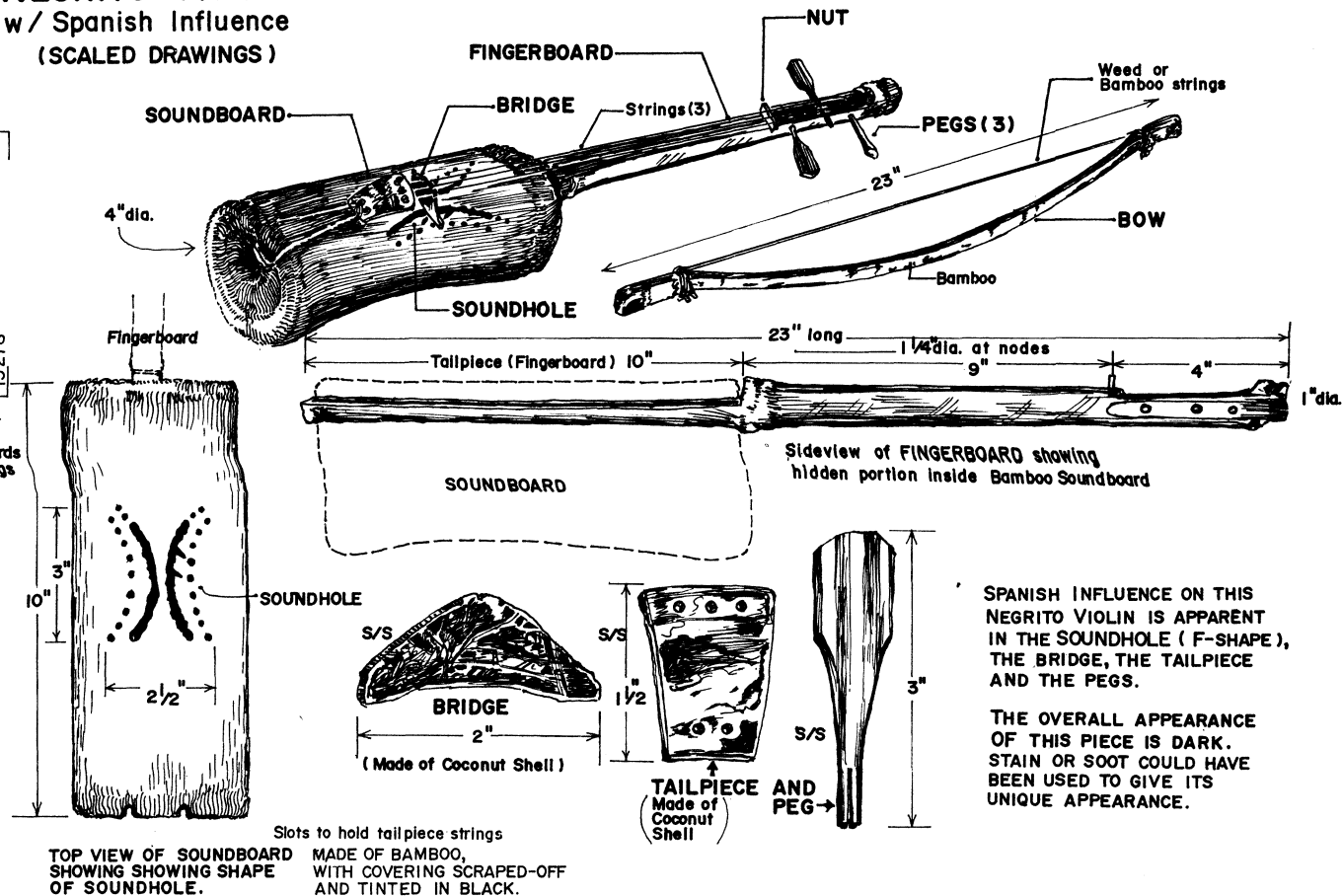


Plate I. Negrito Violin (Zambales)

**NEGRITO VIOLIN (ZAMBALES)**

w/ Spanish Influence  
(SCALED DRAWINGS)

ILLUSTRATIONS BY:  
ROGER M. PAGARIGAN '69  
U.P. COLLEGE OF FINE ARTS  
15278



TOP VIEW OF SOUNDBOARD SHOWING SHAPING OF SOUNDHOLE.

Slots to hold tailpiece strings  
MADE OF BAMBOO, WITH COVERING SCRAPED-OFF AND TINTED IN BLACK.

SPANISH INFLUENCE ON THIS NEGRITO VIOLIN IS APPARENT IN THE SOUNDHOLE ( F-SHAPE ), THE BRIDGE, THE TAILPIECE AND THE PEGS.

THE OVERALL APPEARANCE OF THIS PIECE IS DARK. STAIN OR SOOT COULD HAVE BEEN USED TO GIVE ITS UNIQUE APPEARANCE.

# TOWARD AN INVENTORY OF PHILIPPINE MUSICAL INSTRUMENTS<sup>1</sup>

by

E. Arsenio Manuel

The obscurity into which many museum collections lapse as if it were their natural lot to be forgotten may perhaps be ascribed mainly to the lack of financial support, indifference or neglect which museum administrators are heir to in making catalogues of their collections available in print. A sizable assemblage of musical instruments collected in the course of years from different ethnic groups in the Philippines and stored in the Field Museum of Natural History (FMNH) appears to be so fated. This FMNH material, which will be presented in this paper, is practically unknown even to anthropologists, oceanists, orientalists and Filipinists. Otherwise, Walter Kaudern could have made use of the collection for comparative purposes in his *Musical Instruments in Celebes* (1972), where he cited only three sources for Philippine musical instruments in his bibliography; or Norberto Romualdez could have made reference to this comparatively rich assemblage in a review of the literature and material in his *Filipino Musical Instruments and Airs of Long Ago* (1932), the only work of its kind on the subject.<sup>2</sup> Perhaps it was excusable for these two authorities not to be aware of the existence of the FMNH collection of Philippine musical instruments due to its distance; and Harold C. Conklin did not perhaps have a need for it in his background study of Hanunoo music,<sup>3</sup> but it is surprising that the staff members of the Philippine Studies Pro-

gram in the University of Chicago did not avail themselves of this treasure house in preparing the article on "Music" in the *Area Handbook of the Philippines* (1955)<sup>4</sup> when the FMNH is literally just a stone's throw from the university grounds. With the exception of Fay-Cooper Cole, who did a great deal of legwork collecting and writing, there is practically no indication of the presence of any collection of Philippine musical instruments in the FMNH; and even in this instance, no direct reference is made that the specimens reproduced as illustrations in his monographs (1913, 1922, 1956) are to be found there. There is no student, therefore, before or after World War II known to have made use of this rich collection, either fully or partially.

There is, therefore, a need at present to make known the existence of the FMNH collection by itemizing the types of musical instruments and identifying the ethnic groups represented. Through this, an assessment will be attempted for two purposes: one, to classify the types of musical instruments according to its ethno-linguistic groupings and, two, to discover the typological completeness of the collection. It should be stated at the outset that this assessment could only be achieved in a limited way, under the present circumstances, by research into the scattered and available printed literature. Field and museum work is postponed for the time being until a project like this could receive adequate financial support. It is, of course, needless to stress the urgency and importance of undertaking such a study soon, for, as in other aspects of Filipino culture, the efficient acculturative forces at work in the country today will soon leave a telling blow to all efforts of students and museum officials in making complete or exhaustive collections.

This paper, therefore, is mainly distributional and typographical. It does not intend to go into such matters as the manufacture of the instruments, the manner of playing them, the myths and customs related to them or the place and function of music in the various cultures having the instruments. In the first place, the FMNH catalogues do not describe such matters and, even if there are stray bits of information, these are too superficial and meager to warrant a review since those details could have been recorded by the original collectors themselves at the time and place of collecting a long time ago. As it is now, these musical instruments are like fish out of water, out of their cultural context. It would take other field workers to cover the same areas, unavoidably under different or changed cultural environments; hence, it would be quite a demanding task to reconstruct the socio-cultural milieu of 1906-1909 for each ethnic group, a more ideal period than what otherwise obtains at the present time for studies of this nature. It is superfluous to point out that the nature of the work demands fieldwork rather than a vicarious research in libraries, but until such assistance is forthcoming not much can be done.

Before going into the subject any farther, the areas or ethno-linguistic groups from which collecting work was made, the names of the collectors and the period or year of collecting as noted down in the FMNH records are presented below. In the following table, except for the first, the Negrito group, the listing of ethnic groups has been arranged in a north-south axis. In the discussion to follow, the same arrangement will be observed.

<u>Area or Ethnolinguistic Group</u>	<u>Collector</u>	<u>Date</u>
1. Negrito, Bataan	trade, no date	no date
2. Apayaw	trade	no date
3. Tinguian	F.C. Cole	1907-1908
4. Balbalasang Tinguian	S.C. Simms	1906
5. Kalinga	F.C. Cole	1907-1908
6. Bontoc	S.C. Simms	1906
7. Bauko (Lepanto-Bontoc)	F.C. Cole	1907-1908
8. Sagada (Lepanto-Bontoc)	S.C. Simms	1906
9. Amburayan (Bakun-Kayapa)	S.C. Simms	1906, 1909
10. Ifugao	S.C. Simms	1909
11. Benguet Igorot	S.C. Simms	1906
12. Ilongot	William Jones	1908-1909
13. Mangyan	Fletcher Gardner	no date
14. Batak, Palawan	F.C. Cole	1907-1908
15. Tagbanwa	"	"
16. Bukidnon	"	"
17. Kulaman Manobo	"	"
18. Bilaan	"	"
19. Bagobo	"	"
20. Mandaya	"	"
21. Divavaoan	"	"
22. Moro (Lanao)	David Hamm	1956
23. Moro (Zamboanga)	P.S. Porter	no date

There are remarkable patterns of collecting revealed by this summary of the areas covered, the activities of the individual collectors and the period in which the legwork was done. The above data reveal the orientation of museum policies, such as (1) the confinement of collecting activities to Pagan and Muslim groups; (2) the main dependence upon official collectors for the gathering of materials, for example on the R.F. Cummings Expedition, in which S.C. Simms and F.C. Cole served; and (3) the shortness and discontinuity of the collecting period, 1906-09 (David Hamm's contribution was an accidental donation of one instrument). Hereafter, the FMNH showed no more interest in collecting musical instruments in the Philippines.

It is not the purpose of this paper to go into the basic motives for this inferred orientation except to confirm the obvious — the common charge that museums appear to be usually interested only in the unique or the bizarre which the collector ordinarily finds among wild or primitive peoples, a tendency that is not-

able among antiquarians and colonial museum officials of the 19th and 20th centuries. The neglect made of the materials available among the Christian groups seems without justification in view of the widely held holistic concept in anthropology of covering or studying entire cultures. The trust or distrust which museum authorities place on private collecting is also implicit from the above summary in view of the stray bits of specimen that have filtered in from private donors, which may reveal a reasonable museum policy. But the discontinuity of collecting activity after the first decade of the American regime in the Philippines is rather difficult to understand. The impression this gives rise to is that there was nothing more to be done in this field or that the culture areas had already been so thoroughly combed so as not to need another rummage. If there had been a continuity in collecting activity, there is no doubt that the assemblage of Philippine musical instruments in the FMNH would have been the richest in the world.<sup>5</sup> Nevertheless, even at this date, the collection is already a unique one and would clearly be indispensable in any serious study on the subject.

*An Assessment of the FMNH Collection of Philippine  
Musical Instruments*

A brief explanation is in order with respect to the method used in making this checklist and study possible. In this section, an inventory of the musical instruments is made first for each ethnolinguistic group represented in the collection. There are two records in the FMNH available for this purpose, one being on type-written cards filed in cabinet trays and the other, in manuscript catalogues in the form of bound books. As the card catalogue consolidates the Philippine holdings more conveniently than the scattered registers in the book catalogues, the former was depended upon as a general rule. After the Negrito group, the arrangement in this paper is geographically oriented from northern to southern Philippines, that is from northern Luzon down to Zamboanga in Mindanao. That done, evaluation is made by checking on printed sources to discover what instruments are not represented in the FMNH collection. This approach has certain limitations, among which is the dependability that one must put on such sources where thoroughness of treatment is usually lacking.

In order to render the work more useful, pertinent descriptive material whenever available has been added whenever sources for such may be consulted. References to attested photographic reproduction of the collected instruments and other illustrations, whenever found, are also pointed out. The present work, in a way, have rendered unnecessary for the time being the task of making sketches of the instruments which are otherwise invaluable in this kind of work.

### I. Negrito

Negrito culture is poorly represented at the FMNH. The only musical instru-

ment in its collection is a "long reed mouth flute" called *bangsi* (Sp.No.128705) obtained from Bataan by trade.

There is fortunately some good literature bearing peripherally and directly on Bataan Negrito musical instruments. Reed's work (1904) on the Zambal Negrito can be used as an indirect reference since one group may be regarded as an extension of the other. Reed (1904:50-51) recorded the four-holed *bansic*, undoubtedly a cognate of *bangsi*, the jew's harp, the gong, bamboo violin with three abaca strings, guitar made of two pieces of wood with six strings and two types of bamboo zither (onewith strings raised from the rind and the other with stretched fibers). A group photograph of actual specimens of the bamboo zither, gong, bamboo violin and flute may be seen in Plate XLVI and Fox (1952:391) reproduced two pictures of the Spanish-type of guitar made of wood by the Pinatubu Negrito in Plate 17. With exception to the flute, Reed did not give the vernacular names of these instruments. Romualdez (1932), on the other hand, had identified the bamboo zither as *kabungbung*, a term confirmed elsewhere (Philippine National Museum specimens 2884-2887, in its catalogue, *Ethnographic Collections*, 1953, although without provenience but identified by the same name, *kabungbung*). The Philippine National Museum (PNM) gives the name *bulung-udyong* (Sp. Nos. 111 114) for flute, which, however, is not described.

Densmore (1906), who made a study of Negrito music from Negritos brought from the Philippines to the exposition grounds at St. Louis in 1904<sup>6</sup> wrote, "The Negritos have three musical instruments: the copper gong, the *bansi* or flute, and the *barimbo* or jew's harp. In addition to these, I found a violin in the museum, which was of Negrito manufacture and made entirely of bamboo. It was interesting, but plainly a copy to be of significance in this connection."<sup>7</sup>

Densmore's comments are worth reproducing here in view of the meagerness of pertinent literature:

The Negrito gongs used at St. Louis were of Chinese manufacture, those beaten from the native copper being considered too valuable to be taken from the Islands, though a few excellent specimens were shown in the museum. The gongs used in the village were flat, about ten inches in diameter, with straight sides of about two inches. The players were always seated, holding the gong in the lap and striking it with the palms of the hands, used alternately. The *bansi*, or flute, consists of a section of bamboo about two and a half feet long, which is held upright, the performer blowing across the opening at the top, the lower end being closed; there are four finger holes on the upper side and one for thumb on the lower side. Only one man played this curious instrument — Ybag, one of the oldest men in the village. He bent lovingly over his instrument, resting the pointed end on the ground and holding it firmly between his toes.

The *barimbo*, or jew's harp, consists of a strip of bamboo about ten inches long, with two slits out in one end forming a "tongue", the strip being trimmed as the instrument is held before the lips. The best player was a woman, who readily consented to play for me, and from her work, I noted the following rhythms.<sup>8</sup>

In addition to the musical instruments described by Reed and Densmore,

Fox noted a long bamboo drum used specifically during ceremonial occasions:

The *talibung*, a meter-long drum used only in the ceremonies for the spirits, is made of this large, introduced bamboo. All of the nodes are knocked out and one end is covered with a piece of tanned deer skin. This drum, as well as the flat brass gong, the *palay*, are purely ceremonial in use and are never played, even tapped, at any other time.<sup>9</sup>

Based mainly from these sources, it appears that the Negritos of the Bataan-Zambales range have two types of gongs: one flat as described by Densmore and Fox above, and the other with a knob as can be seen from Plate XLVI in Reed's work (1904). Perhaps three types of bamboo zither are present: two can be inferred from Reed's description and photograph (one with strings lifted from the rind surface of the bamboo tube itself, and the other consisting of a bamboo tube provided with strings of fiber); and the third noted by Fox, a two-stringed bamboo zither called *tabungbung* (a non-too-clear photograph is reproduced in Plate 4 and a clearer one in Plate 15). It appears that Romualdez's *kabungbung* and Fox's *tabungbung* refer to the same instrument judging from the photographs and illustrations; however, this opinion is tentative for the sources do not assure us how these instruments are played. At this juncture, it is propitious to discuss an aspect of instrumental nomenclature, for Romualdez said in part:

Among the Negritos of Bataan there is a guitar called *kabungbung*, similar to the *pas-ing* of the Igorots. This *kabungbung* must be the same guitar found by Mr. Allan Reed among the Negritos of Zambales and reported by him in his work mentioned before. . . .<sup>10</sup>

And with reference to the *pas-ing*, Romualdez described it as follows:

The *pas-ing* among the Apayaws, Igorots, is a guitar made of bamboo. The bamboo is cut before one node and after the next. Two cords are slit loose side by side from the outer skin fibers of the bamboo itself and these are given tension by means of bridges. A hole (sometimes two) is then bored or cut into the bamboo just under the two cords, to serve as resounding holes. The strings are picked with the fingers or beaten with a stick.<sup>11</sup>

For purposes of classification, the last sentence in the second quotation is important. The *pas-ing* is classified by Romualdez as a string instrument in spite of the fact that it is either plucked or beaten by the players. If the *pas-ing* is plucked only, then it can be grouped among the string instruments; and if beaten only, among the percussion group of instruments. The dual methods of playing the *pas-ing* makes classification rather difficult. For the present study, the *pas-ing* is entered both as a percussion and string instrument.

With regard to the wind instruments, there is also some confusion in the available literature. There appears to be several types of *bansi* (variants: *banhi*, *bangsi*, *bansic* or *bansik*), the common term for the flute. The FMNH specimen is a long reed mouth flute, the same type that Densmore previously described and which appears to be the same type photographed by Reed. All these types belong to the lip-valley flute class,<sup>12</sup> a term coined by Dr. Jose Maceda, to distinguish this

type from other types which have a separate mouth piece and classed as mouth flutes. The lip-valley flute does not also have a ring, which could be made of a leaf wound around the grooved blowing end and properly fastened. In some classification schemes, this latter type is also called a mouth flute. The *bulung-udyong* listed in the PNM catalogue is so provided with a mouth piece. A third kind of flute which does not seem to have any mouth piece or ring is illustrated in Romualdez's work and known by the name *bansik*.

In summary, from direct and inferred printed evidence, the Negritos of the Bataan-Zambales range appear to have the following musical instruments:

idiophones:

    jew's harp made of bamboo  
    gong, small flat type  
    gong, small with a knob  
    bamboo zither, beaten

membranophone:

    drum, small ; provided with a drumhead

chordophones:

    bamboo zither, plucked  
    guitar, Spanish type, made of wood  
    violin, Spanish type, made of bamboo

aerophones:

    flute, lip-valley type  
    flute, mouth type  
    flute, not properly identified

## 2. Apayaw

This ethnic group is represented by just one type of musical instrument, the jew's harp (FMNH Sp. Nos. 109579, 109580), collected from Burayutan village. The native name given is *oribau*, and it is reported to be used by both sexes.

Romualdez (1932) stated that the Apayaw have a drum called *ludag*, which is about 120 cms. long and closed at one end. The other end is provided with a drum-head of skin, and played on the lap of the performer (see page 9, for illustration). Other instruments played by the Apayaws are the *gansa* or gong (two types: one the other big, but both flat, (see page 11); the *balinging* or *baliing* or the nose flute (page 17); and the *pas-ing*, or bamboo zither (page 22). Wilson confirmed



the use of the nose flute (1947a:16) called *baling*; the jew's harp or *oribao* (*id.*); and the *ludag* (page 178). There appears to be another string instrument which he called a bamboo bow provided with a resonator (page 25). However, he did not give its Apayaw name. According to this source, the instrument is very similar to the *gurimbaw* of the Tayabas Negrito.<sup>13</sup>

In summary, the following types of musical instruments are the only ones identified in the printed sources about the Apayaws:

idiophones:

jew's harp, of bamboo  
gong, big type without knob  
gong, small type without knob  
bamboo guitar, beaten

membranophone:

drum, a long type with a drumhead

chordophones:

bamboo zither, plucked  
bamboo bow, with a resonator

aerophone:

nose flute, made of bamboo

### 3. Tinguian

An inventory of Tinguian musical instruments in the FMNH collection is as follows:

idiophones:

*bunkaka*, woman's instrument made of bamboo, partly cutaway at one end leaving two sections on opposite sides. The instrument is held in the right hand and is struck against the palm of the left. The note is changed by fingering hole near hand hold. Sometimes known in other places as *balingbing* or Pfeiffer's "musical wand," (1975:187). (8 Sp. Nos. 109030-109037).

*gong*, called *gansa*, round copper gong, beaten to furnish music when dancing (6 Sp. Nos. 109047-109052).

*tong-a-tong*, a ceremonial musical instrument consisting of six bamboo tubes of different lengths, open at one end. Three players hold the tubes with their hands and strike the closed end on a flat stone. The strokes are rapid but in unison. Used only in ceremonials (Sp. No. 109057). Pfeiffer's "stamping tubes" (1975: 107).

*galong*, a small metal bell, held in the hand while the woman is dancing; not common (Sp. No. 109062).

*jew's harp*, called *agiweng*, a short section of bamboo with a cord attached to one end. At the other end is a piece of brass with a tongue cut in it. This is placed against the lips like a jew's harp and the hand holding the tube is pulled sharply away causing the tongue to vibrate. Notes are changed in the same manner as the jew's harp. A man's instrument (2 Sp. Nos. 109038 and 109056, which is provided with a tube).

*jew's harp*, called *kolibau* or *libau*, made of bamboo; put against the lips; pointed end is struck with fingers as tongue of instrument vibrates, giving note (Sp. Nos. 109039, 109040).

*bamboo musical instrument*, made of a large section of bamboo. Two strings have been cut from a side of the section and, in the center, a rectangular piece of bamboo is attached. Beneath it is a rectangular sounding hole. Beaten with two sticks. (2 Sp. Nos. 109041, 109042).

*kuliteng*, bamboo musical instrument. Two strings on the left are beaten, with a stick while other strings are played with the index finger and thumb of the right hand. A second player may help beat time with his knuckles on the end of instrument. (Sp. No. 109043).

#### membranophones:

*tambor*, a drum shaped like an inverted truncated cane; made of log; top covered with pig skin. To repair, a new piece is sewed on with rattan. The small end is open, with rattan lashings. Used in ceremonies and other functions. (Sp. No. 108147).

*tambor*, drum, with wooden sides, ends of cowhide (Sp. Nos. 109053 and 109055), or of pig skin (Sp. No. 109054). Played with drumstick called *batit*.

*tambor*, a long drum from hollowed-out trunk of small tree; head of deer skin; lower end carved and inlaid with human teeth; drum was property of village for many years; beaten with hands; note can be changed by pressure of leg against barrel. (Sp. No. 1091255).

chordophone:

*nabil*, bamboo violin, usually used by children but sometimes by elders (Sp. Nos. 109045-109046).

aerophones:

*kalaleng*, nose flute; one nostril of player is plugged up and air is forced through the other into the end of the instrument. Notes are made by fingering as with ordinary flute. Usually a man's instrument and is often held by the toes (4 Sp. Nos. 109019, 109021-109023). Sometimes called *kipano* in other places of Abra, (Specimen No. 109023 being so labeled, and so also Specimen No. 109024).

*tulali*, bamboo mouth flute (Sp. No. 109020).

*dewdew-as*, panpipe, made of reeds of different lengths; player holds lips a few inches from reeds and blows into ends, meantime moving the instrument to and fro; a woman's instrument (5 Sp. Nos. 109025-109029, No. 109025 having 5 reeds and No. 109027, 7 reeds).

*pabilbil*, bull roarer, used to drive or frighten horses; bamboo pole has thin strip of bamboo attached by red cord; usually a boy's plaything (Sp. No. 109123).

Cole, who was an indefatigable collector of Philippine musical instruments, did not describe all the above named instruments in his 1922 work on the subject. However, the two kinds of jew's harp described above are based on his work (page 442). The *bunkaka* has a third name, *bilbil*, recorded by Romualdez (1932:6-7), or *belbel*, by Terrenal (1964). Terrenal described another similar bamboo instrument with one tine, the

*patangop*, a bamboo section tapering thinly towards the end, half-way from the lower node. A hole in the lower rind is used to vary the tone. When struck against the wrist, a two-toned rhythm can be produced.

Though this idiophone is sketched rather poorly in that work, this item can be added to the above inventory.

Terrenal's identification in two other cases are suspect. While *culaling*, may be accepted as a variant of *kalaleng*, or nose flute, the terms *palaleng* and *paldong* for mouth flute are not registered elsewhere. In the same way, she appears to have committed an error in classifying the bamboo zither (identified in the field by Cole as *kullteng*) as bamboo violin at least by name for she called the latter *kuriteng* or *cullit-tong* which appear to be cognates. Romualdez identified the *kipano* as *kapinaw* (1932:17) and agreed with Cole that the pan pipes may have from five or more reeds (1932:20).

Illustrations found include: a Tinguian playing the nose flute, in Worcester (1911:247); the jew's harp, in Cole (1922:441); the *bunkaka*, in Cole (1922:441) and in Romualdez (1932:7); and the panpipes, in Cole (1932:441) and Romualdez (1932:20), besides illustrating a woman playing it (1932:21). A photograph of men "beating the copper gongs" may be seen in Plate LXXXI, the nose flute being played by a man in Plate LXXXII and the bamboo guitar played by men in Plate LXXXIII (Cole 1922). Terrenal's sketches, on the other hand, are poor and misleading.

Tinguian music has been studied by Albert Gale and is found incorporated as Chapter XII in Cole's work (1922:443-485).

#### 4. Balbalasang Tinguian

The types of Balbalasang Tinguian instruments found in the FMNH collection are as follows:

chordophone:

bamboo zither, with five string, (Sp. No. 90377 being 50.5 cm. long and 9.5 cm. in diameter).

aerophones:

*tulali*, mouth flute, of bamboo, with etched ornamentation; three finger holes on one side, and a fourth on the opposite side (Sp. No. 90376 being 66.5 cm. long (Sp. No. 90374, with etched designs, 3 finger holes on one side, one on opposite side and about 60 cm. long).

*kalaleng*, or nose flute, of bamboo, ornamented with etched designs; three finger holes on one side, one hole on the other side (Sp. no. 90375 being 58 cm. long).

panpipe, consisting of 7 slender bamboo tubes of which 5 show etched

designs; longest tube being 46.5 cm. long, shortest being 23 cm. (Sp. No. 90369).

Worcester (1906: 856, 857, 858) described the musical instruments of this group as follows:

The Tinguians of Apayao make musical instruments of bamboo which, for the lack of a better name, may be called "jew's harps." A single joint of *caña bojo* is taken, one end is cut off, and more than half of one side is cut away so as to leave a projecting tongue. Near the septum at the end of the joint, a round hole is pierced, over which the thumb of the operator may be placed. The projecting tongue is then struck upon the head of a battle-axe and the musical tone produced by the resulting vibration can be varied by thumbing the hole pierced near the septum. The men often play these instruments when on the march.

. . . . The dance music is furnished by gansas alone and is of a decidedly lively character, as are the dances themselves.

I was fortunate in failing to see dances among the Tinguians of Apayao, but was told that they were similar to those of the people of Abra. However, I did not see gansas and nose flutes among them, and was surprised to run across a long, wooden drum similar in shape to those used by the Benguet-Lepanto Igorots.

Adding up the musical instruments of this group, the following types have been identified:

idiophones:

*bunkaka*, sometimes called "tuning fork" in musical literature; otherwise the *rere* of Celebes (Kaudern, 1927). This is not the jew's harp Worcester described in the first paragraph of the quotation above. It is the same instrument described by Cole among the Tinguian of Abra, the only difference being that Worcester observed it being struck against a head-axe by the men, while Cole saw it struck against the palm of the left hand by the women.

gong, flat type

membranophone:

drum, a long wooden type similar to that used by the Benguet-Lepanto Igorot.

chordophone:

bamboo zither with five strings

## aerophones:

*tulali*, mouth flute

*kalaleng*, nose flute

panpipe, consisting of 7 slender bamboo tubes

## 5. Kalinga

The following types of Kalinga instruments are found in the FMNH collection:

## idiophone:

*ulibiao*, or jew's harp (Sp. Nos. 1343 and 3030, the second with case).

## chordophones:

*kulibet*, or bamboo zither (Sp. No. 1133).

bamboo violin, made out of a section of thin bamboo; neckpiece made of wood; string made of human hair; bow made of bamboo with hair (Sp. No. 108334).

## aerophones:

mouth flute, short (4 5/8" long), five finger holes on the upper portion of the lower side (Sp. No. 108334).

nose flute, of bamboo, designs incised for decoration (Sp. No. 108334)  
30 1/2" long.

In one of his works, Worcester (1906:824) made mention of the gong as the primary instrument in producing Kalinga dance-music:

. . . Although nose-flutes are occasionally met with, dance-music is ordinarily furnished by a battery of four or more *gansas* played with great energy and skill by men who beat them with their hands.

In another work, Worcester (1912:574, 875) reproduced two pictures of men performing a war dance with other men beating the gongs to furnish the music. From the pictures, the gongs appeared to have no knobs. Worcester added that a "human lower jaw is used for the handle" (1912:877).

Although Barton, another authority on Kalinga culture, did not describe the gong, his knowledge of it is evident from a photograph reproduced in Plates XVIII and XX of his book (1949), which show how this instrument is handled to furnish the beat and music in a Kalinga dance.

In a recent contribution, Jose Maceda, foremost among Filipino ethnomusicologists, gave a vivid description of gong playing among the Kalinga (1972:29) as follows:

. . . Among the Kalinga six *gongs* of graduated size, each shaped like a frying pan without a handle are laid on the laps of six half-kneeling male musicians with the flat or rimless side up. The largest in circumference which has the lowest tone of diffused pitch starts a rhythm sounded by the two hands of the performer. The left hand taps while the right hand strikes and slides forward on the *gansa*. The second performer with a smaller instrument plays the same rhythm starting on the second beat of the first performer. The third and fourth players with correspondingly smaller instruments follow with the same rhythmic pattern, each starting on the second beat of the preceding player. As soon as the rhythmic flow of these four players is established, (it sometimes takes a few trials before this is achieved), the fifth player plays a new *ostinato* pattern - regular sonorous slaps of the right hand each quickly followed by a dampening left hand - which acts as a stabilizer of a "melody" produced by the first four *gangs*. The sixth instrument bangs, dampens and varies its rhythms (still using the hands) in a more free pattern than the rest of the players. The final musical product may be divided into three musical layers. . . (*The author reproduced a passage of this musical piece in musical transcription.*)

Barton (1949:27-28) described other Kalinga musical instruments which are given as follows:

(The *patanggok* which consists of) pieces of bamboo varying from 30 to about 40 centimeters in length are tapered on one side from about their middle, and a little hole is made through the rind of the other end. The tapered end is beaten on a bamboo or head ax, and, by closing and unclosing the hole, the tone is varied. (*For an illustration of this instrument, see Barton (1949:180).*)

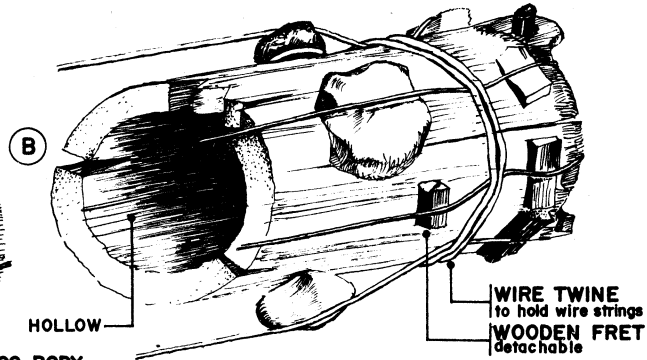
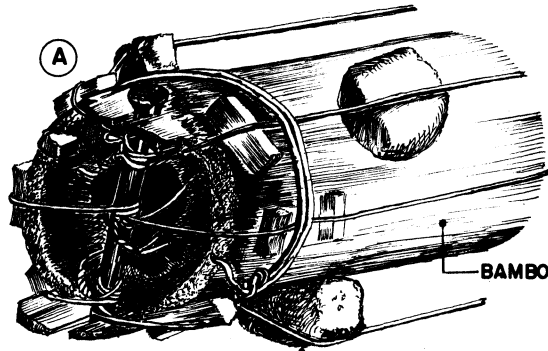
The *balingbing* is a bamboo about 60 centimeters long, split into halves from one end almost to the node, the extremities of the halves being whittled down thin. The hole is made through the rind of the other end near the node. The instrument is beaten on the other hand, the tone is varied by closing the hole.

The *tongali* is a nose flute similar to that found elsewhere in these mountains having four holes toward the lower end. To play it, one nostril is closed with a wad of leaves or cotton.

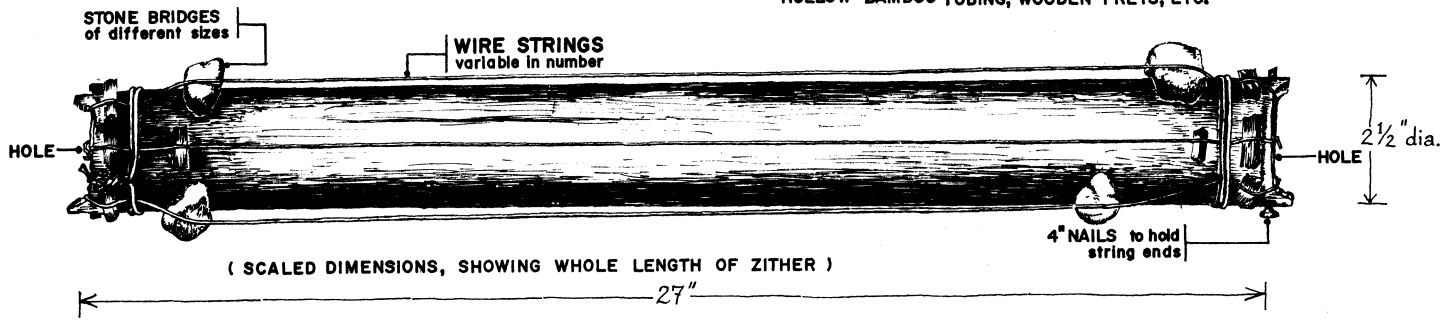
The *diudiuas* is a bamboo harp. Either five or seven strings are raised from the body of a four- or five-inch piece of bamboo. The strings are of the same

# UFIT KALINGA BAMBOO ZITHER

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- (A) - END VIEW OF ZITHER SHOWING WIRE STRING ATTACHMENTS, WOODEN FRETS AND STONE BRIDGES
- (B) - CROSS SECTION OF OTHER END SHOWING HOLLOW BAMBOO TUBING, WOODEN FRETS, ETC.



( SCALED DIMENSIONS, SHOWING WHOLE LENGTH OF ZITHER )



# SAGGAYPÔ ( MOUTH INSTRUMENT ) SOUTHERN KALINGA

## HOLLOW BAMBOO, MUSICAL WIND INSTRUMENT

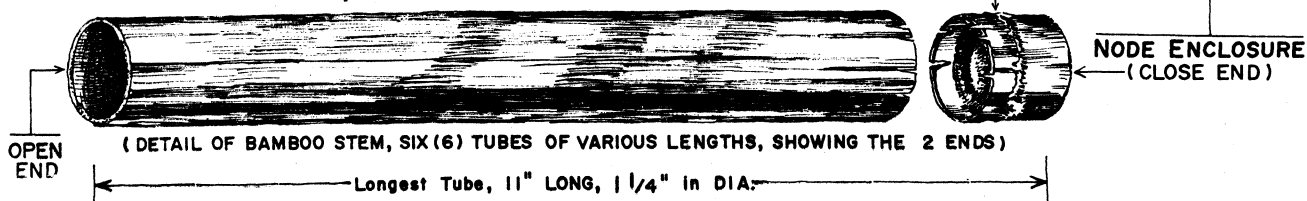
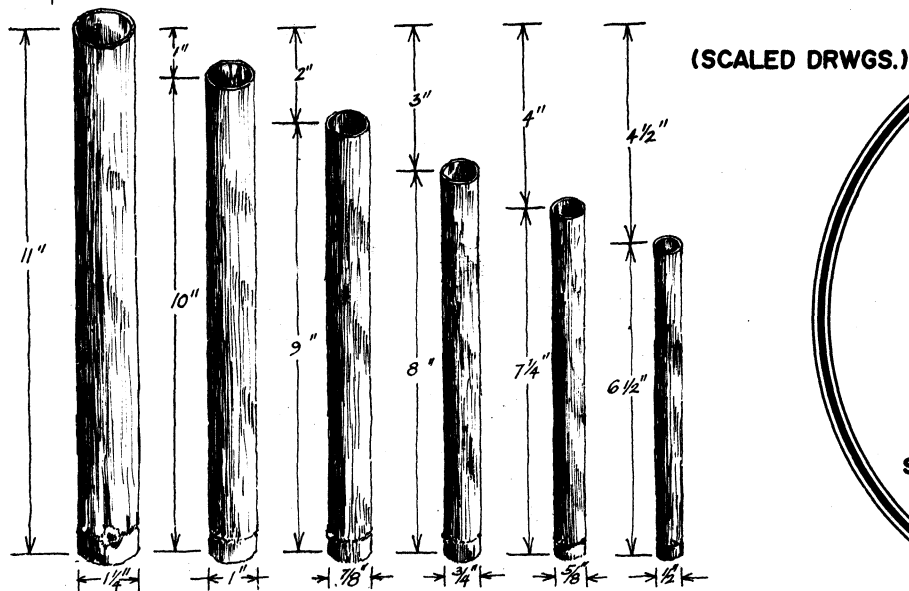


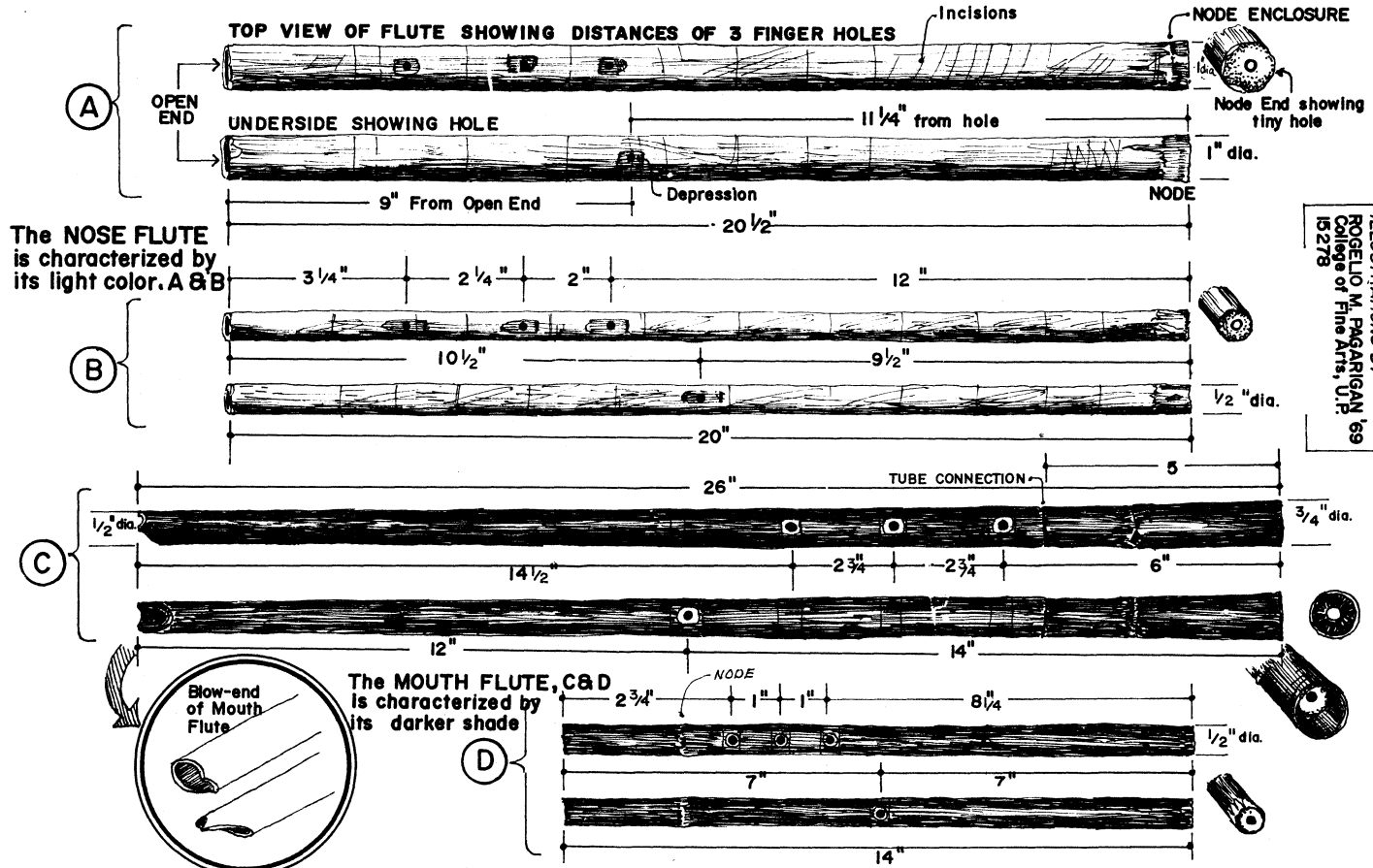
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UP-COLLEGE OF FINE ARTS  
7832



BAMBOO HOLLOW TUBING OF VARIOUS DIMENSIONS. THESE SCALED DRAWINGS SHOW THE GRADUATIONS OF THE 6 TUBES. (The bamboo is called BUHO in Tagalog vernacular.)



# TONGALÍ (KALINGA) NOSE & MOUTH FLUTE (BAMBOO)



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15278

(SCALED DRAWINGS)

size, but some are lifted by higher bridges than others, so that there is a difference in tension.

Early in the present century, Governor Gonzaga reported to Dr. David Barrows (Census, 1903, 1:544-545) three musical instruments, one of which, the bamboo trumpet, has not been previously mentioned. He mentioned this instrument in passing in the following statement:

. . . They (that is, the Kalinga) celebrate feasts with dancing and singing to the sound of their instruments, consisting of a *ganza*, which has the form of a copper plate which is beaten with a hand like a timbrel, and a flute of slender bamboo, besides a bamboo trumpet: the dancers consist of the men and women dancing **alone and never** in pairs or together. . .

In reference to the musical ensemble he previously described, Maceda also mentioned other musical instruments:

The above musical form is similarly applied to other Kalinga ensembles: six bamboo zithers (*Kolitong*), with five to nine strings, six buzzers (*balingbing*), six half-tubes (*patangguk*), six xylophone blades (*patatag*), and six pipes (*sageypo*) of a panpipe.

From these various sources, the following types of Kalinga musical instruments are attested:

idiophones:

*ulibiao*, or jew's harp.

*patanggok*, which "faintly suggests certain bamboo instruments (*anklung*) of the Javanese orchestra" (Barton, 1949:180) and which looks like the Balbalasang Tinguian *bunkaka* (which see *ante*).

*balingbing*, which is the Balbalasang Tinguian *bunkaka*; see illus. in Romualdez, (1932;7).

gong, flat type (variants: *ganza* in Sp. printed literature, *gangza*).

*patatag*, xylophone

chordophones:

*kulibet*, bamboo zither, erroneously called *diuiduas* by Barton, above, for the latter term refers to panpipes; the *kolitong* of Maceda.

bamboo violin, described above.

aerophones:

bamboo trumpet, as reported by Gonzaga.

mouth flute, the type not known exactly.

*tongali*, nose flute.

*diwdiw-as*, panpipe; Maceda's *saggeypo*, consisting of six pipes.

## 6. Bontok

The FMNH collection has but one instrument coming from this ethnic group. This is a jew's harp made of a slender thin strip of brass with a long longitudinal tongue fastened with a string to its cylindrical bamboo case (Sp. No. 90511).

However, Worcester (1906:482) saw other instruments among the Bontok Igorot, giving special emphasis to the *gansa*:

The Bontok Igorots have a number of musical instruments including "jew's harps" made of bamboo or brass, bamboo flutes and *gansas*. Of these, the *gansa*, which is in such general use among the non-Christian tribes of northern Luzon, is by far the most important. It is made of copper or brass, and is suspended from a handle which theoretically should be and practically often is, the lower jawbone of enemy killed in battle.

The Bontok Igorot does not beat his *gansa* with his hands as does the Kalinnga, Tingian, and Ifugao, nor with a bit of wood as does the Benguet Lepanto Igorot, but uses a well-fashioned, skin-covered drumstick.

Wilson (1953:119) reproduced a picture of a Bontok playing a sacred drum in a *cañao*. On the other hand, the PNM has two specimens of the nose flute or *kalaleng* (Sp. Nos. 1081 and 1136) and one drum or *solibao* (Sp. No. 3155).

Jenk (1905:189-192) devoted about three pages of his work to Bontok instrumental music. Excerpts from these are as follows:

The Bontok Igorot has few musical instruments, and all are very simple. The most common is a gong, a flat metal drum about 1 foot in diameter and 2 inches deep. This drum is commonly said to be "brass" but analyses show it to be bronze.

In the Bontok area there are two classes of *gang-sa*; one is called *ka'-los*, and the other *co-ong'-an*. The *co-ong'-an* is frequently larger than the other, seems to be always of thicker metal, and has a more bell-like and usually higher-pitched tone.

*Gan'-sa* music consists of two things – rhythm and crude harmony. Its rhythm is perfect, but though there is an appreciation of harmony as is seen in the recognition of, we may say, the "tenor" and "bass" tones of *co-ong'-an* and *ka'-los*, respectively, yet in the actual music the harmony is lost sight of by the American.

In Bontok the *gang'-sa* is held vertically in the hand by a cord passing through two holes in the rim, and the cord usually has a human lower jaw at-

tached to facilitate the grip. As the instrument thus hangs free in front of the player (always a man or boy) it is beaten on the outer surface with a short padded stick like a miniature bass-drum stick. There is no gang'-sa music without the accompanying dance, and there is no dance unaccompanied by music. A gang'-sa or a tin can put in the hands of an Igorot boy is always at once productive of music and dance. . . .

The lover's "jew's harp" made both of bamboo and of brass, is found throughout the Bontoc area. It is played near to and in the *olag* wherein the sweetheart of the young man is at the time. The instrument, called in Bontoc 'ab'-a'-fu' is apparently primitive Malayan, and is found widespread in the south seas and Pacific ocean. . . .

I have seen a few crude bamboo flutes in the hands of young men, but none were able to play them. I believe they are of Ilokano introduction.

A long wooden drum, hollow and cannon-shaped, and often 3 feet and more long and about 8 inches in diameter, is common in Benguet, and is found in Lepanto, but is not found or known in Bontoc. A skin stretched over the large end of the drum is beaten with the flat of the hands to accompany the music of the metal drums or gang'-sa, also played with the flat of the hands, as described, in pueblos near the western border of Bontoc area.

Cawed mentioned only two musical instruments in her maiden work (1965; 21) and she agreed with Jenks in the classification of the gongs into two kinds:

The Bontocs have two musical instruments – the *gangsa* (the gongs made of copper or bronze) and *kaleleleng* (the nose flute made of tiny and slender bamboo). There are two types of *gangsa*: the *kalos*, which are small and have a tenor pitch and the *ko-ongans*, which are bigger and produce a bass sound. The value of the latter is twice that of the former type. When the two types of *gangsa* are played simultaneously, a music of crude harmony, but perfect in time and rhythm, results. The *kaleleleng* is the favorite instrument among the young. In the quiet of the evenings, you can hear a swain or a maiden play a haunting primitive tune on this bamboo instrument.

Jenks has pictures of how the gong is held with a human jawbone in Plate CL and how the gong functions during a dance in Plates CXXXI, CLI and CLII; Worcester (1911:223) has a good photograph of two Bontok Igorots holding *gangsas* with human lower jaw handles and two other pictures (1911:224, 225) showing how men dance beating their gongs; Wilson (1953:119) reproduced a picture of a Bontok playing a sacred drum in a *cañao*; and Cawed (1965-65) of the *gangsa* with a human jaw and a man standing playing a nose flute. The PNM in Manila has two specimens of the nose flute or *kaleleleng* (Sp. Nos. 1081 and 1136) and one drum or *solibao* (Sp. No. 3155).

From both the ethnographic literature and ethnological evidence, the following enumeration of Bontok musical instruments can be made:

idiophones:

gong, small type called *kalos*

gong, large type called *ko-ongan*

jew's harp, made of bamboo

jew's harp, made of brass

membranophones:

drum, a long type like a cocoon provided with a drumhead of skin (seen by Jenks in the periphery of the Bontok area, although Wilson is more certain of its presence; and PNM has a specimen).

*sulibaw*, a long type of drum

aerophone:

nose flute made of bamboo; variously named *kalaleng*, *kaleleng*, or *klaleng*

### 7. Bauko (Lepanto-Bontok)

The only musical instrument in the FMNH representing this group is a *tambor*, a long cylindrical drum made from a hollowed-out log. It has head of deer skin fastened with rattan lashings to the bigger end, an open, small end and a carrying cord of bark bast fastened to the barrel. The *tambor* is beaten with the hand and the player changes note by pressing a leg against the barrel (Sp. No. 108122).

In Vanoverbergh's *Dictionary* (1933), other Bauko musical instruments are recorded and defined. They are as follows:

*diw-as*, mouth organ; pandean pipes; syrinx. An instrument made of bamboo and consisting of five pipes fixed together side by side in graduated sizes.

*gangsá*, timbrel, gong, made of copper and extensively used in dances and sacrifices.

*kalaleng*, nose flute

*kulalleng*, variant of nose flute.

*solibaw*, drum. It is oblong, and beaten at one of the ends.

*tebeb*, drum

*tongali*, flute

A summary classification of Bauko instruments is as follows:

idiophone:

gong, flat type but not differentiated in the literature.

membranophones:

*solibaw*, a long, oblong type of drum with a drumhead.

*tebeb*, another type perhaps but not described sufficiently.

aerophones:

*kalalleng*, or *kulalleng*, nose flute

*tongali*, mouth flute, though not defined well enough.

*diw-as*, panpipe

### 8. Sagada (Lepanto-Bontok)

The jew's harp is the only representative musical instrument found in the FMNH collection. From their make, two types are distinguishable: type A is made of rattan with longitudinal splint, all four specimens (Nos. 90687-90690) are provided with bamboo cases, one of which (Sp. No. 90689) has etched ornamentation; and type B is made of a slender thin strip of brass with longitudinal tongue, fastened with a string to its cylindrical bamboo case (Sp. No. 90511).

Going over Scott's *A Vocabulary of the Sagada Igorot Dialect* (1957), the following entries for musical instruments are found: *abiw*, a bamboo noise-maker to scare away rice-birds; *awiden*, jew's harp; *bawengweng*, a wooden toy on the end of a string swung around to make a noise, a bull-roarer; *bɔlinsi*, a kind of gong; *dew-as*, a five-tube pipes-of-Pan; *gangsā*, brass gong, of Chinese origin; *genggeng*, a kind of stone which makes a musical sound when struck; *kalalleng*, noseflute; *kolisteng*, bamboo lyre or lute, made by raising thin strips of bamboo off the body of the piece and stretching them over bridges; *pingsan*, small gong; *salibaw* or *solibaw*, a long, wooden drum with hide head; *sonob*, large *gangsā*; and *tongali*, a flute made of rice stalk, a leaf for whistling.

Jose Maceda made a musical study of Sagada chants (1958) but not of its instrumental music.

Available literature shows that the Sagada Lepanto-Igorot have or play the following musical instruments:

idiophones:

*abiw*, a bamboo noise-maker for scaring away rice-birds.

*bawengweng*, bull-roarer

*genggeng*, a musical stone

*awiden*, jew's harp made of rattan (most likely bamboo).

*awiden*, jew's harp made of brass

*pingsan*, a small type of flat gong

*sonob*, a large type of flat gong

membranophone:

*salibaw* or *solibaw*, a long type of wooden drum with a drumhead.

chordophone:

*kolisteng*, bamboo zither

aerophones:

*tongali*, rice stalk flute

*tongali*, another type made of leaf for whistling

*kalaleng*, nose flute

*dew-as*, panpipe

## 9. Amburayan (Bakun-Kayapa)

Collecting work was done in the Amburayan region including the Kayapa-Bakun area. Since the two areas are contiguous and have been identified by Moss as inhabited by the same people, the Kankanay,<sup>14</sup> it is best to put them together under one heading. Since Moss did not touch on musical instruments in his study, a classification of the FMNH Amburana (Bakun-Kayapa) instruments can be done right away.



## idiophones:

*tolloc*, one long piece of hard wood, with one end thicker than the other and one short round stick for striking. The long stick is held loosely at the thick end and is made to swing to and fro while hit upon with a short stick. Played during *cañao* feasts (Sp. No. 114056-114058).

*pewpew*, of bamboo, one end closed in two sections; at one end is a roundish hole; usually played by men when on trail, by striking double end near left hand. Four fingers of right hand upon hole to control tone (Sp. No. 114051).

Also played by women who hit instrument upon left hand, producing vibrating sound; forefinger off and on upon tone hole (Sp. No. 114262, 57 cm. long).

*gansa*, gong of brass, shallow circular type, with handle made of a short piece of rope attached to woodcarving representing two chicken heads. (Sp. No. 114054 is 36 cm. in diameter).

## membranophones:

*sulibao*, drum made of piece of wood, either cylindrical or cannon-shape with one end open; the other end is covered with tanned deer hide held securely with rattan lashing; cover for drumhead of basketry. Player can change tones by pressing leg against barrel. (Sp. Nos. 114259 is 108 cm. high; 108119, 4 feet high; 114110, 112 cm. high).

*culibebbeb*, drum type A, body hollowed out of a piece of hard wood; cartridge-shaped; one end open, other end covered with hide; hide held with rattan lashings passing through perforations in ridged encircling band (Sp.No. 114261).

*culibebbeb*, type B, body of drum a powder can; heads of drum with hide secured with rattan lashing; one stick short with globular end (Sp. No. 114053 is 28.5 cm. long).

## aerophones:

*dulili*, nose flute of bamboo, with one end completely open and the other end with slight hole for nose; four finger holes, two on one side, two others on opposite side. (Sp.No. 114053 is 49.5 cm. long).

*bawweek*, or *baw-weet*, whistling top, egg-shaped piece of hard wood with deep hole on one side of the top body; long slender shaft runs through body; top part of shaft used for spinning twine and for a piece of reed to hold top while pulling the cord. (Two Sp. Nos. 114058, 114060).

The "cartridge-shaped" *culibebbeb* drum above described is photographed by D.C. Worcester (1911:221) and described in connection with the "bird dance" (page 222). The description is worth reproducing in order to show how the other instruments are played.

Other dances of several kinds are soon in full swing. The commonest of these is the Benguet-Lepanto bird dance, the music for which is furnished by two long-barreled wooden drums with skin heads, two *gansas* or bronze timbrels, a stone, and a bit of iron and steel. Each drummer squats on the ground with the barrel of his drum held under his left arm. He beats its head with his open hands and gives considerable range to its really musical notes by fingering its head and by pressing on its barrel. The remaining musicians dance while they play. The *gansa* men beat their instruments with sticks, while the man with the steel and stone clicks them together.

While Scott (1957) did not show how the musical stone *genggen* was played among the Sagada people, the neighboring Amburayan group appears to have it too and, in the above passage, Worcester described how it is played.

## 10. Ifugao

The Ifugao collection of musical instruments in the FMNH consists of forty-four pieces which could be classified as follows:

### idiophones:

*paktong*, round stick of hard wood; midway is a vertical hand grasp of rattan. This stick is struck upon with another stick. Used in "canyao" dances. (Sp. Nos. 113076, 1103077, 103620, 113621, 113622-113624, 113630).

*haklik*, tubular section of bamboo, split lengthwise from end to near end. Used as an accompaniment in dancing. (Sp. 113079 is 60.5 cm. long).

*ta-ita*, bamboo tube with longitudinal slit for more than half its length. Used as an accompaniment when singing at death (Sp. 113618 is 29.5 cm. long).

*sangal*, bamboo tube with longitudinal slit for more than half its length. Used to accompany singing at deaths (*cañao*). (Sp. 113619, 27 cm. long).

jew's harp, or *akpio*, narrow strip of thin brass with a very thin slit and with a vibrating tongue in the middle longitudinal section. String attached for playing (Sp. Nos. 113078, 113671, 113672).

jew's harp, or *pit-ong*, of thin flat narrow bamboo with narrow longitudinal tongue (Sp. Nos. 113610-113617).

bamboo zither, *patting*, semi-tubular body of bamboo. Two strings cut out of same piece as body. (Sp. Nos. 113596, 37.5 cm. long; 113597, etched designs with striking stick attached, 38 cm. long; 113598, ornamented with burned and etched designs, with two strings cut from body piece, and striking stick attached; 113599, ornamented, two strings, 34.5 cm. long; 113600, ornamented, two strings, 38 cm. long; 113601, unornamented, 37 cm. long; 113602, unornamented, 38.5 cm. long; 113603, unornamented, 35 cm. long; 113604, unornamented, 31.5 cm. long and; 113605, ornamented with blackened design, 39.3 cm. long).

#### membranophone:

drum, or *li-pit*, inverted, truncated cone body of hard wood. Single head of hide held by hoops and lacings of rattan. Hoops tightened with wooden wedges. Used in rice planting *cañao* to call people. Width of top, 28 cm. and at bottom, 15 cm., height 34 cm. (Sp. Nos. 113631, 113632).

#### chordophone:

bamboo zither, or *tadeang*, of tubular section of bamboo. Two strips are lifted from the surface of the bamboo, whittled into right diameters to serve as strings (Sp. No. 113080, 147 cm. long).

#### aerophones:

*uppiyup*, flute, of slender reed. One end closed, other end open; three holes (Sp. Nos. 113606, 20.5 cm. long; 113608, of slender reed, one end whittled and closed, other end open, three holes, 16.5 cm. long; 113609, short slender reed to which is fastened a string, 4.6 cm. long).

*ung-ngay-yong*, flute, of bamboo tube; ornamented with incised designs; with mouth hole and 3 finger holes. (Sp. No. 113607 is 17 cm. long.)

*ungi-yung*, flute, with tip of carabao horn; with mouth and 2 finger holes; 11.5 cm. long. (Sp. No. 113671).

However impressive the FMNH collection of Ifugao musical instruments, there were many more which were missed. Other instruments not included but mentioned by other authorities are the gong (Worcester, 1906:832); the *palpal* or bamboo clapper used during the harvest feast (Barton, 1911:84); the *unguig*, a flute, possibly the same instrument as the *ungi-yung* already described above; the *pantig*, bamboo zither (Romualdez, 1932:16, 22) which looks like the *tadeang* previously defined; the *bangibang*, used as a religious rite instrument but not described further in the PNM catalogue (Sp. No. 1224); and the *tongali*, or nose flute (von Tacacs, 1934).

According to Worcester, the most popular instrument among the Ifugaos is the gong. He describes its use as follows:

The only musical instrument in common use among the Ifugaos is the *gansa*, which is played with a drumstick. In the typical Ifugao dance both men and women take part. They form a line, the dancers in front and the musicians behind, and march back and forth with many rhythmical sidewise motions of the hands and arms and much flexing of the upper part of the body. This dance, which is common throughout the Ifugao country, is radically different from that of any other northern Luzon tribe.<sup>15</sup>

At this point, it should be added that the Ifugao gong players do not only play with the drumstick but also with their bare hands.<sup>16</sup>

The *bangibang* is described by Beyer and Barton as follows (1911:232):

The *bangibang* is a musical instrument of very hard and resonant wood which is beaten with a short stick also of hard wood. On a still day the sharp, clicking beat of this instrument can be heard miles away. It is used only in death ceremonies and in the ceremonies for the cure of very serious illness.

The Ifugaos are known to play with their pestles while pounding rice, either striking the rim or side of the rice mortar with their pestles or hitting each other's pestle. The first, they call *muntikuk* or *tikkuk*, a sort of mortar-rim or mortar-side-play, and the second, *pakkuk*, pestle-play. It can be inferred that they do this just like Ilukano rice pounders: for entertainment or display of energy.<sup>17</sup> In this sense, the mortar and pestle could be added to the percussion group of instruments.

The *li-pit*, also known as *libbit* in Banawe, already described above, looks like a waste basket; the U.P. Anthropology Museum has a specimen photographed in the *Fifth National Festival* brochure (1970).

An inventory of Ifugao musical instruments can now be summarized and classified as follows:

idiophones:

*paktong*, two beating sticks used in *cañao* dances.

*haklik*, bamboo clapper used in dancing.

*ta-ita*, bamboo clapper used as an accompaniment when singing at death.

*sangal*, bamboo clapper used for accompaniment at deaths (*cañao*).

*akpio*, jew's harp made of thin brass.

*pit-ong*, jew's harp made of bamboo.

*palipal*, another bamboo clapper but used during harvest feast.

*bangibang*, two beating sticks used in death ceremonies and in rituals for the cure of very serious illness.

*patting*, a bamboo zither in construction; the two strings are beaten with a stick.

*binuhlot*, first class gong, so regarded because of the quality of its sound.

*kalo*, middle class gong.

*galamat*, low kind of gong made of poor metal which produces poor sound.

*patting*, type B of bamboo zither, with halved bamboo as body.

mortar and pestle, when pounding rice.

membranophone:

*li-pit*, an inverted, truncated cone; drum used in rice planting *cañao* to call people.

chordophone:

*tadeang*, type A of bamboo zither, made of a whole section or internode of bamboo.

aerophones:

*tongali*, nose flute.

*uppiyup*, a kind of transverse flute(?)

*ung-ngay-yong*, a kind of mouth flute.

*ungi-yung*, another kind of transverse flute.(?)

### 11. Benguet Igorot or Ibaloy

Ibaloy musical instruments are, quantitatively, poorly represented in the FMNH store rooms by two drums; one described to be a male drum, of hollowed log, 105 cm. long, one end open with worn ridge encircling the opposite end which is covered with tanned hide held in place with rattan lashings (Sp. No. 90055); and the other, said to be a female drum, made of hollowed log, 89 cm. long, one end open with carved-like ornamentation near the opening, and deer-skin head secured with rattan (Sp. No. 90056). Both specimens appeared to be owned by the village, but collector S.C. Simms, who paid five pesos for each, was unable to obtain any explanation why one was male and the other female.

However, in spite of the poor representation, there is good literature available. Moss, the American teacher who lived for many years among the people and married a native Ibaloy, enumerated the musical instruments known to him: the *sulibau*, *kimbal*, *kalsa*, *pinsak*, *kolas*, *pakang*, *kambatong*, *taladi*, and the *kading*. Of these, the first five are the ones used at rituals. Moss is quoted here *in extenso* because he fully described the instruments and how they were used during his time:

The *sulibau* and *kimbal* are drums made of round pieces of wood about eight inches in diameter and three and a half or four feet in length. Sometimes a hollow tree is used, but more often a solid tree is hollowed out by burning. A deer skin is soaked in water, and while wet is stretched over the top of the *sulibau* or *kimbal*. The *sulibau* has a higher note than the *kimbal*. It is played with both hands while the *kimbal* is played with one hand only. It is struck twice while the *kimbal* is struck once. Those playing the *sulibau* and *kimbal* sit. The one playing the *sulibau* leads the music.

The *kalsa* and the *pinsak* are imported gongs made of brass or bronze. The *kalsa* has a high clear sound and the *pinsak* a lower coarser sound. Both instruments are beaten with wooden sticks called *pitog*. Those playing the *kalsa* and the *pinsak* walk around in the circle with the dancers keeping time with the music. The *kalsa* generally costs about thirty pesos and the *pinsak* twenty. (*Ed. note: These prices have tremendously appreciated lately*) Some of these instruments in Kabayan are said to have been used for five or six generations.

The *kolas* consists of two pieces of iron which are struck together by a man who walks in the circle with the dancers. Generally the hand spades for digging *camotes* are used.

The swiftness with which news travels in the Nabaloi country has led some to believe that communications are transmitted by means of musical instruments. Since the *sulibau* and *kimbal* may be heard at a distance of four or five miles, this could easily be done, but the people say that no musical instruments have ever been used for this purpose.

All the instruments which have been described are used at rituals and are necessary for dancing; but there are others with which the Igorot amuse themselves during their intervals of leisure.

The *pakang* is made from a piece of bamboo by cutting loose a triangle at one end. The *pakang* is held in the right hand and struck on the palm of the left, which causes the triangle to vibrate. Only the women used this instrument – generally on their way to and from the *camote* fields.

The *kambatong* is made by cutting away one side of a point of bamboo, and stretching a cord made from the hair of a horse's tail horizontally over the opening. It is held on top of a coconut shell placed on the stomach, and played with the fingers.

The *taladi* is a flute made from a joint of bamboo by boring holes in it. The performer moves his fingers over the holes while blowing in the end.

The *kading* is made by cutting a tongue in a thin piece of brass. It is placed between the lips or teeth, and the tongue made to vibrate with the fingers. Among some of the northern Igorot a sign language, especially of courtship, can be expressed on this instrument, but this is not true in Kabayan, nor, so far as I know, among any of the Nabaloi. 18

Otto Scheerer, the German linguist, who lived among this group for several years, gave more details which clarify some of Moss's identification with respect to five instruments. This description is as follows:

The chief ones are the *sulibau* and the *kimbal*, two cannon-shaped wooden drums of about equal size but beaten differently, each by one man; the first, a little sharper in tone, receives with the inner side of the outstretched united four fingers of both hands a continuous, quick succession of double slaps, both slaps being short but sounding ones, to be represented approximately thus: right-left, right-left, right-left, right-left. The *kimbal* is struck in the same manner but with

the difference that only the right-hand slap, simultaneous with the right-hand slap of the *sulibau* player, resounds, while the left-hand stroke is applied so as to cut short at once and stifle the vibration. The bass accompaniment furnished by the *kimbal* to the *sulibau* has therefore the following monotonous sound: right, right, right, right.

The hollow "tub-tub, tub-tub" produced by both deep-mouthed instruments can be heard for a distance of 8, 10, or more milés along the valley. Together with them are played two gongs, one called *kalsa*, the other *pinsak*. They closely resemble brass pans, and are held up with the left hand and struck with a wooden peg in the right. The clacking of two iron batons, called *palas*, struck one against the other, completes the tattoo.<sup>19</sup>

Frances Densmore, a leading American ethnomusicologist who visited the Philippine exposition ground during the Louisiana Purchase Centennial celebration at St. Louis in 1904, studied Filipino pagan music and noted some of the instruments used by the Benguet Igorot. Her observation is worth quoting:

The museum contained several Igorot flutes (of which I saw none in use) and also several bamboo instruments used by the Igorot to mark the time in their singing as they go to and from the rice fields. These resemble tuning forks and vary from eight to fourteen inches in length. They are played by holding the closed end in the right hand and striking the prongs against the left palm. The second is said to be rather pleasant as the singers come home through the twilight.

Another crude attempt at instrumental music deserves mention — the *boy's museek*. It was perhaps the most primitive stringed instrument ever made, for it had the earth for its body. Its one string was a fiber of bamboo about 45 inches long, the ends wrapped around stones and firmly imbedded in the ground. Under this string, near the middle, the boy had a hole dug in the ground about the size of a quart cup, lining it neatly with stones. Over the top of this hole he had placed a round piece of tin, on which rested the little stick which formed the "bridge" and supported the string at such an interval that the two ends gave tones a major third apart. A little boy twanged this most happily, and sang a little Igorot song. In answer to my question he said it was *boy's museek*.<sup>20</sup>

Worcester also noted some of the Ibaloy musical instruments, some details of which add considerably to complete the picture of what others have already patiently described.

The music of the Benguet-Lepanto Igorots is highly characteristic, and several instruments are used in producing it. Of these the most peculiar is a pair of long, slender-barreled wooden drums, open at one end and having the other covered with pigskin or lizard skin. These drums are played by pressing his hands. The operator can change the pitch of the tones produced by pressing his arm or leg, or both, against the wooden barrel. The *gansa*, which is always used when music is wanted, is played with a short stick or slat of bamboo. Usually there is also one musician who beats together a stone and a bit of steel or iron. During certain months of the year a Benguet Igorot woman will not go on the trail without carrying and constantly playing the bamboo musical instrument shown in Plate LIX, fig. 1, b and c. This instrument is carried in the left hand and is made



to vibrate by striking one of its prongs against the right wrist. The character of the sound thus produced is changed by thumbing the hole near the septum at the undivided end. The Benguet Igorots are also fond of vocal music. They sing frequently at their feasts and occasionally when on the trail or resting beside it.<sup>21</sup>

In *Kapangduan a Dibshu* (1957) two musical instruments are noted and illustrated: the *kuding* or jew's harp and the *kalshang* or bamboo zither. The first is most likely a variant of *kading*.

The musical analysis of Ibaloy songs was made by A.L. Kroeber,<sup>22</sup> the American giant in anthropology, and compared with Negrito songs as studied by Densmore.<sup>23</sup> On instrumental music and *sulibao* ensemble playing, Jose Maceda (1972:29) wrote:

Among the Ibaloi also of the north the most important instrumental ensemble is the *sulibao* which consists of three pairs of instruments played by five people. These instruments are the *kimbal*, a lower sounding conical drum and the *sulibao*, a tenor conical drum together making one pair. The *pinsak*, a flat gong playing alternately scattered and muffled sounds and the *kalsa*, another flat gong with ringing as well as muffled sounds played in a freer rhythm make up the second pair. The last pair is the *palas* which are two short iron bars handled by one player to produce more sounds per unit time than any of the other instruments. Together, the ensemble brings forth a harmony of subtle transparent colors in which the *kalsa* provides a sort of an improvisation against a network of *ostinati* patterns sounded by the four other instruments. . . (*The author included in his work a partial musical notation of Ibaloy music*).

Available illustrations of Ibaloy instruments are as follows: *sulibaw* and *kimbal*, "hollow wooden drums with skin head over large end", 1 and 2 of Plate LXXXV (Scheerer, 1905); *kalsa* and *pinsak*, bronze gongs, 3 and 4 of same plate (id.); *pakkang* (pakang in Densmore, 1906:621) and photograph of an Ibaloy woman selling a basket of potatoes and holding her *pakkang* (*Excelsior*, v. 17, no. 509, June 10, 1920, p. 11); drum, gong, and stick, fig. 1, Plate LVI (Worcester, 1906); and *pakkang*, fig. 1, b and c, Plate LIX (id.).

Romualdez (1932) identified the *pakkang* and *bunkaka*, which may be a variant, among the Benguet Igorots (pages 6-7) and which was drawn on page 7; he also described the *sulibaw* (pages 7-8). Among the Philippine instruments exhibited in the Exposition General de Filipinas in Madrid, 1887, was the *sulibaw* which was described as "tambor religioso. . . usado por los indigenas de Benguet."<sup>24</sup> and elsewhere as "tambor de madera que se toca con los dedos."<sup>25</sup> The other instrument was the *pakkang*, described as "caña partida en los lenguetas, que golpeada con la mano produce un sonido particular."<sup>26</sup>

In summary, the attested Ibaloy musical instruments include the following:  
idiophones:

*pakkang*, or *bunkaka*, the "tuning fork" of Densmore, or the *rere* identified by Kaudern in Celebes.

*kolas*, two pieces of iron struck together; also called *palas*.

*kalsa*, a high pitched gong

*pinsak*, a low-pitched gong

*kading*, jew's harp made of brass; var. *kuding*

membranophones:

*sullbaw*, a high-toned long drum with a skin head, perhaps the female drum named by collector, S.C. Simms; var. *solibao*.

*kimbal*, a low-toned long drum with a skin head, perhaps the male drum identified by S.C. Simms.

chordophones:

*kambatong*, one-stringed instrument.

"boy's museek", unnamed by Densmore, but likely the same as the *kambatong* above.

*kalshang*, bamboo zither.

aerophone:

*taladl*, a kind of flute which could not be classified; perhaps the same instrument as the *tulali* of the Pangasinan people (not fully described by Romualdez, 1932:16).

## 12. Ilongot

That music is enjoyed by even the fiercest of known groups in the country is shown in this section, although the FMNH collection is limited to the following instruments:

idiophones:

Jew's harp (Sp. No. 115202), made of a thin piece of brass with middle

longitudinal opening and teeth; shredded fibre attached to each end; short piece of reed serving as case for instrument.

jew's harp (Sp. No. 115219), made of slender piece of bamboo with a longitudinal opening and sounding tube.

chordophone:

bamboo zither (2 Sp. Nos. 114632, 114633), with strings cut from the outside of bamboo tube and stretched along the length all around; strings made taut with small wooden bridges and are picked with a stick.

Worcester (1906:816), while recording the Ilongot musical instruments which he saw during a brief visit, wrote:

Their most common musical instrument is made of a joint of bamboo, from the outer layer of which strings have been cut, and raised by means of wooden bridges. A man holds the instrument, while a woman plays it by striking these strings with two slender, curved strips of bamboo. In addition to this peculiar instrument the Ilongots make and use the nose-flute and the bamboo mouth-organ.

The only dance I have seen was to the accompaniment of the bamboo instrument just described. There was but one dancer, a man, who gave a grotesque and exaggerated imitation of the movements of ambushing and slaying an enemy and taking his head.

Similarly Landor, after breezing through the edge of Ilongot country, enumerated but three musical instruments (1904:472):

The *culibao* (jew's harp), the *culassin* (cylindrical bamboo harp), and the *ghinogor* (a kind of bamboo violin) are the musical instruments of the Ilongots, upon which they play rather sentimental, wailing music, with a slow rhythm and monotonous variations upon a resonant note. After killing a victim, they rejoice with much chanting, the men and women singing alternately in chorus. They dance, flourishing their spears, not unlike the head-hunting Igorots, whom we shall visit presently.

Wilson, who confirmed the bamboo guitar and was rather vague with the flute, added the presence of brass gongs and details with respect to the bamboo violin (1947: 23-24):

The youths are also fond of playing musical instruments for the benefit of their girl friends. This is the principal way of courting one's sweetheart. The musi-

cal instruments are: the flute, violin, guitar, and brass gongs. The flute is formed from a length of small bamboo, while the violin is fashioned of bark and skin with women's hair for strings. In making a guitar, one takes a length of bamboo about three inches in diameter, cuts long slits in it and raises up several surface fibres with a bridge, thus forming the strings. The gongs, ganzas, are only used to beat time while dancing.

Illustrations showing the use of the bamboo zither may be found in the following works: (1) Worcester (1096), Plate LIX, fig. 1, a; (2) photograph of an Ilongot man holding a bamboo zither and a woman playing on the strings with two sticks taken at Delapping, Nueva Vizcaya, Worcester (1906), Plate LIII, fig. 1, which is also reproduced in Worcester (1912:857); and (3) photograph of an Ilongot executing a war dance to the tune of the bamboo zither also taken at Delapping, Worcester (1906), Plate LIII, fig. 2, which is again reproduced in Worcester (1912:855).

The picture showing how the bamboo zither is played by two or three persons is intriguing in view of the fact that among other ethnic groups the bamboo guitar is played only by one person. Moreso, while the FMNH specimen show that the bridges are inserted under the strings at both ends, the Worcester photographs demonstrate that a higher middle bridge is used. In other cultures, the strings are plucked with the fingers (for example, among the Manuvu and Matigsalug of Central Mindanao). Among the Ilongot these are tapped or struck with two sticks. Therefore, among the Manuvu and Matigsalug, the bamboo zither belongs to the chordophone group; whereas, among the Ilongot, it is one of the idiophones.

In another picture by Worcester (1912:856), three men appear to be playing on this instrument, one in the middle who appears to be striking it with two sticks, (one long tapping stick clearly visible, the other appears to be hidden) and the other two holding the instrument (one at each end). It is not too clear, however, whether one of them is plucking the strings or not. The museum's descriptive note on the instrument, however, states that the strings are picked with a stick, similar to plucking, but not with the finger. This is confirmed by the photographs which show two sticks being used.

If we rely mainly on Worcester, this bamboo zither-like instrument would belong to the general group of percussion instruments. In this sense, it is different from the Manuvu and Talaandig bamboo zither, *takumbo*.

A resume of Ilongot musical instruments indicates that the following types may be found among these people:

idiophones:

gong, or ganzas, of brass, but undifferentiated.

jew's harp, made of bamboo

jew's harp, made of brass

bamboo guitar, percussion type

chordophones:

bamboo zither, plucked type (William Jones, an American anthropologist described it as "picked with a stick")

violin, made of bamboo (Landor's *ghinogor*).

violin, made of bark and skin (Wilson's description).

aerophone:

nose flute, inferred.

From the "English-Ilongot Word List" which Wilson appended to his work (1947), *coladseng* is entered as the name of the bamboo zither (the *culassin* in Landor, 1904:472) and *titlit* for the violin (*ghinogor* in Landor, *id.*). PNM gives the name *tolali* (Sp. No. 1147) for the flute, without further distinction.

### 13. Mangyan

The FMNH store room has six specimens (Nos. 130330-130335) of a kind of "bamboo flute" with a red thread holding a small section of bamboo over the mouth piece, five wooden guitars (Nos. 130336-130340) and one jew's harp (No. 130344), all collected by Fletcher Gardner. The collector thought that the wooden guitar is "an imitation of the Spanish instrument". It is unfortunate, however, that no native names were supplied for the different instruments in the book and card catalogues.

The best work done among the Mangyan of Mindoro, especially among the Hanunoo, is by Conklin (1955), who summarized the inventory of musical instruments as consisting of fourteen items (5 idiophones, 4 chordophones and 5 aerophones, but no membranophone). For the purposes of this checklist, two more instruments, otherwise not included in the Conklin inventory were added. To date, a listing of Mangyan instruments are as follows:

idiophones:

*kinaban*, bamboo jew's harp, ranging from 4 ½" to 9" long and 3/8" to 1/2" wide.

*subing*, jew's harp, with tongue and weighted with a spot of beeswax for greater vibration.

*kalūtang*, two striking sticks used by hikers, one held firmly and is struck against the other which is held loosely.

'*agūng*, 2" deep and 12" across, obtained probably from Moro traders, according to Conklin.

*būray-dīpay*, dried pods of the sword bean used as rattle.

*gurungguruna*, spherical brass cascabels of probable Chinese origin worn around the waists of women or are tied in shoulder-slung betel baskets worn by either sex.

*barimbaw*, bamboo slit gong used for summoning relatives from distant settlements.

#### chordophones:

*gitgit*, 3-stringed fiddle played with a tiny bamboo bow strung with human hair.

*kudyapi'*, 6-string guitar or *gitāra* ranging from 15" to 30" in length.

*kudlung*, bamboo zither or guitar, with two strings; also known as *kabungbung*.

*batiwtiw*, buzzer with one string raised in the middle of the bamboo internode by a notched stick set at right angles to the axis of the instrument and set in vibration by a bamboo plectrum.

#### aerophones:

ring flute, made of bamboo

*lantuy*, nose flute, 5-stopped, the closed end of the bamboo tube is placed so that it blocks the passage of air coming from one nostril.

*lantuy*, as *palawta*, as a mouth-blown transverse flute.

*bangsi'*, 3-stopped endblown flute also known as *pawili'*.

*tangkup*, bamboo whistle

*pitu*, bamboo whistle

*budyung*, bugle made from bamboo internode for signaling and in case of emergency.

Conklin classified the *lantuy*, functionally, into a nose and mouth flute, and he identified the *barimbaw* as an idiophone and the *subing* as another kind of jew's harp. His accounts sum up to eighteen musical and sound instruments. It is of some ethnological interest to note that the *kalutang* survives with the same name but with a different function and used for a different occasion among the Tagalog of Marinduque, an island east of Mindoro, a fact attested by Romualdez (1932:6, with illus.).<sup>27</sup> The PNM has specimens of the *būray-dīpay* (Nos. 373-374), *gitgit* (Nos. 445-450), *kudyapi'* (No. 379), and the flutes (6-holed, No. 375; 5-holed, No. 477).

#### 14. Batak

The FMNH has the following instrumental types collected by Cole:

idiophones:

*lamping*, a woman's musical instrument, made of small belaneg tree stripped of its bark and suspended by rattan cords. Women beat time with short sticks called *sabag*, and men dance to the music. (Sp. No. 109830).

*arroden*, jew's harp made of bamboo; bees wax added to regulate note; with carved end (3 Sps.: 109806-109808).

membranophone:

*gimbal*, drum made from hollowed out section of a small tree; pigskin head at one end, other end open; beaten with drumstick called *sabag*. (Sp. No. 109809).

chordophone:

*kodlong*, a wooden guitar cut from a single piece of wood, bark re-

moved; frets waxed; top is carved and is known as "head", end is "tail". (Sp. No. 109810, 144.8 cm. long).

aerophone:

*lantoy*, bamboo nose flute; one nostril stopped up, while the air from the other is forced into the end of the tube. Notes are produced by fingering the side openings. (Sp. No. 109804).

Venturillo (1908) recorded the *kodlong* (above, described as *kodiape*), which he said could have a length of six or more feet; confirmed the presence of the nose flute; and added the *budlong* (which may be a cognate of *kodlong*), a bamboo zither with two strings lifted from the bamboo body itself. Venturillo (1907) also confirmed the drum and the *lamping*, although he gave another name for the latter, *agun*. "The *agun*," he wrote, "is a piece of soft wood with the bark taken off. It is ten feet in length, more or less, and twenty-five or thirty centimeters in circumference. . . and hangs in any part of the house, being held by cords fastened at both ends. The instrument is played by a woman by means of pieces of wood shaped like drumsticks." Another instrument he recorded was the *babandel*, but he did not describe it. Warren (1961), however, identified the *babandil* as "a small (Indonesian) gong played by . . . men" (page 123); and added the '*agong*, as "a larger-sized Moro gong also played by . . . men" and the *sabagan*, "a long tube of bamboo. . . beaten with sticks by . . . the women." (page 124).

Summarizing the available data from the above sources, the following checklist of Batak musical instruments is presented as follows:

idiophones:

*lamping*, dry small tree suspended by rattan cords and beaten with short sticks by women while men dance to the music.

*arroden*, jew's harp made of bamboo.

gong, small type called *babandil*.

gong, large type called '*agong*.

*sabagan*, a long tube of bamboo beaten with sticks by the women.

membranophone:

*gimbal*, drum with a skin head.



chordophones:

*kodiape*, wooden guitar (Tagalog *kudyapi*); also known by the name *kodlong* (a cognate of Central Mindanao *kudlong*, a similar instrument).

*budlong*, bamboo zither.

aerophone:

*lantoy*, or nose flute.

The PNM catalogue has three specimens of what is listed as fife (Sp. Nos. 1763-1765), or flute, but these are not described.

### 15. Tagbanwa

Only two Tagbanwa musical instruments are represented in the FMNH collection:

idiophone:

*babandil*, copper gong and wooden beater (Sp. No. 109900).

membranophone:

*gimbal*, a drum made from the hollowed out trunk of a tree; one end covered with hide, the other open; drumsticks of *palma brava* are called *sabag*.

The PNM has two flutes (Sp. Nos. 1575, 1599) and one bamboo zither (Sp. No. 1644) from this ethnic group; however, its catalogue does not describe these instruments. Landor (1904: 118-119), who had a traveller's penchant for observation, wrote the following paragraphs of Tagbanwa musicology.

The Tagbanoua as a musician is eccentric, to say the least – at any rate in his instruments, which, when purely typical of the race, are only wind instruments. Now, most musicians of other nationalities play wind instruments by applying them to the mouth. The Tagbanoua plays them with his nose! The *lantui*, a reed-flute of *caña bujo*, the most characteristic of Tagbanoua instruments,

has two holes, and one nosepiece at one end of the cane, at the joint of the *caña bujo*. The *lantui* is pressed by the thumb against the left nostril, the right nostril being held tightly closed by the first finger of the hand. The Tagbanoua nose is so flattened at the base, and has such expanded nostrils, elongated at the side, that it is specially adapted for this purpose, and, really, when you come to take all things into consideration, you begin to wonder whether the Tagbanoua way is not, after all, the right way to play a flute.

Anyhow, whether right or wrong, the Tagbanoua musician can get on in this fashion some sweetly pathetic sounds – by far the most melodious sounds I have ever heard from anybody's nose – and he is even bold enough to attempt – with success, too – a trill, as well as elaborate variations upon doleful tribal airs.

The tone of this nose-flute is soft and harmonious, and the music itself quite interestingly uneven and erratic, alternating from sad, lamenting, long-held notes to hysterical frenzies – the latter doing more credit to the blowing powers of the musician than to his genius.

The *sobing*, a kind of jew's harp, is also played by the Tagbanouas, but I believe they have borrowed this instrument from neighbors. The *sobing* is most ingeniously cut out of a strip of bamboo six or seven inches long and one-third of an inch wide; it is in three sections, and possesses a vibrating rod from one end over the mouth-piece – this instrument being, of course, applied to the lips. They can play some very nice plaintive tunes on this instrument, and it seems to be a favorite pastime for young men and women when in love. I have heard them “buzz” their airs of infatuation by the house – with very little vibration in the melodies.

Other instruments can be seen in the hands of Tagbanouas, such as strings; but I do not believe this to be typical of the race, but copied.

Fox, in his doctoral dissertation (1954), increased our knowledge of Tagbanoua musical instruments. He wrote.

A variety of musical instruments were formerly used during rituals and social gatherings. Among these were the *aruding* or “jew's harp”; the nose flute, *beberek*; the mouth flute, *tipanu*; two different forms of bamboo zithers, the *pa'gang* and the *tibuldu*; a boat lute or *kudlung* which was similar to types found in Mindanao and the Celebes; the drum or *gimbal*, the head of which is made of the skin of the monitor lizard; and the *tiring*. The latter is composed of lengths of bamboo with openings of various sizes which produce different notes when struck with a stick. Two generic types of gongs have been and are still obtained from the Moros: the large, deep bodied gong called *'agung* and the flat shallow *babandil*. The mouth flute is sometimes seen, and the drum and gongs are extensively used at present during rituals. The rest of the musical instruments have been supplanted by the Spanish guitar and the ukelele. The body of the latter is made from a half of a coconut shell and is similar to a type found among Christian Filipinos throughout the Bisayan Islands.<sup>28</sup>

Though Venturillo did not pay much attention to musical instruments, his description of one class of drum is more precise and worth quoting:

. . . The instruments consist of a certain number of *babandiles*, *sabarangs*, and one or two drums of wood, one end of which is covered with monkey skin. This class of drum known as *guimbal* differs much from ours, its barrel being irregular in form and very long, at times measuring one *vara* and the covered end being larger than the open one.<sup>29</sup>

Unfortunately, Venturillo did not say a word more about *sabarang*, though Warran recorded *sabagan*, a cognate, among the Batak as a "bamboo tube percussion musical instrument."<sup>30</sup>

Francisco has described the *pa'gang* at great length and in more detail. He concludes his article stating that it "is an instrument of very secular function rather than religious."<sup>31</sup>

So far as is known, the following inventory of Tagbanwa musical instruments can serve as a checklist for this group.

idiophones:

*'agung*, a type of large gong with a knob.

*babandil*, a smaller type of flat gong.

*tiring*, a kind of bamboo zyllophone.

*'aruding*, or jew's harp, most likely of bamboo.

*sabarang*, bamboo tube, beaten

membranophone:

*gimbal*, a long drum with a skin head.

chordophones:

*pa'gang*, bamboo zither

*tubuldu*, another type of bamboo zither

*kudlung*, a kind of boat lute

aerophones:

*beberek*, or nose flute

*tipanu*, or mouth flute

## 16. Bukidnon

There is a fairly good assemblage of musical instruments gathered by Cole

from the people of Bukidnon. Cole also wrote a book about the Bukidnon people and their culture where he mentioned a curious idiophone which he called "dance instrument. . . . a mat on which women beat time with their hands"; reproduced two specimens of two native violins and a bamboo guitar played by a woman;<sup>32</sup> and described the *kutyapi* in more detail (pp. 121-122). He wrote:

The most elaborate of Bukidnon instruments are the long "guitars", or boat lutes. These are usually carved to represent a mythical two-headed animal, a crocodile or a bird (fig. 53). Such instruments are made of thin strips of wood. The tightening rods are of wood, and the frets are of beeswax with small guides set in each. The guitar has two strings, one of which is free; the other rests on the frets. When the strings are properly tuned the player plucks them with the fingers of the right hand while those of the left put proper pressure on the strings high on the neck.

Consolidating the obtained information, the Bukidnon musical instruments can be classified as follows:

idiophones:

*gong*, a shallow copper gong of Chinese or Singapore make, sometimes used with the drums during dances (Sp. No. 128374).

*kolong-kolong*, metal rattle with hole through the center; slipped over with the end of a spear and used in dancing; of native manufacture (Sp. No. 128141).

*kobing*, or jew's harp made of bamboo; cut from a single piece of bamboo; played by men and women (Sp. Nos. 128363-128368).

*mat*, on which women beat time with their hands; identified by Cole as a dance instrument.<sup>33</sup>

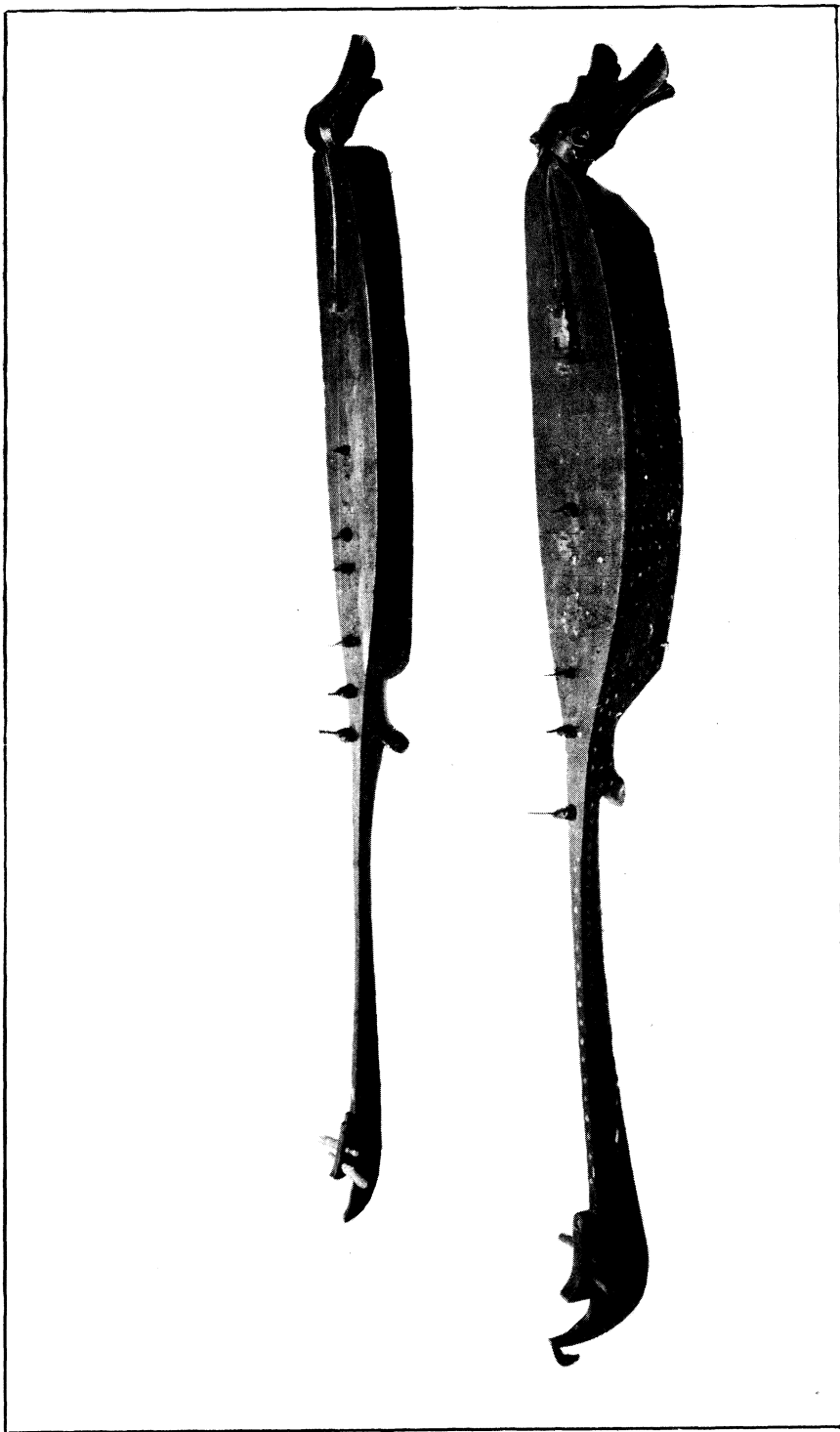
membranophone:

*tambol* or *tambor*, drum made from hollowed out tree with pigskin drumhead at each end (3 Sp. Nos. 128369, 128370 with two drumstricks of palma brava called *bakita*; and 128371, a small drum used by children as a plaything).

chordophones:

*kutyapi*, long wooden musical instrument which is played like a banjo, with carved headpiece and tailpiece, frets held in place by wax;

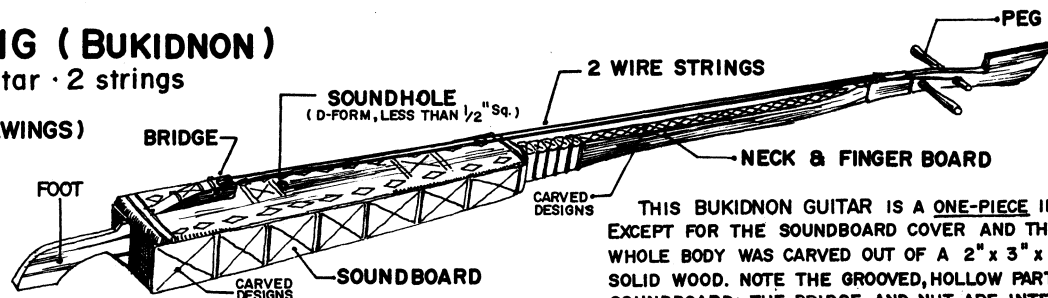
Plate V. Kutuyapi (Bukidnon)



# KUGLONG (BUKIDNON)

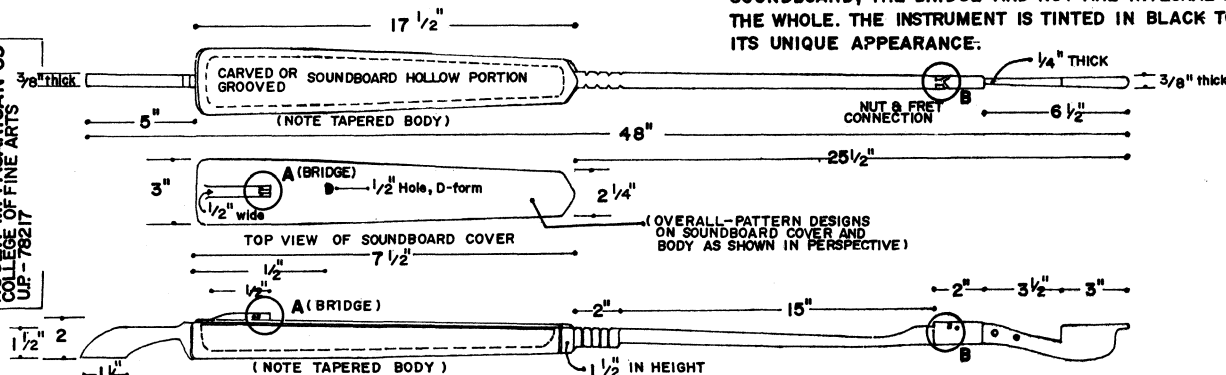
Zither / Guitar · 2 strings

(SCALED DRAWINGS)

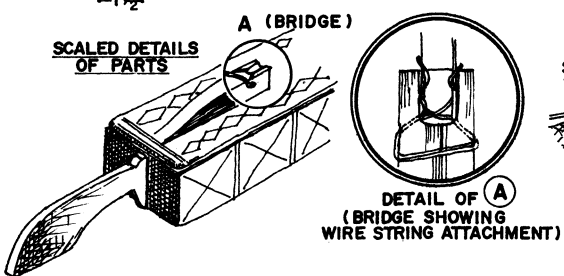


THIS BUKIDNON GUITAR IS A ONE-PIECE INSTRUMENT. EXCEPT FOR THE SOUNDBOARD COVER AND THE 2 PEGS, THE WHOLE BODY WAS CARVED OUT OF A 2" x 3" x 48" PIECE OF SOLID WOOD. NOTE THE GROOVED, HOLLOW PART OF THE SOUNDBOARD; THE BRIDGE AND NUT ARE INTEGRAL PART OF THE WHOLE. THE INSTRUMENT IS TINTED IN BLACK TO GIVE ITS UNIQUE APPEARANCE.

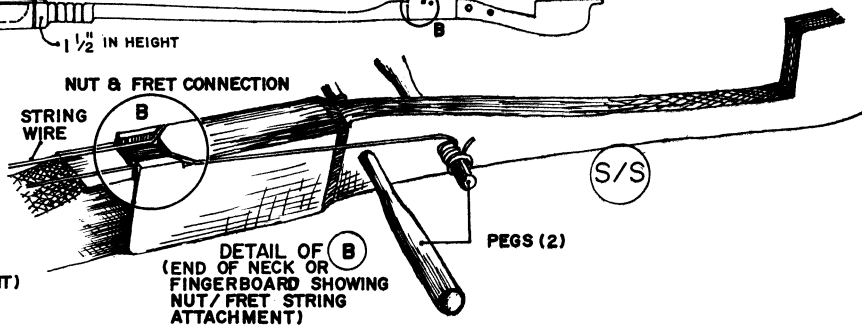
ILLUSTRATION BY:  
ROGER M. PAGARIGAN '69  
COLLEGE OF FINE ARTS  
UP - 78217



SCALED DETAILS  
OF PARTS

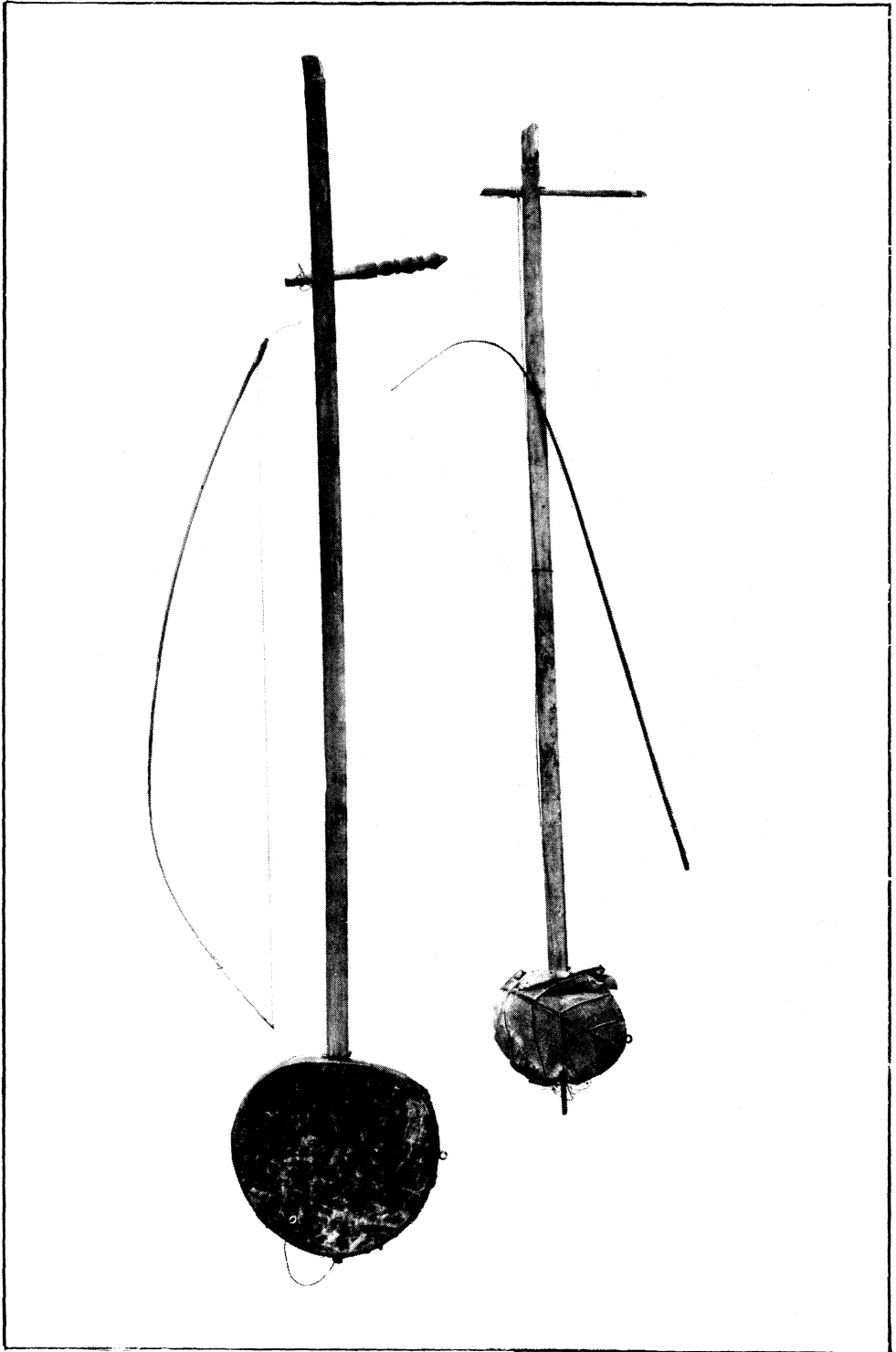


DETAIL OF A  
(BRIDGE SHOWING  
WIRE STRING ATTACHMENT)



DETAIL OF B  
(END OF NECK OR  
FINGERBOARD SHOWING  
NUT/FRET STRING  
ATTACHMENT)

**Plate VII. Dioray (Bukidnon)**



*Photography by Division of Photography Field Museum of Natural History*

one of two strings is on frets, pricked with a bamboo plectrum fastened to the forefinger of left hand (Sp Nos. 128350-128354).

*diōray*, or *dayōday*; "a very primitive violin", with 7 specimens of two kinds: one with a sounding box of bamboo covered with a leaf, and the other with a sounding box of coconut shell covered with banana bark; bow made of bamboo and abaca called *golgol*; played by fingering (Sp. Nos. 128355-128361).

*tangkol*, bamboo zither, played with both hands by women (2 sps. 128372-128373).

aerophones:

*insi*, bamboo mouth flute with a rattan mouthpiece which fits over the end, played by men and boys (Sp. No. 128338).

*polala*, short bamboo mouth flute, played by men and boys (Sps. Nos. 128539-128543).

*bogayong*, shell trumpet, generally used to call people to meeting place (Sp. No. 128362).

### 17. Kulaman Manobo

In view of the lack of printed literature on the Kulaman Manobo group in south central Mindanao, especially on their musical instruments, only the types in the FMNH collection are classified immediately:

idiophone:

*edel*, a woman's instrument consisting of a board which is suspended and beaten with two sticks (Sp. No. 129756).

membranophone:

*gimbal*, a small drum cut out of a tree trunk, sides covered with designs, both ends covered with deer-skin. "Said to have been secured from the Bagobos, but such drums are made and used by Manobos" — Cole. (Sp. No. 129699).



chordophone:

*saloday*, bamboo zither played by women (Sp. No. 129754 is 66.5 cm. long with three strings on each side of the longitudinal sounding hole); another specimen with a sounding hole cut lengthwise (Sp. No. 129755).

aerophones:

*saleli*, bamboo mouth flute, played by men and women (Sp. No. 129698).

*boyong*, a shell trumpet used by fishermen while in their boats (Sp. No. 129757).

*tambolang*, a bamboo trumpet decorated with stuffed palm leaves; used at the festival which follows the return of the warriors, after a successful fight. After the festival, it is hung next to the roof of the house (Sp. No. 129758).

### 18. Bilaan

The FMNH Bilaan collection is small, consisting of the following instruments:

idiophones:

*luding*, bamboo jew's harp, with carrying case nicely incised and decorated (Sp. Nos. 129493, 129609-129612).

gong, inferable.<sup>34</sup>

membranophone:

*tagonggong*, a small drum made from a small tree hollowed out. Ends covered with deer skin which is held with rattan bands and wooden plugs. Beaten with left hand and a small bamboo stick to furnish music for certain dances (Sp. No. 129532).

chordophone:

*diwagay*, a primitive violin the body of which is a coconut shell with

hemp leaf as sounding board. The neck is of bamboo, and string is hemp. The bow - *bohol* - is of bamboo with hemp thread. (Sp. No. 129532 is 77.8 cm. long).

aerophone:

*tolali*, bamboo flute (Sp. No. 129614).

The *diwagay* is confirmed by Pfeiffer (1975: 142-143) who also adds the *odol*, a sonorant of hard wood which is beaten (illus. in App. I; A-27). The *tagulang*, boat lute (Sp. in U.P. Anthropology Museum; photo in *Fifth National Art Festival* brochure) should also be added to the inventory.

### 19. Bagobo

The Bagobo musical instruments collected by Cole for the FMNH consist of the following types:

idiophones:

*agong*, large copper gongs with raised center or knobs; suspended from rafters, they are beaten to furnish music for dances. Usually, there are five or more gongs of different sizes and tones and one or two operators play on them. Most of these gongs are of Chinese origin, according to Cole, but some are cast by the Moros. At present, these gongs are imported to the Islands by way of Singapore. (Sp. Nos. 129280, 129281).

*bell*, small ones attached to belt of man or woman. (Sp. No. 129342 is a bell tassell made of 16 native and 2 Chinese bells attached to such belt).

membranophones:

*gimbar*, a small drum made out of a section of a small tree hollowed out; ends covered with pigskin. These drums are played in unison with the gongs (Sp. No. 129282).

chordophones:

*tawgaw*, or bamboo zither; a woman's musical instrument. Narrow

strips are loosened from the sides of a bamboo tube and are raised taut by means of small wooden plugs. The instrument is fingered like a guitar. (Sp. Nos. 129291-129295).

*kodlong*, a wooden guitar, narrow in shape, ends are carved, with rattan strings; a man's instrument (Sp. No. 129296).

aerophones:

*totali*, a straight bamboo flute, the hole near the end being covered by the lower lip, pressure on this and manipulation of the finger at the open end serve to produce the music. (Sp. Nos. 129284, 129285).

*lantoy*, short mouth flute made of bamboo, with four finger holes, 2 above and 2 below (Sp. No. 129286).

*palandag*, mouth flute of bamboo, a long instrument usually played by a man (Sp. Nos. 129287-129290).

Benedict confirmed the presence and use of gongs. He also had a drawing of how these are hung (1916:147). Other illustrations supplied by Benedict are those of what she briefly described as "a small wind instrument of light bamboo that is blown from one end" (1916:163) and the *palandag* (also her orthography), "another kind of small flute, that is blown from the side (1916:163). While Benedict did not write about the smaller instruments, she gave a very adequate description of the gongs and gong playing which is reproduced here *in toto*:

Ceremonial music is furnished by the beating of the agong – a large percussion instrument of bronze, resembling roughly a deep inverted pan with a bottom curving slightly to the convex and having a big knob-like protuberance at the central point. Agongs are of Chinese manufacture and are imported into the islands from Singapore in considerable numbers. The wild tribes gladly barter away their possessions for these instruments, one of which is worth, according to size, from twenty to thirty pesos. (*Ed. Note. These prices have appreciated considerably ever since.*) A datu or a Bagobo of wealth may own as many as twelve, twenty, or even a larger number of *agongs*; if he is to hold a festival, and owns only two or three instruments, he borrows as many as he needs for the occasion. The *agong* is the standard unit of barter in trading valuable objects, and in calculating large debts and marriage dowries.

The tool for striking is the *tap-tap*, a short wooden stick, of which the head end is coated with rubber to give the proper rebound, and covered with cloth, while the handle of many a fine *tap-tap* is often richly carved. Unlike the Moro, who keeps his agongs in a long frame with an individual socket for each instrument, at which frame he sits down to play, the Bagobo hangs his agongs by loops of rattan from a rod of bamboo and stands facing the convex sides of the instruments during his performance. With left thumb and index finger, he lightly grasps the central knob of the *agong* or holds with his left hand the suspending

strings of rattan, while his right hand wields the *tap-tap*. At a ceremony, some expert musician carries the melody and handles in his performance all but a few of the instruments, while his assistants on the remaining *agongs* have but to accompany their leader by making their strokes exactly with his, at set intervals. For example, if there are eleven *agongs*, the head performer plays on eight of them, and perhaps three persons – a man, a woman and child – assist him. The leader must be a skilled artist whose training is begun in early boyhood, for they all say that years of practice are required to make a good *agong* player. But a man who has a feeling for music and has received the necessary education plays with a wonderful ease, while at the same time he leaps from one *agong* to another and often executes the steps of some graceful dance in rhythm with his beat. Again, he will dance away from the *agongs*, *tap-tap* in hand, perform fancy steps, then dances back to his place and resumes the strokes without the slightest break in the measure of the music, and without a check to the even swing of his dance.

When drums are present, a drum call opens each set performance, and the beating of the drums continues for a short space after the *agongs* cease playing.

At every ceremony where there is general dancing, *agongs* furnish the music, but there are times when *t'angonggo* is given without dancing, unless it be the dance of the player; such occasions, to cite an instance, as the auspicious moment of bringing in the ceremonial bamboos, when the *agong* performance that immediately follows is manifestly a sacred rite.<sup>35</sup>

Illustrated by Schadenberg (1885) are the *kodlong*, bells and bamboo zither which he called "guitarre", (page facing 8), the bamboo zither (page 110), the *kodlong* (Plate XXXb), the gong (Plate XXXa), the manufacture of bells (pages 81, 82, Plate XXXIII) and how the same are attached to fighting and working knives (Plate XXXIII) and the carrying bag and basket (Plate XXXVI). Cole also reproduced the *kodlong*, bells and bamboo zither in his work (1913).

Although the FMNH does not have the jew's harp, Cole states that it is played by the men: "but the nose flute, so common in most parts of the Philippines, was not seen in use there."<sup>36</sup> The Ethnographischen Reichsmuseums at Leiden, Holland, has specimens of the *kodlong* and *agong*, identified as "guitarre" and "saiteninstrument", respectively in Dutch.<sup>37</sup> Small bell attachments on carrying bags are shown in Plates III and IV of Benedict's monograph (1916); and on the "little girls' pubic shield" (Cole, 1913:61).

In addition, the "brass anklets worn by the women", illustrated on page 58 of Cole's work are known to the author of this paper, to contain pellets which make the anklets ring and make them musical. Hence, these, too, can be included in the inventory. Although Cole did not consider these anklets as musical instruments, he, however, described these accessories. He wrote, "Leglets and brass anklets, made like tubes so as to enclose metal balls (Fig. 3) or with bells and rattles attached, are commonly worn."<sup>38</sup> Cole continued: "The women are fond of loading their arms with ornaments of shell or brass (Fig. 4) and one forearm is covered with separate rings of incised brass wire which increase in size from the centre towards the ends, forming an ornament in the shape of an hour-glass."<sup>39</sup> While such rings are functionally ornamental, they are, at the same time, musical as the arms of the wearer are moved producing a clicking-clacking sound. Lastly, Cole ob-

served: "At certain ceremonies small gongs, or the *bolang-bolang*, replace the *agongs*, . . . ,"<sup>40</sup> the latter being defined by Cole as an "instrument made by placing a small board on a rice mortar" and the instrument "is pounded or beaten with short sticks, or with the wooden pestles."

The following checklist of Bagobo musical instruments includes those which are musical and non-musical items, the latter being grouped under percussion instruments. These borderline types may have their place and meaning in tracing the origin and development of certain musical instruments.

idiophones:

*bolang-bolang*, a small board set on a mortar and beaten with sticks or pestles.

armlets, of shell

armlets, of brass

leglets, or anklets, made of brass

gong, large type

gong, small type

gong set, large

small bells, used as attachments

jew's harp, made of bamboo

membranophone:

*gimbar*, a small drum of hollowed wood with ends covered with skin.

chordophones:

bamboo zither, fingered

*kodlong*, wooden guitar with two strings

aerophones:

*tolali*, a kind of flute, the type being undetermined; the *tulali* of Benedict.

*lantoy*, a mouth flute

*palandag*, a lip-valley flute

## 20. Mandaya

The FMNH collection is represented by the following:

### idiophones:

*kobong*, or jew's harp, made of bamboo (Sp. No. 130241).

*agong*, shallow copper gongs beaten with stick called *bongongay* to furnish music for dancers. (2 Sp. of Moro manufacture, according to Cole, Nos. 130113, 130114).

*tongkaling*, small bells attached to belts, probably of Bagobo casting according to Cole (Sp. Nos. 129956-129997, 129965, 129999-130000).

### chordophone:

*kodlong*, small wooden lute, made of two pieces of hard wood, played mostly by men, sounding hole on back (Sp. No. 130115 being 96.1 cm. long).

### aerophone:

*towali*, short bamboo flute (Sp. No. 130116).

Cole (1913) did not actually discuss the musical instruments of the Mandaya people in his monograph, although he devoted pages 165-199 to other features of their culture and history. However, certain ornaments like the bracelets or armlets of shell or brass and anklets (page 169) which he described become, in the strict sense, musical instruments, thus increasing the types of idiophones used by this group. Hence, an inventory of Mandaya musical instruments would be as follows:

### idiophones:

*kobong*, or jew's harp, of bamboo

armlets, or bracelets of shell.

anklets, made of brass.

*agong*, copper gongs.

*tongkaling*, small bells, used as attachments or pendants.

chordophone:

*kodlong*, small wooden lute

aerophone:

*towali*, short bamboo flute

## 21. Divavaoan

The only musical instrument from this group is the following:

membranophone:

drum, small type, beaten with the hand or with narrow rattan or bamboo strips and used in dances. (Sp. Nos. 130239, 130240).

## 22. Lanao Moro or Maranaw

The only musical instrument from Lanao belongs to the string group, or:

chordophone:

*kotiapi*, 2-stringed guitar, of wood, boat-form, with movable bridges; scroll design shallowly carved on both sides; similar to specimen obtained from Bukidnon; specimen acquired from Datu Pagsara Umpar, Dansalan by Rev. David Hamm in 1956; and another collected by R.S. Porter (No. 38955). The first is 118 cm. long, 11.5 cm. wide and 18 cm. thick; the second, 187.3 cm. long, 115 cm. wide and 18 cm. thick.

Densmore (1906:630) saw a gong set in the St. Louis Exposition of 1904 which she called a xylophone:

I inspected the xylophone in the theater, which resembled those in the Samal Moro village, but contained nine gongs instead of eight and had the highest tones at the player's right instead of at his left hand. The gongs were more nearly true to pitch and to the pentatonic scale than the others, but the second of the scale was in the upper octave. This again may have been due to a scarcity of material from which to select the set. These were the intervals of the Lanao Moro Instrument

g a c e g a c d

Densmore had the Samal Moro set illustrated in Fig. 20 (1906:627), eight gongs on a frame; and Kroeber (1928:220) reproduced a gong set of seven pieces on a frame, although this source did not specify the exact place of provenience. Romualdez (1932:14) added the *kubing*, or jew's harp and B.A. Macaraya et al, *Maranao-English Dictionary* (1952), 12 more to the few instruments already noted. This brings the inventory to 15 Maranao musical instruments:

*idiophones:*

*agong*, gong

*kulintang*, a gong set

*alotang*, a small version of the preceding made of bamboo, brass, or other metal

*borodiawa*, smaller version of the *kulintang* having eight gongs

*kubing*, jew's harp

*panda-opan*, cymbals

*sariao*, series of bells placed around the neck of horses

*singkil*, anklet

*tungkaling*, small bell

membranophones:

*debakan*, drum with one head

*gandangan*, double-headed drum





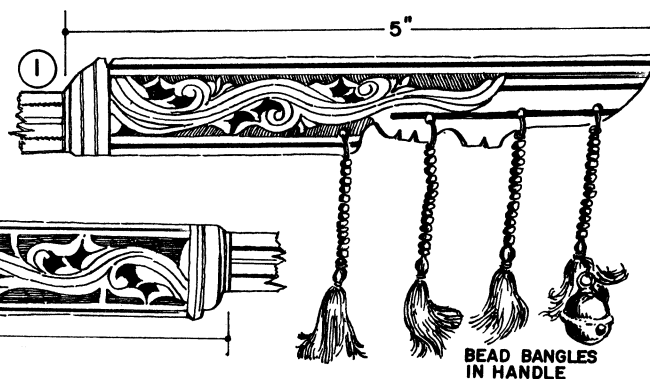
# MARANAO JEWS HARP (BAMBOO) KUBLING

Vibration Musical Instrument  
(SCALED DRAWINGS)

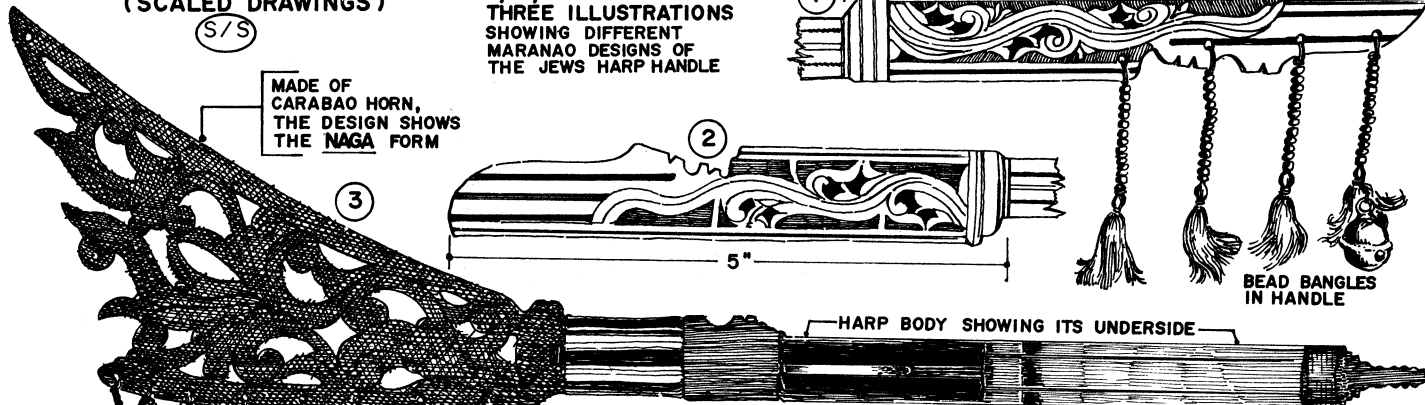
(S/S)

1, 2, 3  
THREE ILLUSTRATIONS  
SHOWING DIFFERENT  
MARANAO DESIGNS OF  
THE JEWS HARP HANDLE

MADE OF  
CARABAO HORN,  
THE DESIGN SHOWS  
THE NAGA FORM



BEAD BANGLES  
IN HANDLE



HARP BODY SHOWING ITS UNDERSIDE

## DETAILS OF HARP BODY - A, B, Bb, C & D

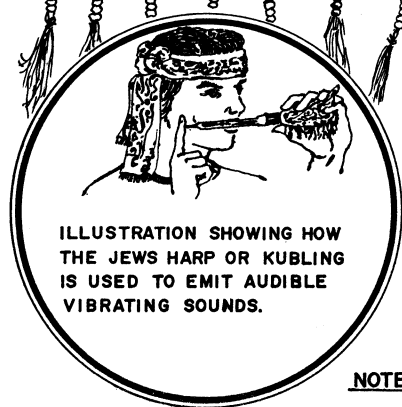
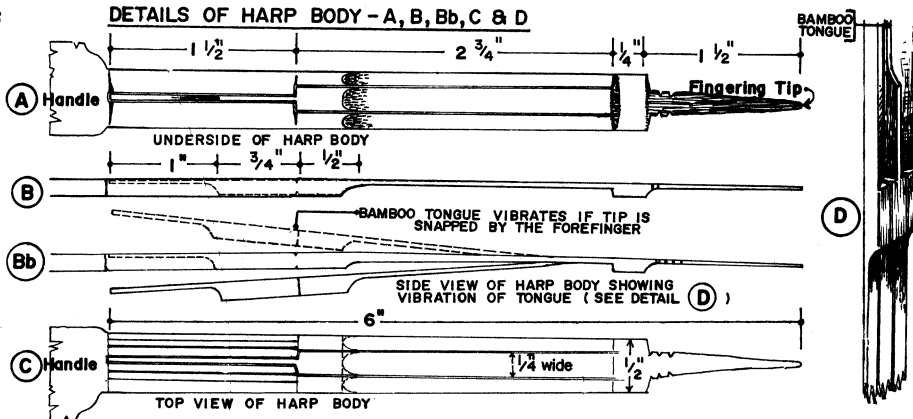
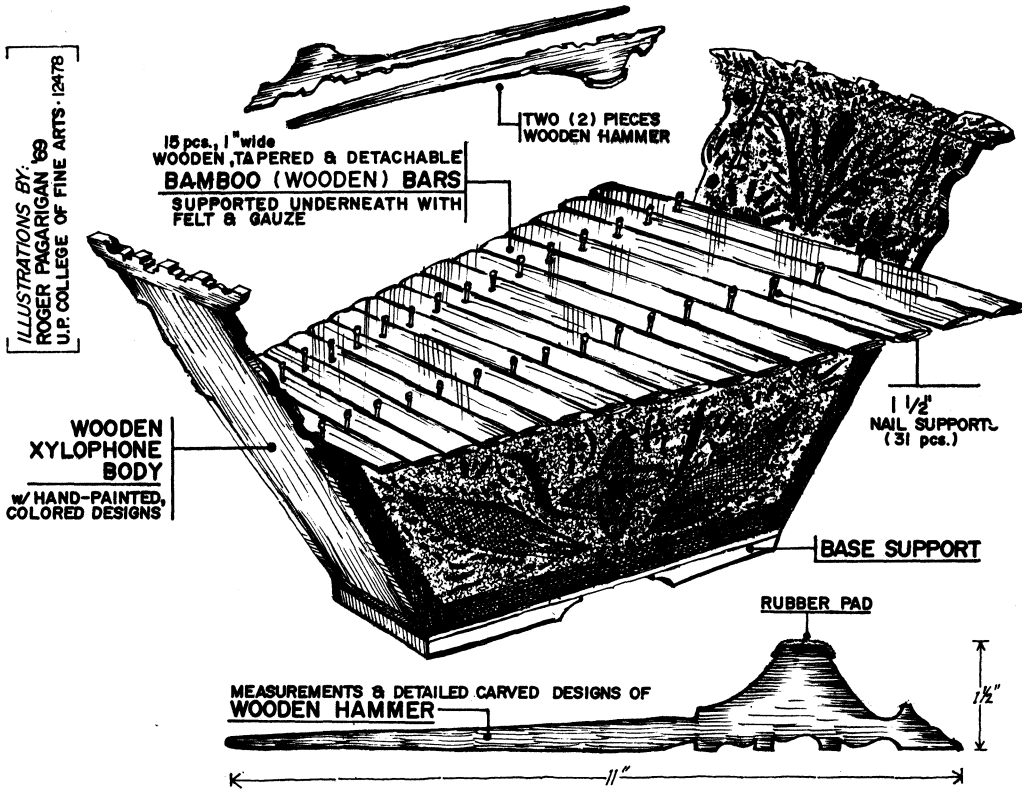


ILLUSTRATION SHOWING HOW  
THE JEWS HARP OR KUBLING  
IS USED TO EMIT AUDIBLE  
VIBRATING SOUNDS.

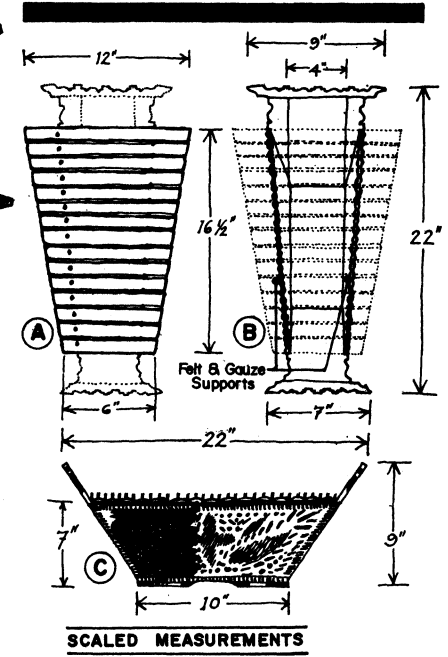
**NOTE:** OVERALL LENGTH IS 11". HARP BODY IS 6" LONG.  
DESIGNS OF HANDLE COULD ALWAYS BE CHANGED. (See details of handle. ① ② ③)

**MARANAO GABBANG ( BAMBOO XYLOPHONE )**

ILLUSTRATIONS BY:  
ROGER PAGARIGAN '69  
U.P. COLLEGE OF FINE ARTS - 12478



- (A) TOP VIEW, SHOWING 15 pcs. BAMBOO BARS IN TAPERED FORMATION
- (B) TOP VIEW, SHOWING WOODEN XYLOPHONE BODY w/ FELT & GAUZE SUPPORT
- (C) SIDE VIEW, SHOWING HOLLOW PORTION OF WOODEN BODY



MEASUREMENTS & DETAILED CARVED DESIGNS OF WOODEN HAMMER

SCALED MEASUREMENTS

*gandingan*, large shallow drum

*tambor*, drum (not fully described)

*aerophone:*

*insi*, flute (not fully described)

chordophone:

*kutiapi*, two-stringed wooden lute

### 23. Zamboanga Moro

The FMNH collection of Zamboanga Moro musical instruments consists of:

idiophones:

*colintangan*, a set of 8 gongs with varying diameters, the largest being 8  $\frac{3}{4}$  inches and the smallest 7 inches (Sp. Nos. 38963-38970).

*gandingan*, a large gong having 20  $\frac{1}{2}$  inches diameter (Sp. No. 38962); another specimen being 32 cm. in diameter (No. 253034) and has a beater.

chordophones:

*cotiapi*, wooden lute (a broken specimen: No. 38955).

violin, with bow, made of native wood (Sp. No. 34511).

From Hurley (1936), a number of musical instruments from this area are described in his appendix:

*agong*, a brass tom-tom, played by striking a protuberance with a padded and rounded stick.

*daop-daop*, cymbals made of brass similar to those used in any band.

*gadang*, wooden tom-tom, the most primitive of the Moro instruments being formed of the trunk of a hollow tree in the manner of the brush tribes of Africa.

*gabang*, piano made in two parts, one forming the sound-board and the other a keyboard; a perfect scale is formed by the bamboo keys.

*kulaying*, jew's harp

*kulintangan*, a row of brass tom-toms played in a scale.

*pulawta*, bamboo flute, six-toned; end is played by blowing into it.

*soling*, a bamboo flute, played by blowing from the side.

*biola*, violin, almost identical to the one Americans are familiar with; the string of the bow is of horsehair and those of the instruments are of hemp or goat intestines.

The *gabang* of Hurley is corrected by Romualdez as *gabbang*, not a piano but a xylophone; a specimen used in Sulu is illustrated (1932:13). Furthermore, Romualdez added the *sahumay*, a bamboo flute with six holes for the fingers and one for the mouth (illus. on page 18). The PNM collection has two specimens of the *gabbang* from Sulu (Sp. Nos. 3046, 3047).

Classifying the Zamboanga Moro instruments, the following are identified:

idiophones:

*kulaying*, or jew's harp

*gabbang*, bamboo xylophone

*gadang*, wooden tom-tom

*gandingan*, a large type of gong

*kulintangan*, a gong set (on a horizontal frame)

*daop-daop*, cymbals of brass

chordophones:

*kutiapi*, a wooden lute

*biola*, violin

aerophones:

*pulawta*, bamboo flute (not fully identified as to type).

*soling*, bamboo flute (not fully identified as to type).

### *Observations and Notes*

The type of musical instruments which consist the FMNH collection may now be assessed, quantitatively, according to ethnolinguistic group. This has been done by listing the instruments which the museum actually possess and those which it does not have but are recorded in the available literature.

ETHNOLINGUISTIC Group	Number of Types Found in the FMNH Collection	Number of Other Types Identified in Sources	Attested Total of Types
1. Negrito	1	11	12
2. Apayaw	1	7	8
3. Tinguian	15	2	17
4. Balbalasang Tinguian	4	3	7
5. Kalinga	5	6	11
6. Bontok	1	6	7
7. Bauko (Lepanto-Bontok)	1	6	7
8. Sagada (Lepanto-Bontok)	1	12	13
9. Amburayan (Bakun-Kayapa)	8	1	9
10. Ifugao	12	8	20
11. Benguet Igorot or Ibaloy	2	9	11
12. Ilongot	3	5	8
13. Mangyan (Hanunoo)	3	14	17
14. Batak, Palawan	5	4	9
15. Tagbanwa	2	9	11
16. Bukidnon	10	1	11
17. Kulaman Manobo	6	0	6
18. Bilaan	5	3	8
19. Bagobo	8	7	15
20. Mandaya	5	3	8
21. Divavaoan	1	0	1
22. Lanao Moro or Maranaw	1	14	15
23. Zamboanga Moro	4	6	10

These figures do not really represent other types which number 98 and which include some duplications. It is premature to state what percentage of the totality of Philippine musical instruments is found in the FMNH since the printed literature is meagre and inadequate. However, it is obvious that the collection possesses possibly one-half of the instrumental types known in the literature consulted. On the other hand, if more field work were attempted, this estimate will diminish in the future.

A run-down of the types of musical instruments uncovered in this paper is very revealing, even in a preliminary way. There are 52 types of idiophones, namely: rattle of pod with seeds (unprocessed), musical stone, sounding long bamboo slit drum (barimbaw), sounding tree log, mortar and pestle, sounding board on mortar, sounding sticks, suspended hard stick beaten by another stick, sounding sticks (used in kanyaw dances), sounding sticks used during illness or death ceremony, bamboo clapper used during dances, bamboo clapper used at death, bamboo clapper used during harvest feast, percussion mat, *patangguk*, *bunkaka*, *tong-atong*, bamboo zylophone, jew's harp of bamboo, jew's harp of brass, jew's harp of brass and bamboo, jew's harp with tongue weighted (Hanunoo), small flat gong, large flat gong, Ifugao gong A, Ifugao gong B, Ifugao gong C, Ifugao female gong, Ifugao male gong, Ibaloy gong A, Ibaloy gong B, small gong with knob, large gong with knob, *kulintangan* (small gong set), *alotang* (small version of Kulintangan), *borodiana* (still another version of kulintangan), large gong set, small bell of metal, *sariao* (series of bells placed around the neck of horses), bamboo zither with 2 strings (beaten), bamboo zither with several strings (beaten and plucked), halved bamboo zither (beaten), wooden drum with no skin head, rattle of metal, armllet of shell, armllet of brass, *singkil* (anklet), leglet of brass, and cymbals of brass.

Of the membranophones, the following 16 types, one group of which could not be identified properly, are distinguishable: small drum with one skin head, small drum with two skin heads, long drum (one skin head, cartridge type), long drum (with one skin head and bulged in the middle), medium drum (Ifugao *lipit* type), medium drum (truncated), long drum (high-toned), long drum *gandangnan* (double headed drum), *tebeb* drum, *gandingan* (large shallow drum), *tambor* (?), drum of bamboo, powder can drum, cylindrical drum and a group of unidentified types.

The chordophones or string instruments identified are 14 types, including two which are obviously Spanish type derivatives: "boy's museek", bamboo bow with resonator, kambatong, bamboo zither plucked, bamboo violin of one string, violin of back and skin, *gitgit* (Hanunoo), *batiwtiw*, *kudyapi* (boat lute), bamboo provided with strings, bamboo zither with 2 strings primitive violin with one string, Spanish type of guitar and Spanish type of violin.

The aerophones or wind instruments are represented by 14 instruments:

leaf whistle, rice stalk whistle, bamboo whistle (Mangyan A), bamboo whistle (Mangyan B), bamboo trumpet, shell trumpet, bull roarer, whistling top, mouth flute, transverse flute (Ifugao A), transverse flute (Ifugao B), nose flute, lip-valley flute, ring flute, panpipes and unidentified group of flutes.

Some comments on classification are appropriate. It is evident that, in some instances, the bases of classification in certain cultures differ from those used in others; hence, to generalize on these bases will be difficult and may introduce confusion. For example, in Ifugao alone, two bases of grouping gongs is used: one on "sex" and the other on the quality of the sound. The sources do not clarify the bases of the distinction; besides, it is not known whether the two bases can be combined to identify other types of gongs. For example, it is not certain whether there is a male and female *binuhlot* gong (a first class gong) and so on. This confusion in classification may also be attributed to the grouping of drums.

In other instances, the function of the instrument for certain occasions appears to be a factor in determining the type: for example, a clapper used in dancing has a different specific name from a clapper used during singing at death and so on. It is obvious that what was done in this paper was to be all inclusive. Whatever faults this procedure may have can, of course, be remedied in the future by field work. In other cases, the basis of classification is the material; so the jew's harp made of bamboo is differentiated from those made of brass.

From the point of view of ethnolinguistic distribution, the jew's harp made of bamboo is the most widely spread (being found among 16 groups), then comes the nose flute (used by 13 groups), followed by the small flat gong (11 groups), bamboo zither (11 groups), mouth flute (9 groups), the small gong with knob (8 groups) and the boat lute or *kudyapi* (7 groups). The rest have small distribution as can be checked in the table.

Among the percussions, perhaps, the most primitive are the musical stone, sounding sticks and the sounding bamboo tube or log.

On gongs, in general, the flat types belong to northern Luzon and the gongs with knobs are found in central and southern Philippines. Although there is some positive evidence that gongs entered Ifugao land from the outside, the matter of local native manufacture is a problem worth going into.

In the membranophone group, the checklist has also revealed that the types of drums could be complicated. The matter, for instance, of male and female drum is obscure in the literature; and so also the classification of gongs according to the quality of the sound or tone.



In the large group of chordophones, Densmore was of the opinion that the most primitive string instrument was one she called "boy's museek", which is most likely related to the *kambatong* found among the Ibaloy people.

From the literature, there is some hazy indication that some instruments are used only during certain occasions, and that these are related to the performance of religious rites or magical activities. The Ifugao *lipit* or *libbit* is, for example, described as a ceremonial drum. How and why the instrument is used on a particular occasion is not known. This is an aspect of Philippine musical heritage where Filipinists can shed more light. Field workers should focus their attention on these aspects of ethnic practice while the tradition are still fairly strong.

While this work is preliminary in nature, it has resulted in a working checklist of Philippine musical instruments, using the FMNH collection as a basis. The search into printed sources has yielded more than 100% the number of types found in that collection.

Most sources were found inadequate in the description, in the supply of names and in the manner of playing the instruments. Moreso, photographs were few. Deficiencies such as these could be remedied or improved by field work. If this could be done, a more accurate checklist and classification system could be prepared and such other relevant data as the manufacture of the instruments obtained, the age range and sex of the players, the occasion and function for playing, the relation of leisure time to musical performance and so on could also be supplied. Such other matters as which instruments are played in ensemble, which ones are used to accompany vocal or dance performance and so on could also be researched into.

In other words, the socio-cultural context of instrumental and vocal music as the latter is related to the former could become a really fascinating field for humanistic inquiry. Other technical aspects of the study might also be undertaken by more qualified students such as the matter of tuning technique, the tones or tonal range of each instrument, the transmission of musical knowledge and the learning process, ensemble playing and so on.

When a great deal of these data have been gathered, Filipinists and prehistorians might go into comparative studies, into the ethnogeographic distribution of the instruments in insular and mainland Southeast Asia, Oceania and other parts and thus, tackle diffusional problems, among others and, ultimately, go into the intriguing theoretical consideration of origins.

## GLOSSARY

- AB—A'—FU", Bon., jew's harp made of bamboo and brass.  
 ABIW, Sag., a bamboo noise-maker for scaring rice-birds away.  
 AGIWENG, Ting., jew's harp of bamboo and brass.  
 AGONG, Btk., Mar., gong.  
 AGÜNG, Han., gong.  
 AKPIO, If., jew's harp of brass.  
 ALOTANG, Mar., a small type of *kulintangan*.  
 ANKLET, Bag., Man., hollow brass provided with pellets (no vernacular name in the literature).  
 ARMLET, Bag., Man., bracelet of shell or brass (no vernacular name given in the literature).  
 ARRODEN, Btk., jew's harp of bamboo; var. ARUDING.  
 ARUDING, Btk., Tgb., jew's harp; var. ARRODEN.  
 AWIDEN, Sag., jew's harp.
- BABANDEL, Btk., var. of BABANDIL.  
 BABANDIL, Btk., Tgb., a small gong.  
 BALIING, Apa., var. of BALINGING.  
 BALING, Apa., var. of BALINGING.  
 BALINGBING, Ting., Kal., another name for BUNKAKA; bamboo buzzer (Maceda 1972).  
 BALINGING, Apa., nose flute.  
 BANGIBANG, If., striking sticks made of hard wood, used in ceremonies for the cure of the sick or during death ceremonies.  
 BANGSI, Neg., "long reed mouth flute".  
 BANGSI', Han., 3-stopped endblown flute; also known as PAWĪLI'.  
 BANHI, Neg., var. of BANGSI.  
 BANSI, Neg. var. of BANGSI.  
 BANSIC, Neg. var. of BANGSI.  
 BANSIK, Neg. var. of BANGSI.  
 BARIMBAW, Han., bamboo slit gong.  
 BARIMBO, Neg., jew's harp of bamboo.  
 BATIT, Ting., drumstick.  
 BATIWTIW, Han., buzzer with a string.  
 BAWWEEK, Amb., whistling top; var. BAW-WEET.  
 BAW-WEET, Amb., var. of BAWWEEK.  
 BAWENGWENG, Sag., bull roarer.  
 BEBEREK, Tgb., nose flute.  
 BELBEL, Ting., syn. for BUNKAKA.  
 BELL, Bag., Man., small attachments on carrying bags, etc.; vernacular name not given in the literature.  
 BILBIL, Ting., syn. for BUNKAKA.

BINUHLOT, If., first class gong, so regarded because of the quality of its sound.

BIOLA, Zamb., violin.

BOGAYONG, Buk., shell trumpet.

BOHOL, Bil., bow used in playing of the DIWAGAY made of bamboo with hemp string.

BOLANG-BOLANG, Bag., a small board placed on a rice mortar and beaten with sticks.

BOLINSI, Sag., a kind of gong.

BORODIAWA, Mar., a small type of *Kulintang* having 8 gongs.

BOYONG, Kul., shell trumpet.

“FOY’S MUSEEK”, Ib., one-string instrument over a hole dug in the ground.

BUDLONG, Btk., bamboo guitar with two strings.

BUDYUNG, Han., bamboo bugle.

BULUNG-UDYONG, Neg., flute.

BUNKAKA, Ting., Bal. Ting., a woman’s instrument made of bamboo, partly cut away at one end leaving two sections on opposite sides, held in the right hand and struck against palm of the left; note is changed by fingering hole near hand hold.

BŪRAY-DĪPAY, Han., pod rattler.

COLINTANGAN, Zamb., Man., var. KULINTANGAN.

COONGAN, Bon., var. KOONGAN.

COTIAPI, Zamb., var. KUTIAPI.

CULALING, Ting., var. KULALING.

CULASSIN, Il., var. KULASSIN.

CULIABAO, Il., var. KULIBAW.

CULIBEBBEB, Amb., var. KULIBEBBEB.

DAOP DAOP, Zamb., cymbals.

DAYŌDAY, Buk., var. DĪŌRAY.

DEBAKAN, Mar., drum with one head.

DEW-AS, Sag., panpipes consisting of five tubes.

DEWDEW-AS, Ting., panpipes.

DĪŌRAY, Buk., “A very primitive violin”.

DIUDIUAS, Kal., panpipes; var. DEWDEW-AS, Ting.

DIWAGAY, Bil., a primitive violin.

DIW-AS, Bau., panpipes of five tubes; mouth organ; var. DEWDEW-AS.

DULILI, Amb., nose flute.

EDEL, Kul., a suspended board beaten with sticks.

FAGULANG, Bil., boat lute.

GABANG, Zamb., var. GABBANG.

- GABBANG, Zamb., bamboo xylophone; sometimes described as a piano consisting of bamboo pieces.
- GADANG, Zamb., a wooden tom-tom.
- GALAMAT, If., low class of gongs.
- GALONG, Ting., a small metal bell held in the hand while woman is dancing.
- GANDANGAN, Mar., double headed drum.
- GANDINGAN, Zamb., a large gong; Mar., large shallow drum.
- GANSA, Apa., Ting., Ib., gong.
- GANGSA, Apa., Ting., Ib., gong; var. GANSA.
- GANZA, hispanized form of GANGSA.
- GENGGENG, Sag., musical stone.
- GIMBAL, Btk., Tgb., Kul., small drum.
- GIMBAR, Bag., small drum.
- GINOGOR, Il., a kind of bamboo violin (Landor).
- GHINOGOR, Il., var. of GINOGOR.
- GITGIT, Han., 3-stringed fiddle.
- GOLGOL, Buk., bow used in playing the DĪŌRAY.
- GURUNGGURUNG, Han., spherical brass cascabels.
- HAKLIK, If., bamboo clapper used in dancing.
- INSI, Buk., bamboo mouth flute; Mar., flute (not fully described).
- KABUNGBUNG, Neg., bamboo guitar.
- KADING, Ib., jew's harp.
- KALALENG, Ting., Bal. Ting., Bon., Sag., nose flute; syn. KIPANO; Bal. Ting. type has three finger holes on one side and one hole on the other side.
- KALALLENG, Bau., nose flute; var. KALALENG.
- KALALENG, Bon., nose flute.
- KALO, If., middle class gong.
- KA'LOS, Bon., one class of gongs which has a high tone; cf. KOONGAN.
- KALSA, Ib., gong of higher sound than PINSAK.
- KALSHANG, Ib., bamboo guitar.
- KALŪTANG, Han., 2 striking sticks used by hikers.
- KAMBATONG, Ib., one-string instrument and plucked.
- KAPINAW, Ting., var. of KIPANO, nose flute.
- KIMBAL, Ib., long drum with a lower note than SULIBAW.
- KINABAN, Han., jew's harp.
- KIPANO, Ting., another name for nose flute; see KALALENG.
- KITARA, Bil., a four-string plucked lute.
- KOBING, Buk., jew's harp.
- KOBONG, Man., jew's harp of bamboo.
- KODIAPE, Btk., var. of KUDYAPI'.
- KODLONG, Btk., Bag., Man., wooden guitar.
- KOLADSENG, Il., bamboo guitar; perhaps the CULLASSIN of Landor.

- KOLAS, Ib., two pieces of iron struck together.
- KOLIBAU, Ting., jew's harp of bamboo.
- KOLISTENG, Sag., bamboo lyre.
- KOLITONG, Kal., bamboo zither with five to nine strings.
- KOLONG-KOLONG, Buk., metal rattle.
- KOONGAN, Bon., a class of gong "frequently larger than the other, seems to be always of thicker metal, and has a more bell-like and usually higher-pitched tone" (Jenks).
- KOTIAPI, Mar., 2-stringed guitar of wood.
- KUBING, Mar., jew's harp.
- KUDING, Ib., var. of KADING.
- KUDLUNG, Han., bamboo guitar or zither.
- KUDLUNG, Tgb., boat lute (similar to types found in Mindanao and Celebes).
- KUDYAPI', Han., 6-stringed guitar 15" to 30" in length.
- KULALING, Ting., var. of KALALENG.
- KULASSIN, Il., cylindrical bamboo harp (Landor).
- KULAYING, Zamb., jew's harp.
- KULIBAW, Il., jew's harp.
- KULIBEBBEB, Amb., long cartridge type of drum, made of hard wood or powder can.
- KULIBET, Kal., bamboo guitar.
- KULINTANGAN, Bag., Mar., Zamb., a gong set or ensemble.
- KULITENG, Ting., bamboo guitar with two strings, beaten with two sticks; Bal. Ting., bamboo guitar with five strings.
- KULIT-TONG, Ting., bamboo guitar; var. KURITENG.
- KURITENG, Ting., bamboo guitar.
- KUTIAPI, Mar., two-stringed wooden guitar.
- KUTYAPI', Buk., long wooden musical instrument (with strings).
- LAMPING, Btk., sounding log.
- LANTOY, Btk., Bag., nose flute.
- LANTUI, Tgb., nose flute; var. LANTUY.
- LANTUY, Han., nose flute of bamboo; also, as a mouth-blown transverse flute, which is called PALAWTA.
- LEGLET, Bag., anklet made of brass; vernacular name not given in the literature.
- LIBAU, Ting., var. of KOLIBAU, jew's harp of bamboo.
- LIBBIT, If., var. of LI-PIT, which see below.
- LI-PIT, If., long wooden inverted truncated drum.
- LUDAG, Apa., a long wooden drum with a skin head.
- LUDING, Bil., bamboo jew's harp.
- MAT, PERCUSSION, Buk., beaten with hands (Cole); no vernacular name given.
- MORTAR AND PESTLE, If., used in mortar-pestle play while pounding rice; no vernacular name given in the literature.
- MUNTIKKUK, If., mortar-rim- or mortar-side-play with the pestle while pounding rice.

NABIL, Ting., bamboo violin.

ODOL, Bil., a sonorant plank of hard wood which is beaten by sticks.

ORIBAO, Apa., see URIBAW.

ORIBAU, Apa., see URIBAW.

PABILBIL, Ting., bull roarer.

PA'GANG, Tgb., bamboo guitar or zither.

PAKANG, Ib., a bamboo sounding piece.

PAKKANG, Ib., the PAKANG of Densmore; the BUNKAKA of Romualdez.

PAKKUK, If., pestle-play while pounding rice.

PAKTONG, If., striking sticks, used in kanyaw dances.

PALALENG, Ting., mouth flute.

PALANDAG, Bag., a long mouth flute more technically classified as lip-valley flute.

PALAS, Ib., two iron pieces struck one against the other.

PALAWTA, Han., a mouth-blown transverse flute.

PALAY, Neg., flat brass gong, ceremonial in use.

PALDONG, Ting., mouth flute; var. PALALENG.

PALIPAL, If., bamboo clapper used during harvest feast.

PANDA-OPAN, Mar., cymbals.

PANTIG, If., bamboo guitar.

PAS-ING, Apa., two-stringed instrument either plucked or beaten.

PATANGGOK, Kal., like the Ting. PATANGOP; var. PATANGGUK (Maceda, 1972), 6 half-tubes.

PATANGOP, Ting., a bamboo section with a tapering end held in one hand and struck against the wrist.

PATANGGUK, Kal., "6 half-tubes" (Maceda, 1972).

PATATAG, Kal., six xylophone blades (Maceda, 1972).

PATTING, If., semi-tubular bamboo with two strings which are struck with a stick.

PAWILI, Han., 3-stopped endblown flute; also known as BANGSI'.

PEWPEW, Amb., bamboo percussion similar to BUNKAKA, which see.

PIGSAN, Sag., small gong.

PINSAK, Ib., gong of lower sound than KALSA.

PITOG, Ib., wooden stick for beating a gong.

PIT-ONG, If., jew's harp of bamboo.

PITU, Han., bamboo whistle.

POLALA, Buk., short bamboo mouth flute.

PULAWTA, Zamb., bamboo flute.

SABAG, Btk., stick for beating on a log or drum; drumstick.

SABAGAN, Btk., a long bamboo tube beaten with sticks.

SABARANG, Tgb., bamboo tube beaten; see SABAGAN, Btk., above.

SAGGEYPO, Kal., panpipes of six tubes.

SAHUMAY, Zamb., bamboo flute.

SALELI, Kul., bamboo mouth flute.

- SALIBAW, Sag., var. of SULIBAW.  
 SALODAY, Kul., bamboo guitar.  
 SANGAL, If., bamboo clapper used to accompany singing at death ceremonies.  
 SARIAO, Mar., series of bells placed around the neck of horses.  
 SINGKIL, Mar., anklet  
 SOBING, Tgb., see SUBING.  
 SOLIBAO, Bon. see SULIBAW.  
 SOLIBAW, Bau., see SULIBAW.  
 SOLING, Zamb., bamboo flute.  
 SONOB, Sag., large gong.  
 SUBING, Tgb., jew's harp; Han., tongue weighted with a spot of beeswax for greater vibration.  
 SULIBAO, Amb., Ib.; see SULIBAW.  
 SULIBAU, Ib., see SULIBAW.  
 SULIBAW, Amb., Ib., long drum with a higher sound than KIMBAL.  
 TABUNGBUNG, Neg., bamboo zither with two strings.  
 TADAENG, If., bamboo guitar with two strings.  
 TAGONGGONG, Bil., small drum.  
 TA-ITA, If., bamboo clapper used as an accompaniment when singing at death ceremonies.  
 TAKUMBO, Mv., Tala., a two-string instrument beaten with sticks while the proximal end is thrust against the belly of the player.  
 TALADI, Ib., a kind of flute; the performer moves his fingers over the holes while blowing in the end.  
 TALIBUNG, Neg., a meter-long bamboo drum with a skin head, used ceremonially.  
 TAMBOL, Buk., drum; var. TAMBOR.  
 TAMBOLANG, Kul., bamboo trumpet.  
 TAMBOR, Ting., Bau., Buk., Mar., (not fully described), a long drum made of wood, with skin head.  
 TANGHUP, Han., bamboo whistle.  
 TANGKUL, Buk., bamboo guitar.  
 T'ANGONGGO, Bag., a performance on the gongs.  
 TAPTAP, Bag., a short piece of wood or stick used for striking the gong.  
 TAWGAW, Bag., bamboo guitar which is plucked.  
 TEBEB, Bau., drum (not described fully).  
 TIBULDU, Tgb., bamboo zither.  
 TIKKUK, If., var. of MUNTIKUK.  
 TIPANU, Tgb., mouth flute.  
 TIRING, Tgb., different lengths of bamboo with openings of various sizes which produce different notes when struck with a stick.  
 TILIT, Il., bamboo violin; the GHINOGOR of Landor.  
 TOLALI, Il., Bil., Bag., bamboo flute.  
 TOLLOC, Amb., two striking sticks played during ceremonies.  
 TONGALI, Kal., If., nose flute; Bau., mouth flute; Sag., a flute made of rice stalk, a leaf for whistling.  
 TONG—A—TONG, Ting., a ceremonial musical instrument, consisting of six bam-

boo tubes of different lengths, open at one end; three players hold the tubes with their hands and strike the closed end on a flat stone.

TONGKALING, Man., small bells attached to belts, etc.

TOWALI, Man., a short bamboo flute.

TRUMPET, BAMBOO, Kal., no vernacular name recorded in the literature.

TULALI, Ting., Bal. Ting., Bag., bamboo mouth flute; Bal. Ting., 3 finger holes one side and a fourth on opposite side.

ULIBIAO, Kal., jew's harp; see KOLIBAU, Ting.

UNGI-YUNG, If., flute with tip of carabao horn; mouth and two finger holes.

UNG-NGAY-YONG, If., flute with 3 finger holes.

UNGUING, If., flute.

UPPIYUP, If., flute with 3 holes (with plugged blowing end?).

URIBAW, Apa., jew's harp.

VIOLIN, BAMBOO, Kal., no vernacular name recorded.

XYLOPHONE, Mar., of 9 gongs (Densmore); this is the KULINTANGAN, which see.

## FOOTNOTES

<sup>1</sup>This paper is a revision of a report originally entitled "The Collection of Philippine Musical Instruments in the Chicago Natural History Museum" and submitted in fulfillment of a requirement in Anthro. 499 (Research in Museology), Dept. of Anthropology, University of Chicago, under Dr. Rowland W. Force, then curator for Oceanic Ethnology in that museum.

<sup>2</sup>Reprinted in Zoilo M. Galang (ed.): *Encyclopaedia of the Philippines*, v. 44 (1935), 86-128, and in another edition, v. 7 (1953), 64-98; and in *General Education Journal*, no. 18 (2nd sem. 1969-70), 328-352, minus the illustrations.

<sup>3</sup>*Hanunoo Music from the Philippines: Cultural Background* (New York: Ethnic Folkways Library, 1955).

<sup>4</sup>The article was written by Stella Paluskas and appeared in vol 3 (1956), 1147-1157.

<sup>5</sup>Though this collection would perhaps remain unduplicated, the collection in the Philippine Women's University, Manila, started in 1947, and in the College of Music, University of Philippines, Quezon City, the latter under the direction of Dr. Jose Maceda, would now be leading in variety and types, though the latter was begun only in March 1964 (see his "A Report on the Collection of Philippine Musical Instruments," *U.P. Research Digest*, v. 3, no. 4, October, 1964). Unfortunately, no catalogues of either collection has been made and so it was bypassed in this preliminary inventory.

<sup>6</sup>Identified by Dr. Fred Eggan, Director of the Philippine Studies Program, University of Chicago, as coming from Bataan in an interview in his office on January 8, 1962.

<sup>7</sup>"The Music of the Filipinos," *American Anthropologist*, v. 8, no. 4 (Oct. - Dec. 1906), 611-632.

<sup>8</sup>*Id.*



<sup>9</sup>Fox, *loc. cit.*, 378.

<sup>10</sup>Romualdez, *op. cit.*, p. 23.

<sup>11</sup>*Id.*, p. 22.

<sup>12</sup>This type is also known simply as lip flute or notched flute "in which the breath is directed against a U- or V-shaped notch cut in the upper rim of the instrument" in the phrasing of K.P. Wachsmann in his article "The Primitive Musical Instruments" in Anthony Baines (ed.): *Musical Instruments Through the Ages* (Penguin, 1961), p. 49.

<sup>13</sup>It is rather unusual that Romualdez did not give the name of the Apayaw bamboo bow but instead the Tayabas Negrito name for a similar instrument, most likely from his own field notes, but once more without giving the place or area.

<sup>14</sup>See his "Kankanay Ceremonies," *Univ. of California Publications in American Archaeology and Ethnology*, v. 15, no. 4 (Oct. 1920), 344-345.

<sup>15</sup>From his "The Non-Christian Tribes of Northern Luzon," *Philippine Journal of Science*, v. 1, no. 8 (Oct. 1906), p. 832.

<sup>16</sup>See E.A. Manuel: "The Wake and Last Rites over H. Otley Beyer," *Philippine Studies*, v. 23 (1975), p. 129.

<sup>17</sup>*Id.*, p. 153.

<sup>18</sup>"Nabaloi Law and Ritual," *Univ. of California Publications in American Archaeology and Ethnology*, v. 15, no. 3 (Oct. 28, 1920), 231-232.

<sup>19</sup>"The Nabaloi Dialect," *Ethnological Survey Publications*, v. 2, pts. II and III (1905), 150.

<sup>20</sup>"The Music of the Filipinos," *American Anthropologist*, v. 8, no. 4 (Oct.-Dec. 1906).

<sup>21</sup>"The Non-Christian Tribes of Northern Luzon," *Philippine Journal of Science*, v. 1, no. 8 (Oct. 1906).

<sup>22</sup>In C.R. Moss and A.L. Kroeber: "Nabaloi Songs," *Univ. of California Publications in American Archaeology and Ethnology*, v. 15, no. 2 (May 10, 1919), 195-206.

<sup>23</sup>"The Music of the Filipinos." *loc. cit.*

<sup>24</sup>*Catalogo de la Exposicion de las Islas Filipinas Celebrada en Madrid* (1887), p. 636. Later examined by Garcia Matos and Schneider (1951: 17-18) who identified three types of *sulibaw*: (a) "tambor tubular sonico" (3 sps.): (b) "tambor conoco en forma de copa" (1 sp.); and (c) "tambor cilindrico" (1 sp.). As the specimen have no specific provenance, the last two types appear not to be Ibaloy. Besides, the Ibaloy *sulibaw* and *kimbal* are over a meter long normally and types (b) and (c) are only 31 cm. and 25.8 cm. high, respectively. The 3 specimens photographed in the *Fifth National Art Festival* (1970) Brochure have longer prepuces than the 2 in Schurer's work, all of which can be regarded as typical and authentic Ibaloy *sulibaw* and *kimbal*.

<sup>25</sup>Jose Ma. Ruiz (ed.): *Pobladores Aborigenes, Razas Existentes y Sus Variedades, Religion, Usos y Custumbres de la Habitantes de Filipinas* (Manila: 1887), 134.

<sup>26</sup>Listed as *pacong*, *id.*

<sup>27</sup>Seen by the writer in 1957 and 1958 being struck together during Lent, especially in connection with the Moriones festival.

<sup>28</sup>*Religion and Society among the Tagbanwa of Palawan Island, Philippines* Ph. D. diss., Univ. of Chicago, 1954), pp. 60-61.

<sup>29</sup>"Manners and Customs of the Tagbanuas and other Tribes of Palawan," *Smithsonian Institution Miscellaneous Collection*, v. 48 (1907), p. 525.

<sup>30</sup>A Vocabulary of the Batak of Palawan (*Philippine Studies Program, Univ. of Chicago, 1959*), p. 38; see also under *Batals*, mute.

<sup>31</sup>"A Note on the Pa'gang: a Tagbanwa Bamboo Musical Instrument," *Asian Studies*, v. 5,

1 (April, 1967), p. 38.

<sup>32</sup>*The Bukidnon of Mindanao* (Chicago: Natural History Museum, 1956), p. 121.

<sup>33</sup>No specimen of this percussion mat is registered in the catalogues of FMNH, nor in its Philippine collection.

<sup>34</sup>Cole mentioned *agongs* 1913: 145-146) as medium of payment, but otherwise does not describe Bilaan musical instruments; although he briefly alluded to their music and dancing (1913:144).

<sup>35</sup>"A Study of Bagobo Ceremonial Magic and Myth," *Annals of the New York Academy of Science*, v. 25 (1916), 83-85.

<sup>36</sup>*The Wild Tribes of Davao District, Mindanao* (Chicago, FMNH, 1913), 110-111.

<sup>37</sup>*Katalog des Ethnographischen Reichsmuseums: Philippinen*, v. 22 (Leiden: E.J. Brill, 1928), Tafel XII.

<sup>38</sup>Cole, 1913:58.

<sup>39</sup>*Id.*, 58-59.

<sup>40</sup>*Id.*, 110.

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