motives (Figure 6.6).

![Figure 6.6. *Sayaw Sang Bagani* rhythmic motive, marimba m. 14](image)

Mm. 15-17 modify this melodic gesture while the ostinato continues. As the music advances, the violins play this motive and the violas double the motive at an octave lower. In mm. 21–28, the violins play the repetitive two-note rhythmic motive of *Sayaw Sang Bagani*, altered slightly as it supports the *Binarig* melody (Figure 6.7).

![Figure 6.7. Repetitive two-note rhythmic motive of *Sayaw Sang Bagani*, violins, mm. 21–28](image)
In mm. 20–28, the marimba plays fragments of the *Sayaw Sang Bagani* but in augmented note values (Figure 6.8). In mm. 52–61, the marimba and the violas play the repetitive two-note rhythmic motive of the *Sayaw Sang Bagani* as part of the ostinato accompaniment of the melody in the violins (Figure 6.9). Finally, in mm. 67–72, marimba plays the same rhythmic motive as m. 14 (bt. 4–5), but with variations. As the music ends, only three pitches remain and gradually fade away (Figure 6.10).

6.4.2 Binarig

*Binarig* is another Mansaka music I used in this movement. I recreated the melody using two different methods. First, the violas present only the first four measures of the melody in mm. 20–28 by augmenting some of the rhythmic values and by adding grace notes, which makes the melody nearly unrecognizable. Second, in mm. 31–38 the marimba presents the next four measures of the *Binarig* melody, which is also distorted due to fragmentation and added repeated sixteenth-notes. I intend to distort the melody as part of my expression of the creative process. It does not really
Figure 6.9. Repetitive two-note rhythmic motive of the *Sayaw Sang Bagani*, marimba and violas, mm. 52–61

Figure 6.10. Marimba, the same rhythmic motive as m. 14 (bts. 4–5), with variations, mm. 67–72
matter if the listener is able or unable to recognize the melody. What matters to me is the sound that is produced as the music conveys a certain emotion.

6.5 Compositional process

In this movement, I employed several compositional techniques also found in the first movement, though I apply them differently.

6.5.1 Use of ostinato

I establish an ostinato, which dominates the entire movement. Figures 6.3, 6.7, and 6.9 show this example.

6.5.2 Additive process

I use an additive process, similar to the one found in the first movement. However, in this movement the additive process nearly always occurs over a drone found in the bass register. For example, in mm. 1–7 pitches are added over a B-flat drone. As the pitches are introduced above the drone, they culminate with a high B-flat to match the tonality of the drone, as shown in Table 6.3.

Table 6.2. Pitches available in the additive process

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Pitches</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2</td>
<td>B-flat</td>
</tr>
<tr>
<td>3–4</td>
<td>B-flat, F</td>
</tr>
<tr>
<td>5–6</td>
<td>B-flat, F, A-flat</td>
</tr>
<tr>
<td>7</td>
<td>B-flat and B-flat$^2$</td>
</tr>
</tbody>
</table>

6.5.3 Interlocking technique

Third, I utilize an interlocking technique. An example of this is the interlocking of marimba and the violins in mm. 20–28, where both of their rhythmic motives are based on the *Sayaw Sang*

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$^2$ B-flat1 means one octave higher from the B-flat.
Bagani. To make a distinction, the material used in marimba is an augmentation of one of the rhythmic motives, while in the violins, it is based on the two-note rhythmic motive (Figure 6.11).

Figure 6.11. Interlocking between marimba and violins, mm. 20-28
6.5.4 Modified doubling

Fourth, I use a modified doubling in the first and second violins, in which the first violins play the melody, doubled at the sixth by the second violins. However, this doubling is not consistent, as shown in mm. 52-56, in which violin 2’s melody is at times decorated with non-harmonic tones (Figure 6.12).

![Figure 6.12. Violins 1 and 2, doubling with sixth interval, mm. 52–56](image)

6.6 Conclusion

After the climax of the movement, the marimba, gandingan, and agung settle the tension, balancing the musical shape of the movement. I composed this movement, which depicts Mansaka courtship, to convey a hopeful and reassuring sentiment. In the Mansaka tradition, courtship takes place during the harvest season. It is during this time that the young women break from their household duties and move to the fields to help in the harvest, and the young men take the opportunity to court these women. The men’s task is to pound (bayo) the rice, while the women’s task is to winnow (tahop) the rice. This is the time when both men and women can impress each other with their skills in the fields: the men show their strength, the women demonstrate their ability in winnowing the rice.

Once a man begins courting a woman, he expresses his feelings while playing the kudlong. If the woman is attracted to the man, her response is, to encourage the suitor to seek permission from
her parents. But if she is not attracted, her response is hesitant. In courtship, there is no
guarantee that a woman will also love the man in return.

In my interview with Datu Onlos he mentioned that education is very important to the
Mansaka, so that they can have a voice in the government and be given equal treatment with non-
Mansaka people. However, sending their children to school results in the children forgetting or
sometimes denying their own traditions, including the Mansaka courtship rituals. Datu Onlos once
made a comment:

But now how can you preserve the Mansaka tradition? The kids are going to school. They
are informed through texting that some guy wants to meet them after school. So that is our
difficulty. But if we do not send them to school, they will have no future. Poor kids. Today,
most children of the young generation are practicing modern means of courtship, such as
texting, phone calls, and emails.³

This movement is, to me, the most sentimental of any in the work.

³ Datu Rudy Onlos.
CHAPTER 7
ANALYSIS OF THE THIRD MOVEMENT: Pyagsawitan (Wedding and Harvest)

*Pyagsawitan* is a harvest ceremony comprising a sequence of four Mansaka dances, namely rice planting (*Nyagapanggan*), harvesting, pounding, and cooking. After this sequence, the entire Mansaka community gathers for a three-day feast to celebrate thanksgiving and prayer for the good harvest. This gathering can be likened to a Mansaka wedding celebration, which shows abundance through the bountiful food prepared on the table. The wedding celebration lasts for months, however, rather than days. The similarities of these ceremonies inspired me in writing the third movement, which depicts the next stage of the life cycle: marriage.

7.1 Structure of the movement

<table>
<thead>
<tr>
<th>Planting (Nyagapanggan)</th>
<th>Harvesting</th>
<th>Pounding</th>
<th>Cooking</th>
<th>Thanksgiving and Prayer</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 16–39</td>
<td>mm. 40–66</td>
<td>mm. 67–99</td>
<td>mm. 100–136</td>
<td></td>
</tr>
<tr>
<td>Full orchestra</td>
<td>Full orchestra</td>
<td>Strings and Western and Mansaka percussion ensemble</td>
<td>Full orchestra</td>
<td>Full orchestra</td>
</tr>
</tbody>
</table>

*Pyagsawitan* rhythmic motive; element of drone; interlocking

*Ostinato - Sayaw Sang Bagani* rhythmic motive; lyrical melodies

Employing various timbres; interlocking of non-Mansaka rhythmic patterns

Interlocking of the different sections of the orchestra; dominance of quintuplets; high register in string section

Reflective; Fragmentation of Sayaw Sang Bagani motive; lyrical melody with chorale-like orchestration; element of drone

Table 7.1 shows the structure of the movement, which has five sections. Each of these main sections corresponds to the four sequences of the harvest ceremony plus a section for thanksgiving and prayer. The music of each section portrays its respective activities.

7.1.1 Planting (Nyagapanggan)

In “Planting,” besides utilizing the Pyagsawitan rhythmic motive, the entire section features the element of drone in low register. This gives a notion of closeness to the land portrayed in the act of planting.
7.1.2 Harvesting

“Harvesting” depicts the active and enthusiastic involvement of the people in harvesting. The ostinato of the Sayaw Sang Bagani rhythmic motive in the vibraphone and string portrays this involvement through the variation of a four sixteenth note figure. In addition, the lyrical melodies in horn 1 and first violins evoke the pleasant environment of the field. Trumpet 1 doubles the violin 1 an octave lower to emphasize the melody and at the same time create a different timbre. The other instruments support the notion of people’s involvement through small musical gestures as the music develops in this section.

7.1.3 Pounding

“Pounding” is the most percussive section in the movement. I utilized the various timbres of the percussion instruments to characterize the essence of pounding. In addition, the entire section employs an interlocking of non-Mansaka rhythmic patterns.

7.1.4 Cooking

While the next section, “Cooking,” portrays the interaction of the Mansaka while preparing the wedding feast. Musically, the interlocking of the different sections of the orchestra conveys this interaction. Whereas the previous sections featured simpler, slower rhythms, this section is filled with ascending and descending groups of quintuplets often played in high registers. The greater density of notes and faster rhythms creates a more tense environment, as do the strings’ tremolos and glissandos.

7.1.5 Thanksgiving and Prayer

The last section, “Thanksgiving and Prayer,” introduces a more reflective mood created by Sayaw Sang Bagani’s slow, augmented rhythm. The chorale-like orchestration of a lyrical melody near the end of the piece adds to this mood. The strong contrast of this section from the
rest of the movement is further emphasized by its softer dynamics, slower tempos, the strings’ harmonics and the muted colors in the brasses. Above all this, the fragmented *Sayaw Sang Bagani* melody intertwines with the new, lyrical melody to create a more contemplative atmosphere.

7.2 Emulating the Mansaka Performance Style

The Mansaka performance style is emulated in three different ways in this movement. The first is based on the concept of the drone; second, the ostinato performance practice; and the third is the practice of playing on different parts of the percussion instruments.

7.2.1 Concept of the drone

The drones heard in the movement emulate the open string of the *kudlong*. For example, the bassoon 2, tuba, and the double basses play in unison in mm. 1–11, play the drone in low register. This low drone represents the land’s solidity and man’s dependence on the ground as depicted in the act of planting (Figure 7.1).

![Figure 7.1. Drone in the bassoon 2, tuba, and the double bass in unison, mm. 3–11](image)
In “Thanksgiving and Prayer,” mm. 104–107, the drone also appears on the violins and violas through playing the harmonics with high register, which reinforces the meditative character of the section. In mm. 108–113, the drone continues in the low register in the cellos and double basses to support the melody on the flute (Figure 7.2).

Figure 7.2. Drones in the high and low register, strings, mm. 104–113
7.2.2 Ostinato performance practice

The second method of emulation is the use of ostinato, which dominates the “Harvesting” section. An example of this is found in mm. 16–19, where one hears the ostinato of a two-note figure of Sayaw Sang Bagani rhythmic motive in the string section (Figure 7.3).

7.2.3 Playing on different parts of the percussion instruments

The third emulation of the Mansaka performance style in this movement is playing on the different parts of the percussion instruments, such as playing on the shell of the drums (tenor drum, bass drum, gimbal) and playing on the stand of the kulintang in mm. 40-43 (Figure 7.4).
Scraping the cymbal is also observed in mm. 68 and 71 (Figure 7.5).

7.3 Pitch materials and scales used in the movement

Four different scales are used in this movement: kulintang scale, transposition of the kulintang scale, B minor scale without the sixth degree, and the B minor scale.
7.3.1 Kulintang scale

The first scale is taken from the tuning of the kulintang. Mm. 20–39 make use of the entire scale of the kulintang. An example of this appears in the first violin in mm. 20–23 (Figure 7.6).

![Figure 7.6. Use of the entire scale of the kulintang, violin 1, mm. 20–23](image)

7.3.2 Transposition of the kulintang scale

The second is a transposition of the kulintang scale (D, E, G, G-sharp, A-sharp, B, C, D).

Combining these scales, the original and the transposition, results in a chromatic scale without F-natural (Table 7.2). In mm. 59–66, the marimba and kulintang play the seven pitches of the kulintang scale except the B-flat (C-sharp, D-sharp, F-sharp, G, A, B, C-sharp). The entire section of “Cooking” in mm. 67–99 makes use of the combination of the original kulintang scale and its transposition.

![Table 7.2. Kulintang Scale](image)

7.3.3 B minor scale without the sixth degree

The third scale of this movement consists of B, C-sharp, D, E, F-sharp, A, B. The scale sounds similar to a B minor scale without the sixth degree, and is heard in mm. 108–112 (Figure 7.7) and mm. 132–135.
Figure 7.7. An excerpt consisting of B, C-sharp, D, E, F-sharp, A, B, mm. 108–112
7.3.4 B minor scale

The last scale is the B minor scale heard in mm. 120–131, “Thanksgiving and Prayer.”

The use of these different pitch materials and scales vary in each section. The first section, “Planting,” utilizes the first four pitches of the kulintang scale. The second section, “Harvesting,” adds the next four pitches of the kulintang scale, thus, completing the kulintang scale. This use of the entire kulintang scale evokes a sense of completion, representing the Mansaka’s success in planting. This is in stark contrast to the third section, the “Pounding,” which uses mostly non-pitched sounds. The combination of the kulintang scale and its transposition is heard in “Cooking.” These scales contribute to a more complex sound as the music evokes the interaction of the cooks. The tonality of B minor dominates in “Thanksgiving and Prayer,” the last section. This is to contrast the dissonant sound of the previous section with a meditative and contemplative mood.

7.4 Quotations of Mansaka Music

Two Mansaka music quotations are utilized in the third movement, the Pyagsawitan, and the recurring motive, Sayaw Sang Bagani (see Appendix).

7.4.1 Pyagsawitan

In mm. 1–10, the tenor drum plays the Pyagsawitan rhythmic motive (Figure 7.8). Variations of this motive are also heard in other instruments, such as in Mansaka percussion instruments in mm. 5–6 (Figure 7.9).

7.4.2 Sayaw Sang Bagani

The Sayaw Sang Bagani rhythmic motive appears mostly in the “Harvesting” and “Thanksgiving and Prayer” sections. For instance, an ostinato of this motive is played on the vibraphone in mm. 16–23. Also, an ostinato of a two-note figure of this motive is played on the
violins and violas (mm. 16–19), cellos (mm. 16–21), and double basses (mm. 16–23) (Figure 7.10).

![Figure 7.8](image.png)

**Figure 7.8.** *Pyagsawitan* rhythmic motive in snare drum, mm. 1–10

![Figure 7.9](image.png)

**Figure 7.9.** Variations of *Pyagsawitan* rhythmic motive, Mansaka instruments, mm. 5–6
While the *Sayaw Sang Bagani* rhythmic motive accompanies the melody in Harvesting, it functions in various ways in “Thanksgiving and Prayer.” First, its fragmentation functions as a harmonic background as shown in mm. 100–107 on the vibraphone (Figure 7.11). In mm. 104–
107, horns 1, 2, and 3 show another example of fragmentation as harmonic background, approached, however, in pointillistic style (Figure 7.12). Second, its fragmentation functions as the melody on the *kulintang* in mm. 104–107, which becomes the recurring material within this section in mm. 111–112 and mm. 132–135 (Figure 7.13). Third, it functions as a rhythmic accompaniment with a two-note ostinato figure in mm. 108–110 on the violas (Figure 7.14).

![Vibraphone](Image)

**Figure 7.11. ** *Sayaw Sang Bagani* as harmonic background, vibraphone, mm. 100–107

![Percussion 2](Image)

**Figure 7.12. ** *Sayaw Sang Bagani* in pointillistic style, horns 1, 2, and 3, mm. 104–107

![Kulintang](Image)

**Figure 7.13. ** *Sayaw Sang Bagani* as melody, *kulintang*, mm. 104–107
7.5 Compositional process

7.5.1 Drone and Ostinato

Various techniques used in the compositional process of the third movement, including drone and ostinato, which are shown in Figures 7.1, 7.2, and 7.3. Drones and ostinatos are related, in that both create a sense of stasis. In mm. 16–19, the two-pitch ostinato (C-sharp and D-sharp) on the violins and the two-pitch ostinato (B-flat and D-sharp) on the violas, cellos, and double basses play at the same time as three of the *kulintang* pitches (C-sharp, D-sharp, and B-flat). In mm. 20–23, the
ostinato on the violins and violas is interrupted by rests, while the cellos and double basses continue the ostinato. As the ostinato is interrupted by a rest, other kulintang pitches are introduced on the violins and violas until the entire kulintang scale (C-sharp, D-sharp, F-sharp, G, A, B-flat, B-natural, C-sharp) is complete as the texture becomes denser. This process is similar to the additive processes used in movements 1 and 2 (Figure 7.15).

Figure 7.15. Various ostinati in the string section, mm. 20–23
7.5.2 Additive process

Table 7.3. Pitches available in the additive process

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Pitches</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–7</td>
<td>C-sharp, D-sharp</td>
</tr>
<tr>
<td>8–15</td>
<td>C-sharp, D-sharp F-sharp, G</td>
</tr>
<tr>
<td>16</td>
<td>C-sharp, D-sharp, F#, G, A, B-flat, B-natural, C-sharp</td>
</tr>
</tbody>
</table>

Viewing the additive process overall in Table 7.3, mm. 1–15 (“Planting”) present the first four pitches of the *kulintang* scale. This section begins with two pitches (C-sharp and D-sharp) in mm. 1–7 with C-sharp as the drone followed by an additional two pitches (F-sharp, G) in mm. 8–15 (Figure 7.16).

Figure 7.16. Additive process - four pitches (C-sharp, D-sharp, F-sharp, G), bassoons, horns, trombones, tuba, tubular bell, vibraphone, viola, cello, double bass, mm. 8–10
In m.16 the other pitches (A, B-flat, B-natural) of the *kulintang* are introduced, completing the *kulintang* scale (C-sharp, D-sharp, F-sharp, G, A, B-flat, B-natural, C-sharp) (Figure 7.17).

**Figure 7.17.** Additive process - A, B-flat, and B-natural are introduced, completing the *kulintang* scale (C-sharp, D-sharp, F-sharp, G, A, B-flat, B-natural, C-sharp), m. 16
7.5.3 Exploring various timbres

Hear the next compositional process in mm. 40–68 (Pounding). In this section I explored the various timbres of the percussion instruments, especially employing a dry sound through the use of wooden percussion instruments such as claves, wood blocks, and bamboo chimes. This color is additionally emphasized by utilizing the different parts of the percussion instruments, including the shell of the tenor and bass drums, and the side of the gimbal. Continuing in this vein, there is playing on the kulintang stand (wood) and playing col legno battuto in the strings. These percussion instruments and various timbres are used to mimic the Mansaka’s tradition of pounding rice.

In mm. 40–41, the same rhythm plays on the tenor drum, claves, kulintang, and gimbal. In mm. 42–43, these instruments are arrayed into two groups playing two different rhythms (Figure 8.4). In m. 44, a new timbre is introduced, the wood blocks, playing the same rhythm as the tenor drum and kulintang stand. In mm. 45–46, the instruments are grouped again playing two different rhythms: 1.) bamboo chimes, claves, kulintang stand and 2.) tenor drum and gimbal (Figure 7.18).

7.5.4 Layering rhythms and timbres

Layers of different rhythms and timbres interact with each other as the music develops with more Western and Mansaka percussion instruments including the strings playing col legno battuto. This compositional process, where initially all the instruments play the same rhythm, which then gradually develops into multiple rhythms, resembles the actual sound of pounding (Figure 7.19). In mm. 65–66, repetitive rhythmic patterns are employed to create tension as the music connects to the next section (Figure 7.20).

7.5.5 Rhythmic interlocking

Rhythmic interlocking is another compositional process used in this movement. It is clearly
Figure 7.18. Percussion instruments playing two different rhythms, mm. 45–46
Figure 7.19. Multiple rhythms, Western and Filipino percussion instruments, mm. 59–60
Figure 7.20. Repetitive rhythmic patterns, percussion and string instruments, mm. 65–66
identified in three sections. First in mm. 1–11 (“Planting”), where the interlocking occurs between the Western instruments and the Mansaka percussion instruments with tubular bells. Second, in mm. 51–62 “(Pounding”) there is interlocking between the Western and Filipino percussion instruments, and string instruments. In mm. 67–90 (“Cooking”), the interlocking is used in all the different sections of the orchestra. It plays a significant role in this section for it portrays the interaction of the cooks in the course of cooking.

7.5.6 Canon

Canon is another technique I used in this movement. In mm. 24-33 (“Harvesting”), the first violin plays the initial melody, which is imitated by the second violin. However, the second violin is more ornamented with grace notes (Figure 7.21). This canonic style in the melody is played against a background of ostinato and active layers of rhythms, which builds up to the climax of the section.

Figure 7.21. Canon in style of writing, violins, mm. 24–30
7.5.7 Texture

Texture is also important in this movement, especially in the last section, that features a chorale-like orchestration. In mm. 128–131, flute 1 and violin 1 play the melody accompanied by a bass line in the bassoon, tuba, cello, and bass. The other woodwind, brass, and string instruments play the harmonies to support the melody. This section, unlike the others, uses an actual minor tonality, rather than the chromaticism and kulintang scale used in previous sections (Figure 7.22).
7.5.8 Frequent change of meter

Finally, similar to the first and the second movement, frequent change of meter is also common in this movement to break the monotony of the same meter and rhythm of the Mansaka music.

7.6 Conclusion

Following the festive mood of the Pyagsawitan (“Planting,” “Harvesting,” “Pounding,” “Cooking”), the mood shifts to one of peace and quiet as the movement concludes with the observance of thanksgiving and prayer. While the movement does not directly depict a wedding ceremony, I have used the rhythmic motive of the Pyagsawitan, since the themes of the Pyagsawitan parallel that of a wedding ceremony.

In the Mansaka culture, after the harvest the Mansaka people gather together and bring their harvest to share with the community. On this occasion, led by a Baylan, they also give thanks and prayer for the bountiful blessings they have received. This practice gave me the idea to add the “Thanksgiving and Prayer” in the last section of the movement to complete the whole tradition. The music’s mood in this section prepares the listener for quieter and meditative music in the fourth movement.
CHAPTER 8
ANALYSIS OF THE FOURTH MOVEMENT: DAWOT (DEATH/AFTERLIFE)

The fourth movement depicts a story in a dawot (epic poem) about the Mansaka’s illuminating heavenly world that never fades to night. As mentioned in an earlier chapter, the dawot narrates the ethnic community’s customs and traditions. It is also a form of storytelling for relevant issues that concern the Mansaka’s everyday life, told from one generation to the next.

This movement is written for vibraphone and string instruments and is the only movement that does not use Filipino indigenous instruments. It is the shortest of the movements and the one with the smallest ensemble. I chose this reduced instrumentation because the timbre of the Western instruments, along with the use of the natural harmonics series of the strings and bowed vibraphone, better portrays the serene and subdued mood of the movement.

8.1 Structure of the movement

Table 8.1. Structure of the Movement

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–4</td>
<td>Reh. M mm. 5–15</td>
</tr>
<tr>
<td>Three-pitch motive; High register</td>
<td>Motive expanded; Fragmentation of Sayaw Sang Bagani motive</td>
</tr>
</tbody>
</table>

One important parameter in this movement is utilizing a three-pitch motive. As Table 8.1 shows, the three-pitch motive plays an essential part in the construction and development of the music and contributes to the form and structure of the movement. Table 8.1 also shows the textural changes in the movement as it begins with a thinner texture that grows denser and then recedes again. This pattern is similar to a mirror image (palindrome), but is modified.

The movement consists of two major sections. Section 1 begins in the orchestra’s high
register and moves down to the middle register as the music develops.¹ This describes how the light shines and illuminates the surroundings as one enters the heavenly world. The radiance is enhanced by the timbre of strings in harmonics and bowed vibraphone. In mm. 1–4, the violins gradually introduce the three-pitch motive (Figure 8.1).

![Figure 8.1](image)

Figure 8.1. Three-pitch motive, violins 1 and 2, mm. 1–4

The motive is expanded in mm. 5–11 as the violas enter the texture. In m.12, the fragmentation of the *Sayaw Sang Bagani* motive is heard on the vibraphone. This is followed by the *dawot’s* fragmentation in mm. 16–30 as the texture becomes denser.

Section 2 begins in the low register and moves back to the high register. This time, the music fades as the piece ends.² This describes the continuous illumination of light that gradually disappears as the person leaves the illuminating place. In mm. 31–41, the cellos and double basses introduce a new three-pitch motive played in a low register to contrast with Section 1. There is a gradual accumulation of sound as more instruments enter in this section. The music builds to the

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¹ In this movement the middle register refers to the pitches ranging from D1 (above middle C) to F1.
² In this movement the low register refers to the pitches ranging from A (A below middle C) to C1 (middle C).
climax by adding more instruments and by moving into higher registers. Finally, in mm. 44-48, the high register recalls the beginning of the movement and its solemn, meditative character.

Table 8.2. Progression of the bass line creating an arch-like form

<table>
<thead>
<tr>
<th>Structural pitches in bass line (measure number)</th>
<th>A ← A ← (D-E) ← D ← E ← (A-D) → E → D → A → A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>16</td>
<td>21</td>
</tr>
<tr>
<td>28</td>
<td>31</td>
</tr>
<tr>
<td>37.3</td>
<td>40</td>
</tr>
<tr>
<td>42</td>
<td>44</td>
</tr>
</tbody>
</table>

Table 8.2 shows the movement’s structure through the progression of the bass line, creating an arch-like form. M. 31 is the center of this arch, where the retrograde progression of the bass line begins.

8.2 Pitch materials and scale used in the composition

There are three sources of pitch material or scales used in this movement. The first derives from the use of natural harmonics in the string instruments, heard throughout the movement. However, the limited number of natural harmonics prevents me from assigning the pitches to the registers as I had planned. For instance, in mm. 23–30 and mm. 40-41, I wanted to assign G-sharp to the viola or cello section, but G-sharp is not part of the natural harmonic series of the viola and cello. My only choice was to assign G-sharp to the double bass. In mm. 40-41, the G-sharp plays a very important role for it functions like a leading tone of A. The simultaneous sounding of the pitches (E, G-sharp, B, D, F-sharp, A) in these measure forms an E 11th chord in third inversion. This chord creates tension and acts like a dominant of A, which resolves to a perfect 4 (E and A) in mm. 40–43 (Figure 8.2).

The second source of pitch material is taken from the fragmentation of *Sayaw Sang Bagani*
Figure 8.2. G-sharp functions like a leading tone of A, double bass, mm. 39–43

with pitches F-sharp, A, B in mm. 12–15 (Figure 8.3) and mm. 32–41(Figure 8.4). The third source is the pentatonic scale (A, B, C-sharp, E, F-sharp) from the dawot heard in mm. 18–30.

\footnote{Note that only two pitches are utilized in the fragmentation of Sayaw Sang Bagani in mm. 12-15. Three pitches are utilized to complete the pitches in the fragmentation of Sayaw Sang Bagani in mm. 32-41.}
8.3 Quotations of Mansaka music

The fragmentation of Sayaw Sang Bagani is heard twice in the vibraphone in this movement: first, in mm. 12–15; and second, in mm. 32–41. The difference in the application of Sayaw Sang Bagani in this movement from the third movement is that I recreated the motive by utilizing two pitches and augmenting their rhythmic value (Figure 8.3).

In mm. 32–41, I also augmented the rhythmic value of the Sayaw Sang Bagani motive (Figure 8.4). These augmentations support the sustained tones in the strings.

Another Mansaka melody that is incorporated in this movement is the dawot, also heard on the vibraphone (mm. 18–30). However, I use only the first four measures of the dawot and
recreate it by fragmenting the melody into smaller units, repeating those pitches, and augmenting their rhythmic values, which contribute to the subdued character of the piece.

The fragmentation of the dawot is played on the vibraphone with the use of mallets. This fragmented melody stands out as it contrasts the strings with long sustained tones (Figure 8.5).

![Figure 8.5. Fragmentation of dawot, vibraphone, mm. 18–30](image)

To further the idea of subdued character, the vibraphone is played with a bow and doubled by the cello (mm. 12–15) to create a more complex timbre (Figure 8.6).

While in the third movement the rhythmic motive of the Sayaw Sang Bagani is generally used as a rhythmic background, in the fourth movement it is used to add texture through the long sustained tones in the bowed vibraphone.

8.4 Compositional Process

There are two major compositional processes in this movement: first, the use of a three-pitch motive; and second, the additive process.
8.4.1 Three-Pitch Motive

The three-pitch motive (A, E, F-sharp) (P4 down and M up) is introduced in a pointillistic manner as each note of the motive is played by different violins (Figure 8.7). The long sustained tones make the motive less recognizable in mm. 1–4 (Figure 8.1). The cello and double bass

Figure 8.6. Vibraphone doubled in cello, mm. 12–15
introduce another three-pitch motive (A, B, G) (M2 up and -sharp m6 up) in mm. 31–33 (Figure 8.8 and 8.9) in low register.
This low register is the extreme contrast to the opening of the movement, where the movement begins with music played in a very high register. In m. 34, this motive is transposed a perfect fourth higher with intervallic contraction (D, E, B) (Figure 8.10) in the cello and double bass (Figure 8.11), and modified as the music develops to the climax.

Figure 8.10. Transposition of the three-pitch motive, m. 34

Figure 8.11. Transposition of the three-pitch motive, cello 2 and double bass, m. 34

8.4.2 Additive Process

The first three notes of the additive process are based on the three-note motive (A, E, F-sharp) of mm. 1–4 (Figure 8.9). Table 8.3 shows the sequence of the pitches with their specific rehearsal letters and measure numbers.
Table 8.3. Pitches available in the additive process

<table>
<thead>
<tr>
<th>Rehearsal Letter</th>
<th>Measure Number</th>
<th>Pitches</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>5</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>A, E</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>A, E, F-sharp</td>
</tr>
<tr>
<td></td>
<td>8–15</td>
<td>A, E, F-sharp, B</td>
</tr>
<tr>
<td>N</td>
<td>16</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>16 beat 4</td>
<td>A, D</td>
</tr>
<tr>
<td></td>
<td>17–10</td>
<td>A, D, E, G-sharp</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>D, E, G-sharp, B</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>D, E, G-sharp, B, C-sharp</td>
</tr>
<tr>
<td></td>
<td>22–23</td>
<td>D, E, G-sharp, B, C-sharp, F-sharp</td>
</tr>
<tr>
<td></td>
<td>24–25</td>
<td>A, D, E, G-sharp, B, C-sharp, F-sharp</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>A, D, E, G-sharp, B, F-sharp</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>A, D, E, B, C-sharp, F-sharp</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>A, E, B, C-sharp, F-sharp</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>A, D, E, G-sharp, B, C-sharp, F-sharp</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>A, D, E, B</td>
</tr>
</tbody>
</table>

The difference in the approach to the additive process between the first and the fourth movement is that in the first movement, there is no interruption in the process of adding new pitches. In the fourth movement, mm. 5–15, the additive process begins in this same manner. However, in mm. 16–29, the approach becomes unconventional such that in mm. 20–23, the A is removed (Figure 8.12). Mm. 26–28 also show this unconventional additive process, where one of the pitches in the series is omitted. By the time the music reaches mm. 24–25, the pitch collection of the string section is complete, A, E, F-sharp, B, D, G-sharp, and C-sharp (Figure 8.13). The complete pitch collection is also seen in m. 29. Regardless of any minor deviations from the additive process, it does eventually result in the full pitch collection.
Figure 8.12. Unconventional approach of additive process, mm. 20–23
Figure 8.13. Complete pitch collection of the string section, mm. 24–25
8.5 Conclusion

As each pitch of the three-pitch motive is introduced gradually in the high register, one imagines a gradual illumination. This illumination continues as new pitches are added, forming a denser texture. However, the music is still light in character as the pitches are played in harmonics. The fragmentation of the Sayaw Sang Bagani and dawot in bowed vibraphone add another layer to the sound, which complements the timbre of the strings’ natural harmonics.

While the sustained tones throughout the movement parallel the concept of drone, at the same time the sound of the natural harmonics and bowed vibraphone convey the divine and glorious image of the Mansaka’s illuminating heavenly world. In addition, the free rhythm of long tones creates an impression of timelessness and immortality of the blissful world.

While the mood of this movement is pensive and spiritual, the final movement brings us back to the celebratory mood of the first movement.
CHAPTER NINE
ANALYSIS OF THE FIFTH MOVEMENT: ISO KATUROG DA AND BARABAY
(BIRTH AND DANCE)

The fifth movement returns to the first event of the life cycle, the birth, heard in the first
movement. However, even though life repeats, many changes take place. In the first movement
the quotation of the Iso Katurog Da is the principal material, which depicts the birth of a child.
In the fifth movement, the quotation of the Iso Katurog Da and Barabay (form of entertainment
music) are the two main materials (see Appendix). To make this movement’s quotation of the Iso
Katurog Da distinct from the first movement’s, here I employ a transformation that is more
straightforward than the melody in the first movement. A unique feature in this movement is the
incorporation of pag-iyak, which adds to the victorious character of the piece.

9.1 Structure of the movement

<table>
<thead>
<tr>
<th>Table 9.1. Structure of the movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barabay rhythmic motive; Mansaka instruments; Performance of pag-iyak</td>
</tr>
</tbody>
</table>

As Table 9.1 shows, the movement consists of eleven sections indicated with rehearsal letters
and the introduction. The Barabay rhythmic motive is immediately introduced in the
introduction (mm. 1–21). While the Mansaka instruments play the Barabay rhythmic motive, the
other members of the orchestra are performing the pag-iyak. One can hear the tutti part in
rehearsal R (mm. 32–51) and from rehearsal V through Z (mm. 85–187). Rehearsal Q (mm. 22–
31) and S (mm. 52–55) contrast the texture of the orchestra with the sound of the Western and
Philippine percussion instruments. Barabay rhythmic motive appears again in rehearsal R (mm.
32–51). Rehearsal T (mm. 56–74) features the transformation of Iso Katurog Da played on the marimba. To give a variety of texture, this section uses only the Western orchestra.

The table also shows that the recurring material, Sayaw Sang Bagani is featured in full orchestra passages in much of this movement. However, in rehearsal U (mm. 75–84), the smaller ensemble plays the melody, which gradually builds to the sound of the full orchestra in rehearsal V (mm. 85–107) as the music develops to the climax.

In the introduction, one hears the performance of pag-iyak and rhythmic motive of Barabay played on the Mansaka instruments. Pag-iyak arises once again in rehearsal W (mm. 108–130) and rehearsal Y (mm. 150–163). The different presentations of pag-iyak will be discussed later in the movement. In rehearsal J (mm. 164–187), the music culminates with an interlocking of Mansaka instruments and Western orchestra.

9.2 Emulating the Mansaka Performance Style

Similar to the first movement, the opening of the fifth movement begins with a single instrument emulating the Mansaka performance style. This single instrument, like in the first movement, also symbolizes waiting. While the kulintang plays the solo rhythm in the first movement, the gimbal (Figure 9.1) does so in the fifth movement.

Figure 9.1. Single instrument in the introduction, gimbal, m. 1
In this movement, the concept of playing a single pitch extends to the timpani (mm. 21–26). The timpani’s single pitch prepares the rest of the percussion instruments through the rhythmic patterns of triplet and sextuplet with grace notes in rehearsal A (mm. 22–31), as it contrasts the texture of the next section (Figure 9.2).

![Figure 9.2. Single pitch in timpani, mm. 21–26](image)

The choice of three gongs (C-sharp, D-sharp, F-sharp) is another emulation of Mansaka performance style observed in this movement. In mm. 2–13, the *kulintang* is played with three gongs (C-sharp, D-sharp, F-sharp) together with other Mansaka instruments along with the *pag-iyak* (Figure 9.3).

![Figure 9.3. Playing three gongs of *kulintang*, mm. 2–13](image)
Similar to the previous movements, one instrument produces a variety of timbres by playing on different parts of the instrument. In mm. 2–8, the kulintang is played at the rim of the gong, a common practice of the Mansaka performance (Figure 9.3, mm. 2–8). Another example is in mm. 23–26, where the gandingan and agung are played by scraping the side of the gongs and by playing at the knob of the gongs (Figure 9.4).

As mentioned in Chapter Three, the Mansaka utilize both the performers and the audience to execute pag-iyak to motivate the performers. I find this appealing and engaging because both the performers and the audience can interact with each other during the performance, so I include pag-iyak in my composition. In mm. 2–8, the pag-iyak with three different rhythmic patterns interacts with the Mansaka ensemble. These three patterns of pag-iyak give more interaction among the players in the orchestra (Figure 9.5).

In mm. 108 and 110, both the Western and Mansaka percussionists perform the pag-iyak, while playing their instruments at the same time. The act of motivating a fellow musician will become more challenging in the performance. The other players are doing either the pag-iyak or playing the instruments. These measures show the contrast of the sustained tones in the background over the active gesture of pag-iyak (Figure 9.6).
Figure 9.5. Three different rhythms of *pag-iyak* interact with the Mansaka ensemble, mm. 2–4
Figure 9.6. *Pag-iyak* with sustained tones in the background, mm. 108 and 110
As the music develops, it becomes more active with the alternate performance of *pag-iyak* and instruments in mm. 120–125, except in the violin and viola sections. In mm. 150–159, the texture becomes denser as the instrumentalists perform the *pag-iyak* while playing their instruments, except for the wind players.

9.3 Pitch material and scale used in the movement

Similar to the first movement, the scales used in the fifth movement are pentatonic and *kulintang* scales. The pentatonic scale comes from the *Iso Katurog Da*, whose fragmentation is one of the principal materials of the fifth movement.

9.4 Quotations of Mansaka Music

9.4.1 *Iso Katurog Da*

As mentioned earlier, the transformation of *Iso Katurog Da* is applied to depict one of the changes of life. One hears this transformation in the marimba by augmenting the rhythmic value of the melody with tremolo and extreme dynamics in rehearsal T (mm. 56–74). The quotation of *Barabay*’s rhythmic motive is first heard in the *gimbal* in the introduction (Figure 9.1). In mm. 2–8, while the *kulintang* plays the same rhythmic motive, the *agung* serves up another rhythmic variation of the *Barabay* (Figure 9.7).

![Figure 9.7. Barabay rhythmic patterns, kulintang and agung, mm. 2–8](image)

Figure 9.7. *Barabay* rhythmic patterns, *kulintang* and *agung*, mm. 2–8
9.4.2 Barabay

One can hear another instance of Barabay rhythmic patterns in mm. 32–40, played on the gimbal, gandingan, and agung. Simultaneously, the marimba and flute 1 play the fragmentation of the Sayaw Sang Bagani, creating a more active sound (Figure 9.8).

Figure 9.8. Barabay and Sayaw Sang Bagani motives, flute, marimba, Mansaka instruments, mm. 32–40
As early as mm. 27–30, the four-note figure of the *Sayaw Sang Bagani* is heard on the *kulintang* in preparation for the next section. The four-note figure of the *Sayaw Sang Bagani* and its slow tempo emphasize the contrast of the Introduction (mm. 1-21) and rehearsal B (mm. 22–31) (Figure 9.9).

![Figure 9.9. Four-note figure of the *Sayaw Sang Bagani*, kulintang, mm. 27–30](image)

The fragmentation of *Sayaw Sang Bagani* is played in this movement several times. An additional example is in mm. 75–79, played on the cello and double bass, where the fragmentation acts as a connecting material with its lyrical melody from thin to thick texture as the music continues to develop (Figure 9.10).

![Figure 9.10. Fragmentation of *Sayaw Sang Bagani*, cello and double bass, mm. 75–79](image)

The flute plays another fragmentation of *Sayaw Sang Bagani* in mm. 85–88 and mm. 93–96, based on a two-note figure. The clarinet doubles this fragmentation a P4 below (Figure 9.11). Other examples are in mm. 114–124 on the flute, mm. 122–137 on the vibraphone and violin 2, and mm. 164–166, 169 on the *kulintang*.
9.5 Compositional Process

9.5.1 Drone and Ostinato

In this movement, I employed several compositional techniques also found in the previous movements. The drone and ostinato are also prevalent in this movement. An example of ostinato is in mm. 85–88 and mm. 93–96, where the kulintang play a single note repeatedly doubled with a gimbal. The rhythm of the kulintang and gimbal gives emphasis to the fragmentation of the Sayaw Sang Bagani in the flute (Figure 9.12).
Another example is heard in mm. 108–117, where F functions as the drone, which eventually progresses to a repetitive pattern (Figure 9.13).

\[
\begin{align*}
\text{Flute 1, 2} & \quad \text{Ob 1, 2} \\
\text{Clarinet in Bb 1, 2} & \quad \text{Horn 1, 2} \\
\text{Horn in F 1, 2} & \quad \text{Trumpet in Bb 1, 2} \\
\text{Trombone 1, 2} & \quad \text{Tuba} \\
\text{Timpani} & \quad \text{Percussion 1} \\
\text{Percussion 2} & \quad \text{Percussion 3} \\
\text{Kettledrum} & \quad \text{Glockenspiel 1} \\
\text{Glockenspiel 2} & \quad \text{Agogo 2} \\
\text{Violin 1} & \quad \text{Viola I} \\
\text{Viola II} & \quad \text{Viola} \\
\text{Cello} & \quad \text{Double Bass}
\end{align*}
\]
The drone and ostinato contribute to the tension of the sound as they support the *pag-iyak* and fragmentation of the *Sayaw Sang Bagani*. As the music continues to develop in mm. 139–148, the ostinato in percussion instruments, woodwinds (excluding oboe), cello, and double bass becomes denser, supported by long sustained notes in the oboe, brass section, violin 2, and viola.
The ostinato and sustained notes create more tension in anticipation of the ultimate performance of the *pag-iyak*.

Another treatment of ostinato occurs in mm. 42–46, where the rhythmic motive is played in two variations by changing the sequence of the rhythm (Figure 9.14).

![Figure 9.14. Three rhythmic patterns](image)

The three different rhythms create tension. After which, they resolve with long tones in preparation for the next section (Figure 9.15).

9.5.2 Additive Process

The pitches in the introduction utilize the scale of the *kulintang* through the additive process. However, Table 9.2 shows that the entire scale is incomplete. Only five pitches of the *kulintang* scale (C-sharp, D-sharp, F-sharp, B, B-flat) are employed, including the octave higher than the first gong (C-sharp 1) from mm. 2–20. The G and A are not included, but the G is altered to G-sharp in the marimba to form a perfect fourth above D-sharp in the *kulintang* (mm. 9–13). My objective in this movement is to create an alleviating mood to contrast with the first movement by having more consonant intervals.
Figure 9.15. Three different rhythms create tension, mm. 42–49
A-natural is saved for the fragmentation of the *Sayaw Sang Bagani* in m. 32, thus creating a new sound. Pitch G is heard in mm. 168–172 and mm. 181–184 in the melody towards the end of the piece, hence, completing the entire *kulintang* scale.

Table 9.2. Pitches available in the additive process

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Kulintang Pitches</th>
<th>Altered Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>2–8</td>
<td>C-sharp, D-sharp, F-sharp</td>
<td></td>
</tr>
<tr>
<td>9–13</td>
<td>C-sharp, D-sharp, F-sharp</td>
<td>G-sharp</td>
</tr>
<tr>
<td>14–18</td>
<td>C-sharp, D-sharp, F-sharp, B, C-sharp 1(^1)</td>
<td>G-sharp</td>
</tr>
<tr>
<td>19–20</td>
<td>C-sharp, D-sharp, F-sharp, B, C-sharp 1, A-sharp</td>
<td>G-sharp</td>
</tr>
</tbody>
</table>

The first three gongs of the *kulintang* with pitches C-sharp, D-sharp, and F-sharp are the main pitches heard in mm. 2–8. The melodic pattern is the foreground of the music accompanied with the Mansaka instruments together with the performance of *pag-iyak*. In mm. 9, G-sharp is added as the Western orchestra takes over the *pag-iyak* and punctuates the down beat. As the music continues to develop, B and C-sharp 1 appear in m. 14. Finally, in m. 19, A-sharp occurs as the introduction ends.

9.5.3 Doubling

Although not a characteristic of Mansaka music, doubling of instruments at the perfect fourth is one of this movement’s features that enhances the festive celebratory mood with its consonant sound. Thus, one hears parallel fourth in several passages. One instance is in mm. 9–13, where the marimba doubles the *kulintang* a fourth above (Figure 9.16). In some of the passages, parallel fourth is not strictly followed. In mm. 56–74, the first violin plays with fourth below the second violin with variations. However, for the most part, the phrases end with a fourth (Figure 9.17).

---

\(^1\) C-sharp 1 is an octave higher of C-sharp.
Figure 9.16. Parallel perfect fourth, *kulintang* and marimba, mm. 9–13
9.5.4 Juxtaposition of musical elements

In mm. 21–26, one hears juxtaposition in the Western and Filipino percussion instruments. The triplet and fermata in the timpani along with the timbre of bamboo chimes and scraped sound of the gongs create a new texture in the movement as opposed to the orchestral sound of the previous and next sections. The extreme dynamics and slow tempo make the sound vigorous (Figure 9.18).
The juxtaposition of the Mansaka instruments and Western orchestra is evident in mm. 164-180. The melodic phrases of the Mansaka instruments and Western orchestra show a contrast of character. The Mansaka instruments display an ostinato and energetic rhythmic pattern, while the Western orchestra presents a legato and lyrical melody.

9.5.5 Transformation of the Melody

As I mentioned earlier, to make a distinction in the quotation of the Iso Katurog Da between the first and the fifth movement, the transformation of the Iso Katurog Da is implemented in the fifth movement. This represents a change of life as the event in the cycle of life repeats in the fifth movement. In mm. 56–74, the transformation of Iso Katurog Da on the marimba is constructed in a way that purposely makes it less-recognizable. Displacing the pitches’ order in the melody, extending the melodic range, augmenting the rhythm, and adding chromatic alterations are the main factors that contribute to this transformation (Figure 9.19).

9.5.6 Incorporating lyrical melody

While the marimba plays the transformation of Iso Katurog Da in mm. 56–74, incorporating a lyrical melody creates a new atmosphere in the movement. The lyrical melody in the first violin doubles the transformation on the marimba with ornamentation. I wrote this to add color to the transformation of Iso Katurog Da, further supported by a counterpoint on the horns with sustained tones in the orchestra (Figure 9.20). Another example of lyrical melody arises in violin 1, mm. 131–149. While the melody in the previous example is accompanied by long sustained tones, here the melody is accompanied by ostinato and syncopated rhythm in the orchestra (Figure 9.21).
Figure 9.18. Juxtaposition of Western and Filipino percussion instruments, mm. 21–26
Figure 9.19. Transformation of *Iso Katureg Da*, marimba, mm. 56–74
Figure 9.20. Lyrical melody, violin 1 and horns, mm. 56–74
Figure 9.21. Lyrical melody, violin 1, mm. 131–135
9.5.7 Frequent change of meter

Frequent change of meter is also common in this movement, similar to the first, second, and third movements, to break the constant meter and rhythm of the Mansaka music. However, the fifth movement has the most changes of meter. This enhances the energetic and lively character of the movement. Note the frequent change of meter in mm. 4–20, 90–101, 109–120, 131–139, and 150–187 (Figure 9.22).

9.6 Conclusion

Several musical ideas and approaches in the first movement are similar to the fifth movement in depicting the cycle of life and recalling the event of birth. One of these is the unison playing of the orchestra in mm. 92–97 heard in mm. 160–163 in the fifth movement. Another one is using the same musical material in mm. 90–91 heard in mm. 165–166 of the fifth movement. The celebratory mood of the first movement continues in the fifth movement with the incorporation of pag-iyak and the dominance of ostinato. However, the musical language (melody and harmony) of the fifth movement is much simpler with the frequent use of consonant intervals. In this last movement listeners get a sense of resolution as they hear less complex, more relaxed music.
Figure 9.2. Frequent change of meter, mm. 9–12
CONCLUSION

Writing a piece inspired by Mansaka music has been a longtime dream in my compositional writing career. Combining the Western orchestra and the Filipino indigenous instruments is an experiment as to how these various timbres of the instruments blend when played together. In Padayag, where the Mansaka instruments serve as an inspiration, each movement also reflects on the important events in Mansaka life.

The experience of being surrounded by some Filipino composers in my undergraduate studies at the University of the Philippines sparked my interest in writing for indigenous Filipino instruments. Although I was strongly influenced by these composers, I would like to believe that the seed of my interest began in my association with the Mansaka people during my childhood years.

This interest deepened as I pursued my Master’s degree and Doctorate studies at the University of the Philippines and University of Hawai‘i, respectively. I learned more about the cross-cultural approaches to composition writing and how other composers around the world dedicated themselves to learning and experiencing the music of other cultures, especially in Asia. I learned how to play several traditional instruments from Indonesia, China, Korea, and Japan, in addition to the banduria, kulintang, and other Filipino indigenous instruments.¹ The non-Western musical instruments offer an alternative to the sounds of Western instruments, expanding the variety of sounds I could incorporate and reference in my own music.

During the planning stage of my dissertation, I realized that my knowledge of Mansaka music was insufficient for me to write a substantial composition incorporating this music. When

I began my research, the reading materials on the Mansaka were very limited. I contacted several scholars working on Filipino indigenous music and asked for possible resources. However, their responses were not adequate for my dissertation because such resources are simply not available. This led me to travel to the Philippines to do field research on Mansaka music in Tagum City, Davao del Norte, where most of the Mansaka live. The initial step into my field research was not easy, but I was so thankful for the help of my cousin (Attorney Mel Sumatra), Dr. Janette Veloso (Education Program Supervisor, Curriculum and Learning Management Division, Department of Education, Region XI), and Hon. Allan Rellon (Tagum City Mayor) in contacting Datu Rudy Onlos to expedite my field research.

I gathered much more information than I expected, which was very helpful for my dissertation. I recorded more music than I needed, so I had to choose which music to transcribe and use in my composition. My original plan was to compose four movements containing the four sequences of the harvest ceremony (Pyagsawitan), namely “Planting,” “Harvesting,” “Pounding,” and “Cooking.” However, after completing my field research, I decided to compose an overall portrait of the Mansaka’s life events: birth, courtship, wedding and harvest, death/afterlife, and birth and dance. Each life event is linked to a particular Mansaka melody except the final movement, which references two different Mansaka melodies. In addition, other Mansaka music appears in all the movements as recurring material to unify the entire piece.

One of the important features in my piece is the combinations of colors of the individual sounds that have only rarely been combined before. The variety of timbres of Filipino indigenous instruments and Western orchestra, including the manner in which the instruments are played, create a unique sound world that is distinctive in my composition. Furthermore, the unconventional approaches to playing the instruments add more color to the sound, particularly
playing on different parts of the percussion instruments and using extremely high registers in the strings. I combined this variety of colors not only for the sake of having sound diversity, but rather for the intended musical atmosphere I want to portray in the Mansaka life events.

After a couple of years of intensive work including the field research and writing my composition, I am pleased to see the fruits of my labor. The process was challenging, especially the composition.

My musical experiment does not end with my dissertation. I will continue to explore other possibilities of timbre and texture by combining other Filipino indigenous instruments with Asian instruments and Western orchestra. I also plan to take this same approach with smaller ensembles, applying what I have learned in *Padayag* to chamber pieces. Indeed, my musical experience in this piece broadens my knowledge in my approach to composition for both Western and Filipino indigenous instruments.
APPENDIX

TRANSCRIPTION ON MANSAKA MUSIC USED IN PADAYAG

Iso Katurog Da (Baby Sleep Now)
(kudlong performance by Datu Rudy Onlos)
August 3, 2013

\[= 84\]

Drone
Binarig (Courtship music)
(\textit{kudlong} performance by Datu Rudy Onlos)
August 3, 2013

\begin{music}
\begin{musicnotation}
\begin{musicfigure}
\begin{musicstaff}
\begin{musicnote}
\begin{musicrest}
\end{musicnote}
\end{musicrest}
\end{musicstaff}
\end{musicfigure}
\end{musicnotation}
\end{music}
Dawot (Epic Poem)
(Male Voice - Bapa Tayunga Ligate)
July 29, 2013
Barabay (Entertainment Music)
(\textit{Gimbal} and \textit{agung} performance by two Cultural Masters)
July 29, 2013

Rhythmic Patterns

\textit{Gimbal}

\textit{Agung}

Pyagsawitan (Harvest Ceremony)
(Mansaka Ensemble - \textit{gimbal}, \textit{kulintang}, \textit{agung} performance by two Cultural Masters)
July 29, 2013

Rhythmic Patterns

\textit{Gimbal}

\textit{Agung}
Kulintang Melodic Patterns
*Kulintang* Rhythmic Pattern

![Kulintang Rhythmic Pattern](image)

*Gimbal* Rhythmic Pattern

![Gimbal Rhythmic Pattern](image)

*Agung* Rhythmic Pattern

1. Playing at the knob

![Agung Rhythmic Pattern (1)](image)

2. Playing at the edge and rim

![Agung Rhythmic Pattern (2)](image)
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Dissertations


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Muyco, Maria Christine. Email message to author. October 18, 2015.

Interviews


Padayag

for Western Orchestra and Indigenous Filipino Instruments

Composed by Marie Jocelyn U. Marfil
2015
**Instrumentation**
(Transposed score)

2 Flutes (flute 2 doubles on piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F (Horns 1, 2 and 3 doubling on bamboo chimes in movements 2 and 3, Horn 4 doubling on bamboo chimes in movements 3)
2 Trumpets in C
2 Trombones
Tuba (doubling on bamboo chimes in movements 3)

Timpani (4)

Western Percussion Instruments

Percussion 1: marimba
claves
3 wood-blocks
vibraphone (played with bow in movement 4)
tubular bells (shared with percussion 1 and 2 in movement 3)

Percussion 2: marimba
claves
snare drum
vibraphone
tubular bells 1 (shared with percussion 1 and 2 in movement 3)
triangle
suspended cymbal

Percussion 3: claves
3 wood blocks
bass drum
suspended cymbal

Indigenous Filipino Percussion Instruments

*Kulintang* (doubling on bamboo chimes in movements 2)
*Gimbal* (doubling on bamboo chimes in movements 2)
2 *Gandingan*
*Agung*
5 Small Bamboo Chimes

Strings
Percussion Performance Notes

x - *pag-iyak* (shouting)

x - play at the body of the instrument

▲ - play as high as possible

Western Percussion Instruments

- **Claves**
- **Triangle**
- **Three Wood-blocks**
- **Snare Drum**
  - Play on the shell
- **Bass Drum**
  - Play on the shell

Indigenous Filipino Instruments

- **Gimbal**
- **Agung**
  - Scrape the body of the gong
- **Gandingan**
  - Smaller gong
  - Scrape the body of the gong
  - Bigger gong
- **Bamboo Chime**
  - Play by shaking
Duration: ca. 29 minutes

First Movement: 5’30’’
Second Movement: 5’00’’
Third Movement: 7’00’’
Fourth Movement: 4’00’’
Fifth Movement: 7’00’’
II. *Binarig* (Courtship Music)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Percussion 1</strong></td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td><strong>fp</strong></td>
</tr>
<tr>
<td><strong>Percussion 2</strong></td>
<td></td>
</tr>
<tr>
<td>Claves</td>
<td><strong>p</strong> (play by shaking)</td>
</tr>
<tr>
<td><strong>Bamboo Chimes</strong></td>
<td></td>
</tr>
<tr>
<td>(5 players)</td>
<td><strong>p</strong></td>
</tr>
<tr>
<td>2 Gandongan</td>
<td><strong>p</strong></td>
</tr>
<tr>
<td>Agung</td>
<td><strong>p</strong></td>
</tr>
<tr>
<td><strong>Violin I</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Violin II</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Viola</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Cello</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Double Bass</strong></td>
<td></td>
</tr>
</tbody>
</table>

Five bamboo Chimes played by the following:
- Bamboo Chimes 1 (Assign to kulintang player)
- Bamboo Chimes 2 (Assign to gimbal player)
- Bamboo Chimes 3 (Assign to horn 1)
- Bamboo Chimes 4 (Assign to horn 2)
- Bamboo Chimes 5 (Assign to horn 3)

x - Scrape at the body of the instrument with mallet.
III. *Pyagsawitan* (Wedding and Harvest)

*Planting (Nyagapanggan)*

With a deep sound, \( \text{\textit{j}} = 76 \)

Flute 1, 2

Oboe 1, 2

Clarinet in B\(_{b}\), 1, 2

Bassoon 1, 2

Horn in F, 3, 4

Trumpet in C, 1, 2

Trombone 1

Trombone 2

Tuba

Percussion 1

Percussion 3

Kulintang

Gimbal

3 Gandingan

Agung

Violin I

Violin II

Viola

Cello

Double Bass

Note: The four horns and tuba players play the bamboo chimes.
The tubular bells are played by percussion 1 and 2.
\( x \) - Play at other parts of the instrument.
Fl. 1, 2
Ob. 1, 2
B. Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
Tuba
Perc. 1
Perc. 2
Perc. 3
King.
Gnbl.
Gndr.
Ag.
Vln. I
Vln. II
Vla.
Vc.
D.B.
(B. Clr.)
(B. Clr.)
(B. Clr.)
(Sn-d)
(B. Chm.)
(B. Chm.)
(B. Chm.)
(B. Chm.)
Cooking

Conversationally, $d = 100$
C Tpt. 1, 2
Hn. 3, 4
Hn. 1, 2
B
Perc. 3
Perc. 2
Perc. 1
Vln. II
Ktng.
Gndn
Gmbl.
Tbn. 2
Bsn. 2
Bsn. 1
Ob. 2
Ob. 1
Cl. 2
Tuba
D.B.
Fl. 2
Fl. 1
Vla.
Ag.
Vc.
96
B
Div.
Div.
Div.
Div.
Div.
Div.
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
(pend)
Thanksgiving and Prayer
Meditative, \( \frac{q}{\text{bar}} = 76 \)

100

Fl. 1, 2

Bb-Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Ktn.

Gmbl.

Gndn

Ag.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Fl. 1, 2
Ob. 1, 2
Br.Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1
Tuba
Perc. 1
Ktng.
C Tpt. 1, 2
(T. bells)
(Vib.)
King.
Gmb.
Gndn.
Ag.
Vln. I
Vln. II
Vla.
Vc.
D.B.
IV. Dawot (Death Afterlife)
With excitement, $\frac{3}{8}$ = 88

V. Iso Katurog Da and Barabay (Birth and Dance)

With excitement, $\frac{3}{8}$ = 88

Note: Pag-yak could be performed with any pitch.
F1, 2
Ob. 1, 2
Bb Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
Tbn. 1, 2
Tuba
Perc. 1
Perc. 2
Ktng.
Gmb. 1
Gndn. 2
Ag. 3
Vln. I
Vln. II
Vla.
Vc.
D.B.
Spirited, $\frac{1}{4}= 144$ (Fast)