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An Audiovisual Exploration of Philippine Music

Terada Yoshitaka



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An Audiovisual Exploration of Philippine Music

The Historical Contribution of Robert Garfias

Edited by

Terada Yoshitaka

National Museum of Ethnology
Japan 2016

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Ramón Pagayon SANTOS, initially trained in composition and conducting at the University of the Philippines, earned his Master of Music and PhD at Indiana University and State University of New York at Buffalo, respectively. He served as chairperson of the Asian Composers League (1994-1997) and vice president of the International Music Council at UNESCO (2001-2005). As composer, his works incorporate concepts and aesthetic frameworks of Philippine and Southeast Asian artistic traditions, featuring elements from western and non-western sources. In the field of musicology, he has undertaken researches not only in Philippine and Asian contemporary music, but also studied Javanese gamelan music and dance and Nan Kuan, and engaged in continuing field studies of Philippine traditional music such as the musical repertoires of the Ibaloi, the Mansaka, Bontoc, Yakan, and Boholano. He is currently serving as University Professor Emeritus of the UP, President of the Musicological Society of the Philippines, and Executive Director of the UP Center of Ethnomusicology.

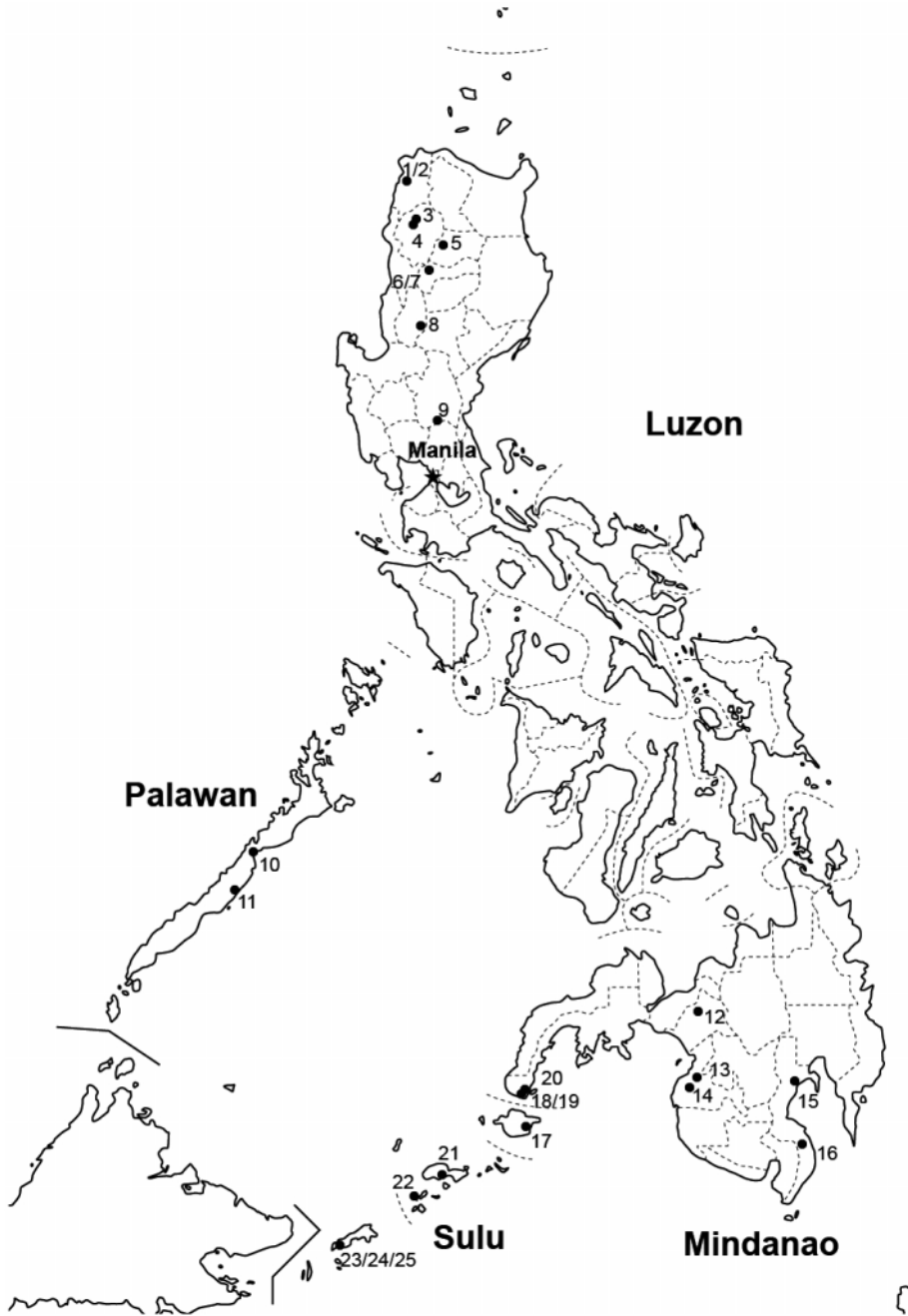
TERADA Yoshitaka (PhD in ethnomusicology, University of Washington, 1992) is Professor of ethnomusicology in the Department of Advanced Studies in Anthropology at the National Museum of Ethnology. He specializes in music cultures of Asia and Asian

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Michiyo YONENO-REYES teaches graduate courses at the Asian Center, University of the Philippines. She co-authored *The Philippines and Japan in America's Shadow* (National University of Singapore Press, 2011) and *Global Goes Local: Popular Culture in Asia* (University of British Columbia Press, 2002) among others, and edited *East Asian Popular Culture: Philippine Perspectives* (UP Asian Center, 2013). At present she is preparing a book manuscript on folksong and modernity of the indigenous peoples of the northern Philippine highlands. In 2014, she was a visiting researcher at the National Museum of Ethnology and worked with Terada Yoshitaka to produce ethnographic films on Kalinga music and dance.

Appendices

Appendix 1
Filming Locations of the 1966 Expedition by Robert Garfias



Names of filming locations

1. Laoag, Ilocos Norte
2. Paoay, Ilocos Norte
3. Abualan, Abra
4. San Juan, Abra
5. Lubuagan, Kalinga
6. Bontoc, Mountain Province
7. Sagada, Mountain Province
8. Bokod, Benguet
9. Peñaranda, Nueva Ecija
10. Puerto Princesa, Palawan
11. Cabigaan, Palawan
12. Marawi, Lanao del Sur
13. Nuling, Cotaboto, Maguindanao
14. Kipa, Upi, Maguindanao
15. Bagui Calinan, Davao
16. Lacaron, Davao, Davao del Sur
17. Parang Basak, Basilan
18. Rio Hondo, Zamboanga del Sur
19. Zamboanga, Zamboanga del Sur
20. Taluksangay, Zamboanga del Sur
21. Jolo, Sulu
22. Manubul, Sulu
23. Sanga-Sanga, Tawi-Tawi
24. Tawitawi, Tawi-Tawi
25. Bongao, Tawi-Tawi

Appendix 2

Films by Robert Garfias

1969

- Three Dances from Cholla-do, Korea* (filmed in 1966, 23 minutes)
Sanjo: Korean Improvisational Music (1966, 31 minutes)*
Salp'uri: Korean Improvisational Dance (1966, 15 minutes)*
Korean Folk Dances (1966, 25 minutes)
Korean Vocal Music (1966, 14 minutes)
Pong San T'al Chum: Northern Korean Masked Drama (1966, 32 minutes)
Yangju Sandae Nori: Masked Drama of Korea (1966, 33 minutes)
Korean Court Music (1966, 15 minutes)
Buddhist Dances of Korea (1966, 18 minutes)
Five Korean Court Dances (1966, 33 minutes)
Music and Dance of the Ibaloy Group of the Northern Philippines (1966, 12 minutes)*
Ilocano Music and Dance of the Northern Philippines (1966, 20 minutes)*
Music and Dance of the Hill People of the Northern Philippines (1966, Part I, 29 minutes; Part II, 12 minutes*)
Music and Dance from Mindanao, the Philippines (1966, 23 minutes)*
Music and Dance of the Maranao People of Mindanao, The Philippines (1966, 21 minutes)
Maguindanao Kulingtan Ensembles from Mindanao, the Philippines (1966, 16 minutes)
Music and Dance of the Bagobo and Manobo Peoples of Mindanao, The Philippines (1966, 12 minutes)
Music and Dance of the Sulu Islands, the Philippines (1966, 17 minutes)*
Samal Dances from Taluksangay (1966, 12 minutes)
Music and Dances of the Yakan People of Basilan Island, The Philippines (1966, 12 minutes)
Music and Dances of the Philippines and Korea (with Harold Schultz, 1966, 45 minutes)
The Classical Music of North India: With Ali Akbar Khan (34 minutes)
Northwestern American Indian War Dance Contest (12 minutes)
Marimba Music of Mexico (8 minutes)*

1972

- Roots of American Music: Country and Urban Blues* (Part I, 40 minutes; Part II, 33 minutes; Part III, 23 minutes)

1982

Kilby Snow in Seattle (1970, 20 minutes)

Roscoe Holcomb in Seattle (1972, 10 minutes)

The Sea Island Singers in Seattle (1970, 19 minutes)

Eubie Blake in Seattle (1970, 21 minutes)

Robert Pete Williams in Seattle (1970, 19 minutes)

Sonny Terry and Brownie McGhee in Seattle (1970, 22 minutes)

Johnny Shines in Seattle (1970, 20 minutes)

John Lee Hooker in Seattle (1970, 18 minutes)

Mance Lipscomb in Seattle (1968, 20 minutes)

Furry Lewis in Seattle (1968, 22 minutes)

Jesse Fuller in Seattle (1968, 13 minutes)

2013

Valencia's Virgin Mary Festival and the Dolzaina (with Terada Yoshitaka, 2006, 22 minutes)

El Festival de Virgen Maria y la Dolcaina (with Terada Yoshitaka, 2006, 22 minutes)

2014

Guitars of Puerto Rico (with Terada Yoshitaka and Sasahara Ryoji, 2008, 66 minutes)

Guitars of Portugal (with Terada Yoshitaka and Sasahara Ryoji, 2006, 47 minutes)

* B/W films

Appendix 3 Robert Garfias Film Footage on the Philippines at the University of Washington

Film No. ¹⁾	Content	Culture	Status ²⁾	Job No. ³⁾	Audio Reel ⁴⁾	Color/BW	time	Archive No.
P1/a	151 3 dances from Bokod	Ibaloy	rp	22	P403s/a	BW	2'9"	OA1 Philippines 66-4.03 OT
P1/b	152 Babung (victory dance): Karao	Ibaloy	rp	22	P403s/b	BW	5'30"	OA1 Philippines 66-4.03 OT
P1/c	148 Healing dance	Ibaloy	rp	22	P403s/c	BW	2'	OA1 Philippines 66-4.03 OT
P1/d	69 Gong and drum ensemble (6 pieces)	Ibaloy	rp	22	P403s/d	BW	1'21"	OA1 Philippines 66-4.03 OT
P2/a	150 Woman playing Pakkong	Ibaloy	rp	16	P402s/b	BW	1'56"	OA1 Philippines 66-4.02 OT
P2/b	149 Kalsang Kalshiang	Ibaloy	rp	16	P402s/c	BW	1'04"	OA1 Philippines 66-4.02 OT
P3/a	137 Koding (Jews harp)	Ibaloy	M&P		P402s/d	BW		OA1 Philippines 66-4.02 OT
P3/b	138 Kolasing	Ibaloy	M&P		P402s/e	BW	1'35"	OA1 Philippines 66-4.02 OT
P4/a	139 Sinuklit - 6 gongs; Tinguian	Tinguian	rp	16	P405s/a	BW	2'29"	OA1 Philippines 66-4.05 OT
P4/b	140 Tinalukatikan - Tinguian	Tinguian	rp	16	P405s/b	BW	1'47"	OA1 Philippines 66-4.05 OT
P4/c	141 Tadec Sinuklit - 6 songs	Tinguian	rp	16	P602s/a	BW	1'42"	OA1 Philippines 66-4.08 OT
P4/d	27 Fandang	Ilocos	rp	3	P407s/b	BW	2'19"	OA1 Philippines 66-4.09 OT
P4/e	192 Jewsharp	Ilocos	M&P		P407s/c	BW	1'16"	OA1 Philippines 66-4.09 OT
P4/f	108 Bamboo violin	Ilocos	rp	3	P407s/d	BW	45"	OA1 Philippines 66-4.09 OT
P5/a	20 Repeat of P4/c	Tinguian	rp	11	P602s/b	Col	1'07"	OA1 Philippines 66-4.08 OT
P5/b	133 Inland Tinalukatikan	Tinguian	rp	11	P602s/c	Col	1'17"	OA1 Philippines 66-4.08 OT
P5/c	176 Sinuklit - 6 gongs	Tinguian	rp	11&24	P602s/d	Col	2'14"	OA1 Philippines 66-4.08 OT
P5/d	124 Dance - 3 gongs	Tinguian	rp	11	P602s/e	Col	2'14"	OA1 Philippines 66-4.08 OT
P5/e	19 Duma drum and flute band	Ilocos	rp	3	P407s/a	Col	3'27"	OA1 Philippines 66-4.09 OT
P6/a	21 Fandang: Vintarenio	Ilocos	rp	3	P407s/e	BW	5'10"	OA1 Philippines 66-4.09 OT
P6/b	153 Sagada - 7 gongs	Bontoc	rp	16	P602s/j	BW	2'	OA1 Philippines 66-4.08 OT
P6/c	62 Tullah Tullah - Taluksangay	Bontoc	rp, M&P	9	P411s/a	BW	2'29"	OA1 Philippines 66-4.19 OT
P6/d	63 Dua Dua - Kulintang	Zamboanga			P411s/b	BW	41"	OA1 Philippines 66-4.19 OT
P7/a	178 Tallibeng - Sagada War Dance	Zamboanga	rp	11&24	P602s/f	Col	3'10"	OA1 Philippines 66-4.08 OT
P7/b	95 Tallibeng - 5 women, 7 men; Sagada	Bontoc	rp	11	P602s/g	Col	3'25"	OA1 Philippines 66-4.08 OT

P7/c	96	Takik - wedding dance	Bontoc	rp	11	P602s/h	Col	2'10"	OAI Philippines 66-4.08 OT
P7/d	28	7 men with gongs	Bontoc	M&P		P602s/l	Col	1'08"	OAI Philippines 66-4.08 OT
P8/a	122	Umaral - Kulintang	Zamboanga	rp	20	P411s/c	Col	3'12"	OAI Philippines 66-4.19 OT
P8/b	121	Umaral - Kulintang - Mr. Dawai	Zamboanga	rp	20	P411s/d	Col	3'12"	OAI Philippines 66-4.19 OT
P8/c	123	Umaral - Kulintang - Mrs. H. Abdullah	Zamboanga	rp	20	P411s/e	Col	3'14"	OAI Philippines 66-4.19 OT
P8/d	134	Kuntaw - Mr. Abdullah Buhaini	Zamboanga	rp	20	P411s/f	Col	1'35"	OAI Philippines 66-4.19 OT
P9/a	103	Tumahay - 3 piece ensemble	yakan	rp	2	P412s/b	Col	1'57"	OAI Philippines 66-4.22 OT
P9/b	105	Tumahay - 1 dancer	yakan	rp	2	P412s/c	Col	1'42"	OAI Philippines 66-4.22 OT
P9/c	106	Tumahay - 1 dancer	yakan	rp	2	P412s/d	Col	43"	OAI Philippines 66-4.22 OT
P9/d	102	Maglaboan - Kulintang	yakan	rp	2	P412s/e	Col	2'37"	OAI Philippines 66-4.22 OT
P9/e	147	Kalanang Kulaing - Jewsharp	yakan	rp	2	P412s/g	Col	1'06"	OAI Philippines 66-4.22 OT
P9/f	146	Suling solo	yakan	rp	2	P412s/h	Col	2'20"	OAI Philippines 66-4.22 OT
P9/g	99	Kajali	yakan	rp	2	P412s/l	Col	1'30"	OAI Philippines 66-4.22 OT
P9/h	125	Tungkallang	yakan	M&P		P419s/h	Col	32"	OAI Philippines 66-4.34 OT
P10/a	107	Pangalay - dance	Bongao	rp	9	P419s/a	BW	1'40"	OAI Philippines 66-4.34 OT
P10/b	100	Pangalay	Bongao	rp	9	P419s/b	BW	1'37"	OAI Philippines 66-4.34 OT
P10/c	104	Pangalay	Bongao	rp	9	P419s/c	BW	1'32"	OAI Philippines 66-4.34 OT
P10/d	101	Pangalay	Bongao	rp	9	P419s/d	BW	1'34"	OAI Philippines 66-4.34 OT
P10/e	22	Igal - Sanga Sanga, Sulu Is.	Malassa	rp	9	P419s/e	BW	1'35"	OAI Philippines 66-4.34 OT
P10/f	110	Igal - solo girl dance	Malassa	rp	9	P419s/f	BW	1'42"	OAI Philippines 66-4.34 OT
P10/g	109	Dancer's hand movements	Malassa	M&P		P419s/g	BW	53"	OAI Philippines 66-4.34 OT
P11/a	120	Igal - Malassa, Sulu Is. Girl	Malassa	rp	9	P419s/j	BW	1'37"	OAI Philippines 66-4.34 OT
P11/b	119	Igal - Malassa - woman dancer	Malassa	rp	9	P419s/k	BW	1'37"	OAI Philippines 66-4.34 OT
P11/c	118	Bula Bula - 1 dancer	Malassa	rp	9	P419s/l	BW	1'37	OAI Philippines 66-4.34 OT
P11/d	117	Igal - 3 girl dancers	Malassa	M&P		P419s/m	BW	40"	OAI Philippines 66-4.34 OT
P12/a	44	Rasak - Tirurai group	Tirurai	rp	18	P419s/n	BW	1'53"	OAI Philippines 66-4.34 OT
P12/b	45	Poluton - Tirurai group	Tirurai	rp	18	P419s/o	BW	56"	OAI Philippines 66-4.34 OT
P13/a	128	Sirung - Kulintang, Magindanao	maguindanao	rp	18	P616s/a	BW	53"	OAI Philippines 66-4.40 OT
P13/b	127	Tidtu - Kulintang, Magindanao	maguindanao	rp	18	P616s/b	BW	1'14"	OAI Philippines 66-4.40 OT
P13/c	126	Sinulug - Kulintang, Magindanao	maguindanao	rp	18	P616s/c	BW	38"	OAI Philippines 66-4.40 OT
P14/a	70	Duyug - Kulintang, Magindanao	maguindanao	rp	23	P426s/a	Col	3'58"	OAI Philippines 66-4.42 OT

P14/b	71 Singulug - Kulintang, Magindanao	maguindanao	rp	23	P426s/b	Col	2'35"	OA1 Philippines 66-4.42 OT
P14/c	72 Tidtu - Kulintang, Magindanao	maguindanao	rp	23	P426s/c	Col	1'26"	OA1 Philippines 66-4.42 OT
P14/d	182 Binalig - Kulintang - Magindanao	maguindanao	rp	23	P426s/d	Col	2'42"	OA1 Philippines 66-4.42 OT
P14/e	135 Sinulug - Agung featured	maguindanao	rp	23	P426s/e	Col	30"	OA1 Philippines 66-4.42 OT
P15	111 Binglig - Kudyapi solo	maguindanao	rp	18	P426s/f	BW	5'30"	OA1 Philippines 66-4.42 OT
P16/a	180 Udul - dance, Manobo group	Manobo	rp	10&24	P426s/g	Col	2'08"	OA1 Philippines 66-4.42 OT
P16/b	97 Tangongo - dance, Manobo group	Manobo	rp	10	P426s/h	Col	3'10"	OA1 Philippines 66-4.42 OT
P16/c	40 Bagobo dance with Agung	Bagobo	rp	10	P426s/i	Col	5'41"	OA1 Philippines 66-4.42 OT
P17/a	90 Kulintang	Bagobo	rp	7	P428s/b	Col	3'	OA1 Philippines 66-4.47 OT
P17/b	91 Dance with Kulintang	Maranao	rp	7	P428s/c	Col	5'37"	OA1 Philippines 66-4.47 OT
P17/c	196 Manobo dance	Maranao	M&P		P430s/a	Col	2'	OA1 Philippines 66-4.48 OT
P18	195 Palawan: "Andarde" - harvest dance	palawan	M&P		P430s/b	Col	2'39"	OA1 Philippines 66-4.48 OT
P19/a	116 Balae - Subanao dance	palawan	M&P	18	P430s/c	BW	2'58"	OA1 Philippines 66-4.48 OT
P19/b	89 Kulintang - Maranao group	Maranao	rp	18	P430s/d	BW	2'12"	OA1 Philippines 66-4.48 OT
P19/c	92 Kaganatsadarangun - dance	Maranao	rp	18	P430s/i	BW	4'50"	OA1 Philippines 66-4.48 OT
P19/d	155 Sabay - Subanao dance	subanon	M&P		P430s/j	BW	2'	OA1 Philippines 66-4.48 OT
P20/a, b	False starts					Col		
P20/c	17 Kasaduratan - Maranao dance	Maranao	rp	7	P430s/e	Col	4'30"	OA1 Philippines 66-4.48 OT
P20/d	18 Sinkil - Maranao dance	Maranao	rp	7	P430s/h	Col	3'15"	OA1 Philippines 66-4.48 OT
P21/a	177 Topaya - Kolibit - Kalinga group	kalinga	rp	11&24	P433s/a	Col	1'17"	OA1 Philippines 66-4.53 OT
P21/b	136 Tadok - Kolibit - Kalinga group	kalinga	M&P		P433s/b	Col	1'23"	OA1 Philippines 66-4.53 OT
P21/c	False start					Col		
P21/d	144 Kalinga dance - 4 dancers	kalinga	rp	11	P433s/d	Col	2'19"	OA1 Philippines 66-4.53 OT
P21/e	179 Pantang-u, bamboo ganglea	kalinga	rp	11&24	P433s/e	Col	1'12"	OA1 Philippines 66-4.53 OT
P21/f	156 Ganga dance - Ifugao group	Ifugao	rp	11	P433s/f	Col	2'54"	OA1 Philippines 66-4.53 OT
P21/g	159 Ganga dance - Apayao group	apayao	rp	11	P433s/h	Col	1'50"	OA1 Philippines 66-4.53 OT
P22/a	43 Dimad-cad Dildillawan - harp	Ilocos	rp	3	P437s/a	BW	4'07"	OA1 Philippines 66-4.56 OT
P22/b	42 O Laing - harp, V. Cadelinia	Ilocos	M&P		P437s/d	BW	4'09"	OA1 Philippines 66-4.56 OT
P22/c	41 La Carinosa - fandango	Ilocos	rp	3	P442s/i	BW	1'36"	OA1 Philippines 66-4.61 OT
P22/d	194 Homayon-dasgah - Hussein Malek	Iran	M&P		P458s/b	BW	1'07"	OA1 Philippines 66-4.75 OT
P23/a	114 La Carinosa - fandango	Ilocos			P442s/j	BW	1'56"	OA1 Philippines 66-4.61 OT

- 1) The consecutive numbers assigned to each film segment. The “P” stands for the Philippines.
- 2) The form in which the film exists: “rp” is release print (the film segment included in one of the completed films) while “M&P” (Mag & Print) means sound and picture on two separate reels that have to be synched.
- 3) The job numbers refer to the projects that were completed and published. For example, Job 22 is “Music and Dance of the Ibaloy Group...”
- 4) The audio for each film segment was recorded on 1/4" magnetic tape and a number assigned to each audio segment on each tape corresponds to a film segment.

Appendix 4
Robert Garfias Audiovisual Collection
at the University of the Philippines Center for Ethnomusicology
(prepared by Ramon Santos)

1. Audio Recordings

BADJAO

Badjao girls singing in the water

BAGOBO

Gong introduction
 (Very faint sounds of gongs?)
 Jews harp
 Vocal with shouting, and jews harp in
 the background
 Hanging kulintang
 Hanging kulintang (continuation)
 Gongs of the *ahung*
 Gongs being sounded (wrong label of
 “kubing”)
 Tuning of the twelve gongs
 Jews harp
 Voice
 Zither (?)
 Flute (wrong label of kulintang)
 Kulintang (four gongs in a row? With
 drum)
 Bagobo – dance with hanging agung
 Bagobo – song with old man and
 woman
 Bagobo – song by a woman

IBALOI

Ibaloi – Solibao solo
 Ibaloi – Kimbal solo

Ibaloi – Kalsa (gong) solo
 Ibaloi – Pinsak (gong) solo
 Ibaloi – Palas solo
 Ibaloi – Kalsa-Pinsak-Palas ensemble
 Ibaloi – Solibao and Kimbal
 Ibaloi ensemble of Kalsa, Pinsak,
 Solibao, Kimbal and Palas
 Pakkong (buzzer) solo
 Kalsang (tube zither) solo
 Ko’ding (jews harp) solo
 Kolasing solo (flute)
 Chorus (ba’diw)
 Dance with the Sulibao ensemble
 Victory dance with Kalsa and Pinsak
 Kolinbot healing dance with Kalsa and
 solibao and Kimbal
 Ibaloi sulibao ensemble

ILOKANO

Ilocano – Bianco anusac – female song
 with guitar
 Ilocano – Sensen na’ay – female song
 with guitar
 Ilocano – Dika laeng Ma’ilinglingay
 – female song with guitar
 Ilocano – Naiduma’t pateg – female
 song with guitar
 Ilocano – Dardarepdep –female vocal
 with guitar
 Ilocano – Mutya Filipina – female
 vocal with guitar, dedicated to
 Imelda Marcos
 Ilocano – No awanlat’ dungngom

- vocal duet (male and female) with guitar
- Ilocano – Excercises in waltz (harp)
- Ilocano – Ti ayat ti maysa nga ubing (arpa) by Mrs. Felicidad S. Mariano
- Ilocano – Dung-dunguen kanto unay-unay (arpa)
- Ilocano – Bahay Kubo (arpa)
- Ilocano –Pamulinawen (arpa) (a bit different in tune)
- Ilocano – Para harana (arpa)
- Ilocano – Dana menor (arpa)
- Ilocano – Paoay fandango en la jota (arpa)
- Ilocano – La Jota (arpa with women’s voices towards the middle of the song)
- Ilocano – no title by Mrs. Maria Cecilia Gono
- Ilocano – no title
- Ilocano – Mazurka by Isabel Sada (arpa)
- Ilocano – Ta nagsaway a pintas mo (arpa)
- Ilocano – Gameng ni ayat (guitar with female vocal duet)
- Ilocano – Chotis Baccareto (arpa)
- Ilocano – Mascota (arpa)
- Ilocano – O Nasudi nga ayat (arpa)
- Ilocano – Mumurray (arpa)
- Ilocano – Sampaguita (arpa)
- Ilocano – Ti bayat ti Tiempo (guitar with vocal male duet)
- Ilocano – Nasudi unay ni Ayat (guitar with voices – male and female)
- Ilocano – Usi usi (arpa)
- Ilocano – waltz (arpa)
- Ilocano – Damu nga ayat (arpa)
- Ilocano – Bannataran (arpa)
- Ilocano – Medley of Ilocano songs (2 snare drums with two high flutes)
- Ilocano – Medley of Ilocano songs (2 violins and guitar)
- Ilocano – Medley of Ilocano songs (bandurrias and guitar)
- Ilocano – Nasam it unay a kanito (guitar with female solo voice)
- Ilocano – fandango (jews harp with flute)
- Ilocano – Raniag ti init (guitar with female solo song)
- Ilocano – Tenga ti baybay (guitar with female solo)
- Ilocano – Naslag a bitbituen (bandurria, guitar, and female solo voice)
- Ilocano – Biagco anusac (guitar with solo female voice)
- Ilocano – Fandango (snare drums with flute)
- Ilocano – jews harp music (very rhythmic and “melodic”)
- Ilocano – Pamulinawen (bamboo violin)
- Ilocano – Fandango (arpa and guitar)
- Ilocano – Medley of Ilocano songs (arpa and guitar)
- Ilocano – Medley of Ilocano songs (arpa, guitar and male voices)
- Ilocano – Ti di agsargay nga parareksek (guitar with male solo voice)
- Ilocano – Ti rabii “Cacua ni Ayat” (guitar with female voice)
- Ilocano – Biag ti balasang (Ilocano zarzuela) (guitar with female song)
- KALINGA
- Gangsa

Apayao dance (only one gangsa)
 Kalinga Balingbing
 Kalinga Balingbing
 Kalinga – Ugayam
 Kalinga – Bal-logay (female and male chorus)
 Kalinga – Bikbik or dandannag (female and male chorus)
 Kalinga – Bikbik (male solo)
 Kalinga – tongali (nose flute)
 Kalinga – nose flute
 Kalinga – Tadok (5-string zither)
 Kalinga – Tadok (5-string zither)
 Kalinga – Tadok (5-string zither)
 Kalinga – As-asay or dinnayan (war song, chorus)
 Kalinga – As-asay (chorus)
 Kalinga – gangsa toppaya
 Kalinga – gangsa palook
 Kalinga – Bikbik (male chorus with leader)
 Kalinga – gangsa (different style of palook)
 Kalinga – kulibit
 Kalinga – gangsa (different style of palook)
 Kalinga – gangsa (some are hit with stick and some are with fists?)
 Kalinga – (speech with closing women's voices)
 Kalinga – gangsa (some are hit with stick and some are with fists?)
 Kalinga – gangsa palook
 Kalinga – gangsa palook
 Kalinga Ugayam
 Kalinga Ugayam-Ading
 Toppaya – kulibit (Kalinga)
 Tuning of 5 kulibit strings
 Tadok – kulibit

MAGUINDANAO

Sirung – kulintang, agung, babandir, gandingan, dabakan
 Tidtu – kulintang, agung, babandir, gandingan, dabakan
 Sinulug – kulintang solo
 Sinulug – kulintang ensemble
 Barikata or Binalig – kulintang ensemble
 Duyug – kulintang ensemble
 Tidtu – kulintang ensemble
 Sinulug – kulintang ensemble
 Untitled – kulintang, agung, babandir, dabakan
 Binalig – kulintang ensemble
 Untitled – kulintang, agung, babandir, dabakan
 Sirung – babandir (demo)
 Tidtu- babandir (demo)
 Sinulug – babandir (demo)
 Barikata – babandir (demo)
 Duyug – babandir (demo)
 Sinulug – 4 gandingan
 Barikata – 4 gandingan
 Duyug – 4 gandingan
 Barikata – dabakan
 Sinulug – dabakan
 Tidtu – dabakan
 Sirung – dabakan
 Tidtu – agung
 Sirung – agung
 Barikata – agung
 Tuning of kulintang gongs
 Tuning of another set of kulintang gongs
 Kudyapi solo – there is no title or designation of mode
 Kudyapi solo – there is no title or designation of mode

- Kudyapi solo – there is no title or designation of mode
- Kudyapi solo – there is no title or designation of mode
- Tidtu – kulintang solo)
- Tidtu – kulintang solo) different motion but different gongs are played
- Tidtu – kulintang solo)
- Maguindanao – Duyug (kulintang, babandir, agung?)
- Maguindanao – Sinulug (kulintang, babandir, agung?)
- Maguindanao – Tidtu (kulintang, babandir, dabakan)
- Maguindanao – Binalig (kulintang, babandir)
- Maguindanao – Binalig (kudyapi)
- Maguindanao – Udul (agung)
- MARANAO
- Palobic – funeral chant with shouting and jews harp
- Inandang – dadabuan (kulintang) ensemble
- Onor – dadabuan (kulintang) ensemble
- Kapromayas – dadabuan (kulintang) ensemble
- Kasulisa – kudyapi, jews harp, insi
- Kasayaw sa singkil –kudyapi, jews harp, insi
- Kasayaw sa singkil – kudyapi, insi, jews harp
- Insi solo
- Kambis millah – kudyapi solo
- Dalaqui kasaladung – serong aganding (zither with flap)
- Kakumlam – serong aganding
- Song with tapping
- Kulintang ensemble
- Bayok
- Bayok
- Bayok
- Tuning of kulintang gongs (the last two are the first to be played)
- Agung with dance
- Andarde (Tagbanua harvesting dance) with agung
- Balae (one kulintang gong)
- Maranao 4 kulintang, agung, babandir, and dubakan
- Maranao Kasaduratan (handkerchief and fan dance) kulintang and dabakan
- Maranao singkil dance music played on one kulintang and four bamboo poles
- Kaganatsadarangun – vocal
- Agung (one)
- Maranao – darangen part of a bayok (?)
- Sagurugan – kulintang ensemble; with Babandir and dabakan (Maranao?)
- SAMAL
- Tenis liyangkutan – song with gabbang
- Luala and pintasan – song with gabbang
- Lugu –vocal
- Sa'il – vocal
- Talagad – vocal
- Improvised song with gabbang
- Tenis-tenis with gabbang
- Lulu – song with gabbang
- Kamabaya – song with gabbang
- Piyagbutasan – violin
- Sumping-sumping – voice with violin
- Pangala – kulintang with drum

Tuastong – kulintang with drum
 Dalangin – kulintang with drum
 Ulan-ulan – kulintang with drum
 Ulan-ulan – kulintang with drum
 Paba- – kulintang with drum
 Tintu – suling (flute)
 Toroko – suling (flute)
 Sankun Tumuong – jews harp
 Sering – suling (flute)

gandang and 1 agung
 Tata – biyula and gabbang
 Sindil – biyula, gabbang and voice
 Sinuug – hugan, pulakan, tunggalan,
 tambul, tuntungan, kulintangan
 Tungkil – hugan, pulakan, tunggalan,
 tambul, tuntungan, kulintangan

TINGUIAN

TAUSUG

Umaral – kulintang, 3 agung, gandang,
 tuntung
 Tungkil – kulintang, 3 agung, gandang,
 tuntung
 Sinama – kulintang, 3 agung, gandang,
 tuntung
 Sinuug – kulintang , 3 agung, gandang,
 tuntung
 No title – kulintang, gandang, tuntung
 Umaral, tungkil, sinama, sinuug –

Tinguian – Sinuklit (gongs toppaya
 style with voices in the background)
 Tinguian – Tinolokatikan (drum with
 two gongs, very different style)
 Tinguian – gongs (toppaya style)

TIRURAY

Tiruray – Kaga (solo male voice)
 Tiruray – Lindogan (solo male voice)
 Kenya – 3-string sape
 Kenya – 3 string sape with voice

2. Films/Videos

Abra Tinguian culture group – Sinuklit gong ensemble from San Juan, Abra. The 6 gongs that are played toppaya style are shown one after another, and then as a group. Taken in an open ground.

Abra Tinguian culture group – a dance between a man and a woman in a basketball court.

Kalinga culture group – Kolibit solo by Kaili, an old man in g-string from Lubuagan, a close-up of the finger movement on the strings.

Kalinga culture group – Patang-u(g) (called bamboo gangsa) being played by five men and hitting them against a long tree branch, also from Lubuagan.

Apayao Dance – two ladies dance while another lady plays a gangsa toppaya style.
 Talibeng dance of the (Bontok) from Sagada with 7 gangsas played in *pattung* style.

Flute from Bokod.

Koding from the Ibaloi from Bokod.

Bagobo with Ahung Ensemble – playing by two ladies on 9 hanging agung and 1 bandilan, while three old ladies in Bagobo dresses dance, later the lady playing the tagunggu join them; there is also a 12-gong hanging kulintang nearby. Afterwards, a man comes in and replaces the lady playing the bandilan. A little later, the man and the lady exchanges roles and the man plays a faster tangunggu and then dances with bigger feet movements.

Manobo dance after a successful head hunting. Three ladies who appear as from the Tagacaolo tribe, execute the performance on an *edel* or *udol*, or *kinaban* (log drum). One lady does the drone while another lady taps the improvised rolling sound while girating. The other lady then dances around the udol. Later she exchanges role and taps the improvised part, while the other lady dances. Then, this lady takes on another rod and does a more fervid improvisation with two rods.

Tagonggo - Manobo playing of the hanging 5-agung set and a *bandilan* played by a young man. The main player also dances then goes back to playing and then dances again.

Maguindanao kulintang ensemble made up of ladies, playing the *duyug* mode in a very virtuosic fashion. There is a microphone set-up, while there is a number of spectators at the back of the players.

Maguindanao kulintang ensemble from Nuling, Cotabato, playing *binalig*. This is the same location, but different set of ladies are performing.

Maguindanao duyug and sinulug played by Amul or (Amal Lumuntud) from Cotabato in the University of the Philippines.

Kasaduratan – Maranao fan dance Maranao kulintang ensemble playing *Kapag-onor*

Maranao kulintang ensemble, preceded by the lady player in a *kapa-malong-malong* dance.

Singkil - Maranao “stick” (bamboo) dance.

Kajali or playing by two persons on the Yakan *gabbang* (xylophone)

Suling solo by a Yakan

Tumahay War Dance of the Yakan – three versions

Kalangan *kulaing* (mouth harp) of the Yakan

Kuntaw – a Samal dance with martial arts gestures from Taliksangay

Umaral – a Samal dance executed by Misuari Dawai from Taluksangay

Umaral – a Samal dance executed by Karija Abdula from Taluksangay

Umaral – a Samal dance executed by two young girls from Taluksangay

Dinac-cad Daidillawen – an Ilokano harp solo by Beatrice Guerrero de la Cruz

Bamboo Violin from Ilocos

“La Cariñosa” Fandango from Ilocos, danced by Mr. Emilio Alvarez with recorded

accompaniment by Mr. Alvares himself.
“Vintareño” Fandango from Ilocos danced by Francisco Albano and Pastora Ramiero and accompanied on the harp by Mr. An Aquilino Pacis and on the guitar by Arsencio Tumnac.

Appendix 5 Samples of the Film Log

①

What would have an accession nos.

TAPE NO.	DESCRIPTION	# MC	PLACE	MC DAY YC.	TIME-SPEED	FILM REEL
P401 A	A. Kudyp; Solo Played by KALONI DULANGAN From Cotabato 5 Selections	3	Manila UP Arch. Room	2 4 66	102-7.5 1 2' 25" 2 2' 25" 3 2' 38" 4 2' 35" 5 2' 58"	105
	B. MACEDA: AGUNGAN		Manila UP Arch. Room	2 4 66	12' 36"	
P402 A	A 2 DUCKS 3 GANGS (STEEL BAR SAWKAP)		BOXED LET BEHIND CHURCH OF IMMACULATE CONCEPTION	2 12 66	102-15 1. 3' 51"	105 106
P403 MS A MS B MS C	B 2 ROOMS, 3 GANGS A SAWKAP (SPE. SAWKAP) B DANCE FROM KARAO-VICTORY C. KOLINGUT DANCE (BOWLING)		BOXED LET BEHIND CHURCH OF IMMACULATE CONCEPTION	2 12 66 2 12 66	102-15 2' 0" 2' 0"	P1/1 XXX P1/1 XXX P1/4 XXX P1/4 XXX
P403 d MS	D MEN - 6 PENCILS.		BOXED LET BEHIND CHURCH OF IMMACULATE CONCEPTION	2 12 66	1' 21"	P1/4 XXX
P402 MS MS L MS R MS Q	MAN PLAYING KARAO-KONG. MAN PLAYING KALISANG KOLINGUT - MR ANGEL KOLISANG		BOXED LET BEHIND CHURCH OF IMMACULATE CONCEPTION	2 12 66	102-15 B 1' 58" E 1' 4" D 1' 30" F 1' 30" F 1' 30"	P2/1 XX P2/1 XX P2/1 XX P3/1 ECO P3/1 ECO
	F) MALE + WOMEN'S Chorus		- No Film?			

1

BOKED - 2-17-66

TAPE #02-A 2 DRUMS - SOLEBAL (BIG DRUM)
KINBAL (SMALL)

3 GONGS - KAISA' (LEAD GONG)
PINSA' 2'

MATA-PO-KE HAKA'-RINAT-DO 'HAY-KAT-DO-3rd GONG
1/2 STEEL BARS - SANKAP - PALAS

TAPE #03-FILM (A) 2 DRUMS } 3 DANCES Common dance
3 GONGS } BAT BAT - MAN & WOMAN
STEEL BAR } BAT BINUHAWAN - 2 WOMEN
DANCERS }

(b) DANCE FROM KACAO - BASONG VICTORY DANCE AFTER HEATING
WOMEN DANCERS BINDJAN } leads
3 DANCE } VICTORY DANCE
origin paper from Bantayan Subanong

(c) Kolinbut dance - PARAO
(a) Healing dance for sick woman
and child - Praying to dead ancestors
1 GONG sickness caused by the seeing
2 DRUMS of the person by his dead
ancestors - taking soul. Must
find out who the dead ancestor

(d) MEN - 4 PRICE ENS. -
3 GONG MAMBUND (Medicines man) - sacrifice
1 STEEL BAR MANGIBU (person who finds the dead
2 DRUM ancestor used to kill bad spirit)
IOLUWANGNI is person who fight
spirit (Exorcist)

TAPE #02-B AND FILM

(1) Women playing ~~Kalasing~~ The instrument is used by the woman while walking home from the fields -
Basket: KALIBANG

(2) MAN PLAYING KALIBANG Mr. Melicio Alides

3. MR ANGEL PLAYING KO'DING MR. Andres Alvarez

4. KOLASING
5. Left: SISTERS & Brothers from freeway place.
We are happy as if you are our leaders.
Teacher of children Soloist - Mr. Andres Alvarez

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