

Musical Rhythmic Variations and Instruments Used by Bukidnon and Menuvu Indigenous Tribes, Northern Mindanao, Philippines

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ABSTRACT

Document the musical rhythmic variations and instruments used by Bukidnon and Menuvu Indigenous Tribes which clearly convey the meaning of the performances and presentations. It preserved music and instruments for presentations and rituals. This is a Qualitative research which employed historical and ethnographic methodologies. Discography, video camera, interview were also used for describing and proper interpretation of observations. Rituals and Free and Prior and Informed Consent were followed and granted during the visitations and interview. Results revealed, Bukidnon and Menuvu indigenous tribes produced varied beats and rhythm in rituals like dugso, lagudas and hinaklaran movements using the stamp, chants and hands with bantula and dabakan to produce a sound. Kanimbahi is a ritual dance for pregnant woman using the Bukidnon rhythms. Moreover these tribes performed mimetic and courtship dances such as Kayametan, balud, binanog, binaylan, inubal, inamu, binakbak, saluray –kudlong, palusongan using Bukidnon rhythm and kalatung basic. Menuvu produced rhythms for programs, entertainment, livelihood, courtship, family related rituals and welcome dance like pamugas, bangkakawan, pangaso, pinagpageng and Pamintok using Bukidnon rhythm, Kalatung and pamintok. Different instruments used are the identified as idiophones like bantula, kulintangan, and agung and membranophones like dabakan, gimba or kalatung in isolation or in combination to fit the ritual, dances, activities, programs and festivals.

Keywords: Musical rhythmic variations, Instruments, Bukidnon, Menuvu Tribes

INTRODUCTION

Musical Rhythmic Variations and Instruments of Bukidnon, Talaandig, Higaonon, Manobo, Matigsalug, Tigwahanon and Omayamnon play a vital role in conveying the meaning of the performances to the audience. Aside from then, musicality and instrumentation can enhance the presentation as the performers movements depict what is in the environment, which also attract the attention of local and international viewers. Even the uniqueness of the indigenous peoples' artistic presentations showcases their authentic and varied musicality and instrumentation. The music they produce using these instruments are used as background melody for dances and songs. Further, musicality and instrumentation serve two purposes: to help the people ease their feelings of resentment and to tell stories and to pass on their oral traditions.

Playing of instruments are done during gathering such as storytelling, humor, and other interesting tales that enliven community members. Specific instrument made of bamboo such as the "bantula", pulala and saluray are being used to display different emotions and characteristics when these tribes member gather and have some activities. Despite the negative feedback on the use of bamboo musical instruments, their use still common in the province of the Bukidnon. During the "kaamulan", an annual gathering of the Bukidnon, Talaandig, Higaonon, Manobo, Matigsalug, Tigwahanon and Omayamnon indigenous groups of the province, Bukidnon. Many dances and songs are presented by the Bukidnons where bamboo instruments are commonly used for musical accompaniment. Buenconsejo (2007) stated that the Bukidnon use bamboo instruments to produce music that sometimes trigger the feeling of resentment and shame.

During the highly publicized and well attended Kaamulan festival, many viewers are not perceptive about the correctness of the beat and rhythm produced the materials that are being and their relationship to a particular IP. This research would help boost the tourism industry of Bukidnon because the concept on authenticity and originality among the seven indigenous groups of the Province will be more strengthened and enhanced because the concerned group would be more guided and knowledgeable as to what culture they should and must use and present for the audiences and visitors. "Kaamulan" festival would gather more foreigners and visitors from other nearby provinces to visit the Bukidnon and witness the unique activity.

FRAMEWORK

This was anchored on Brandies (2009), The Bukidnon play a variety of musical instruments that are exclusively played solo, some for personal enjoyment, such as the long boat lute with two strings, the one stringed spike fiddle, two kinds of bamboo tube zithers, the jew 's harp out of bamboo, and bamboo flutes of different sizes and of different construction. Some instruments are used for the accompaniment of dances during social gatherings, such as the small, bossed gong, usually with a narrow rim, the bamboo slit drum, and two kinds of drums one of which is obviously influenced by Spanish military drums. The most important means of musical expression, however, is the vocal music. As a rule, a male or female solo singer performs without being accompanied by any musical instrument. The most important types of vocal music which are discussed in this paper are the epic songs ulaging, the improvised songs called salà, the ceremonial songs kaligà and the song-speeches of the community leaders called dasang.

Maceda (1971) added that the Bukidnun use a variety of musical instruments, most of which are widely distributed all over Mindanao, often even identical in construction and shape. Musical instruments can rarely be found today because once they are destroyed, there seems to be little interest among the Bukidnon to rebuild them. This implies that musical instruments of the Bukidnon are slowly diminishing that is because nobody had worked to convince and motivate these members of the indigenous peoples to keep and preserve musical instruments.

In the context of the present study, musical variations are identified and described specifically how the beats and rhythm are being produce using the hand and the specific instruments which are authentic to the tribe. Assignment of hands as the first to strike the identified instrument singly played and or with combination with other instruments to produces melody as background music of presentations and performances.

OBJECTIVES OF THE STUDY

This research aimed to strengthen the preservation of culture through identification of music and instruments used by the Bukidnon and Menuvu indigenous cultural communities. Specifically this study: (a)documented the different music produced by Bukidnon and Menuvu tribes for their rituals, activities, programs and festivals; (b) identified the beats and rhythm of the

background music, and (c) described the different instruments used for the music rhythmical beats as background music.

METHODS

This is a qualitative research using observational studies approach, to describe the data and information gathered. Specifically used historical and ethnographic methodology where the researcher has to study an issue on the authenticity of the present generations on their use of instruments in producing original music for presentations and gathering. This study relies heavily on observations, description and qualitative judgment or interpretation on the use of music and instruments of the seven indigenous groups of the province. The use of video camera, interview and sketches for the instruments used by and identified group were done during the visit to be exact, original and factual.

Discography and technological method was applied to record how the lumad use the different instruments and be able to produce correct and authentic music for their presentations and rituals. Each identified instrument will have its own beats and rhythm. The researcher also acted as participant-observer. Proper documentations were done to help facilitate in the interpretations and explanation of observations. An identified personality was hired for ideas need to be translated. VanderGraaffin (2021) Kodaly stick notation was used for purposes that young generations understand and can follow the stick notation and hand assignments to produce the beats and rhythm.

For Ethical considerations

The researcher had to seek the free prior informed consent (FPIC) undergone the ritual “pamalás” as practiced by the indigenous groups and after the ritual, started with identification of the oldest person and the performers of the group. The performance and interview group discussion followed. The researcher identified somebody from the group-respondents if the terms used need to be interpreted. Recordings, interview, observations, actual participation of dancing to the group were some of the instruments used to gather information and exact figures and steps of the dances included in this research.

RESULT AND DISCUSSIONS

1. Music produced by Bukidnon and Manobo tribes for their rituals and

other performances.

BUKIDNON is composed of three sub indigenous groups namely the Talaandig, the Bukidnon and the Higa-unon

Bukidnon basic. This a music that is commonly used by the different tribes classifies as Bukidnon like the Talaandig, Higaunon and the Bukidnon. It follows the beat:

This is heard as background music during festival, localized programs, school activities, ritual and entertainment. The primary instrument heard is the bantula and is mixed with kulintangan and kalatung for festivity.

Kanimbahi Basic. Is a music performed by the Bukidnons in times of ritual specifically for pregnant women. It is played in a 2-2 or 4-4 time signature, integrating the Bukidnon basic and at the same time orchestrating musical instruments such as the primary instrument which is the bantula, and other materials like kalatung, kulintangan and the gong. Kulintangan is used with two players and is played for purposes of festivity.

Pamintok Basic. This is a music that is played when the Talaandig tribe of Bukidnon is to welcome higher rank officials, visitors may it local or international. It is also done during rituals with the pintok to call spirits anywhere else and the stamping hard of the feet for the entity underground. This music used the primary instrument bantula and orchestrated with kalatung, gong and kulintangan beats.

MANOBO

Have three sub-indigenous groups namely the Omayamnun, Manobo, Tigwahanon and the Matigsalug indigenous group.

Omayamnun basic 1, 2: This is a music usually played by the Umayamnon when entertaining visitors and also during festival and celebration of the tribe

Omayamnun basic 3: is a background music for prayer, mixed with beats for haklaran, a gathering as a ritual for a sick and enchanted individual.

Omayamnun basic 4: This a music used for haklaran when the movement of the baylan changed and in a more complicated actions and movements.



Omayamnun Haklaran: Is a music that is being played during the ritual, offering a pig head in an altar and is done to ask for healing, prayer for blessing, guidance and abundance.

Omayamnun Paparugman: A music of the tribe performed during an entertainment showing a fishers life in the river.








Manobo basic 1 to 5: These are the music commonly played by the Manobo during entertainment such as background rhythms for songs of love, life, praise and

environment. They used these beats and rhythm for dances such as rituals, festivals, mimicry, courtship, worships and educational purposes as traditional knowledge of younger generations as they are exposed to stories and values information of the folk in the community.





Matigsalug/Tigwahanon basic 1 to 4: Same as with other cultural communities, these beats and rhythms are used by the Matigsalug and Tigwahanon in performing some movement and actions as n expressions of love, praise and worship, blessing, healing and other rituals, mimicry, livelihood and entertainment.

2. Beat and rhythmic instrumentation on produced music by Bukidnon and Manobo tribes' rituals, entertainment, programs and festivals. All are in 2 / 2 or 4 / 4 time signature. R- Right hand, L-left hand C- Contextualized. Ta -  ti ti - 









Bukidnon basic. Use right hand (R) as 1 and left hand (L) as 2

R							
L							
C	tag	ta ga	bu	kid	si	Sa	no
k	ta	ti ti	ta	ta	ta	ta	ta








Kanimbahi Basic. Using Kalatung Played simultaneously and bantula joins at the 8th measure of kalatung

				
	L R	L R	L R	L R
C	Tag dag	Tag dag	Tag dag	Tag dag
k	Ti ti	Ti ti	Ti ti	Ti ti









Tambul Played simultaneously and bantula joins at the 8th measure of kalatung

							
L R	L R	L R	L	L	L	L R	L R
Ta ga	da ga	da ga	dag	dag	Ta ga	da ga	da ga
Ti ti	Ti ti	Ti ti	ta	ta	Ti ti	Ti ti	Ti ti

Bantula- hit by a stick simultaneously with kalatung and tambol

							
Hand	L R	L R	L R	L R	L R	L R	L R
C	Ta ka	ta ka	ta ka	ta ka	ta ka	ta ka	ta ka
k	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti

Pamintok Basic. Using bantula and tambul

							
L	L R	L R	L R	R	L R	L R	R
C	Ta ka	ta ka	ta ka	ta ka	ta ka	ta ka	ta ka
K	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti

Omayannun basic 1: (left hand as one and right hand as two)









							
L	L R	L R	L	R	L R	L R	R
tak	Ta ka	ta ka	ta ka	ta ka	ta ka	ta ka	ta ka
Ta	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti	Ti ti

Figure 1. Bukidnon Rhythms in a 4/4 time signature (continued on the next page).

Omayamnun basic 2:

	∩		∩		∩		
L	L R	R	L	R	L R	L	R
tak	Ta ga	dag	ta ga	dag	ta ga	dag	dag
Ta	Ti ti	ta	Ti ti	ta	Ti ti	ta	ta

Omayamnun basic 3:

∩	∩					∩	∩
L R	L R	L	R	L	R	L R	L R
Tag /dag	Tag /dag	dag	tag	dag	tag	Tag/ dag	Tag/ dag
Ti ti	Ti ti	ta	ta	ta	ta	Ti ti	Ti ti

Omayamnun basic 4:

∩	∩			∩	∩		
L R	L R	L	R	L R	L R	L R	L R
Ta ga	da ga	dag	dag	ta ga	da ga	dag	dag
Ti ti	Ti ti	ta	ta	Ti ti	Ti ti	Ta	Ta

Matigsalug/Tigwahanon basic 1:

∩			∩			∩	
L R	L	R	L R	L	R	L R	R
Taga	dag	dag	ta ga	daga	dag	ta ga	dag
Ti ti	ta	ta	ti ti	ta	ta	ti ti	ta

Matigsalug/Tigwahanon basic 2:

∩		∩	∩		
L R	L	L R	L R	L	R
Ta ga	dag	ta ga	ta ga	dag	dag
Ti ti	ta	ti ti	ti ti	ta	ta

Matigsalug/Tigwahanon basic 3:

∩		∩	∩				
L	L	L R	L R	L	R	L	R
R	Taga	dag	ta ga	ta ga	dag	dag	dag
Ta	Ti ti	ta	ti ti	ti ti	ta	ta	ta

Matigsalug/Tigwahanon basic 4:

	∩	∩					
L	L R	L R	R	L	R	L	R
Tag	ta ga	ta ga	dag	dag	dag	dag	dag
Ta	ti ti	ti ti	ta	ta	ta	ta	ta

Omayamnun Haklaran

∩		∩				∩	
L R	L	L R	R	L	R	L R	R
Ta ga	da g	Ta ga	dag	ta g	da g	Ta ga	dag
Ti ti	ti ti	ta	ta	ti ti	ti ti	ti ti	ta

Omayamnun Paparugman

∩	∩	∩			∩	∩	
L R	L R	L R	R	L	L R	L R	R
Ta ga	da ga	da ga	dag	da g	ta ga	da ga	dag
Ti ti	ti ti	ti ti	ta	ta	ti ti	ti ti	ta

Manobo basic 1:

	∩				∩		∩
L	L R	R	L	R	L R	L	L R
Tag	ta ga	dag	dag	da g	ta ga	dag	ta ga
ta	ti ti	ta	ta	ta	ti ti	ta	ti ti

Manobo basic 2

	∩		∩		∩		
L	L R	R	L R	L	L R	L	R
Tag	ta ga	dag	Ta ga	da g	ta ga	dag	dag
ta	ti ti	ta	ti ti	ta	ti ti	ta	ta

Manobo basic 3

∩				∩			
L	L	R	L	L R	R	L	R
R	Ta ga	dag	dag	dag	ta ga	dag	dag
Ta	Ti ti	ta	ta	ta	ti ti	ta	ta

Manobo basic 4

∩		∩		∩		∩	
L	L	L R	R	L R	L	L R	R
R	Ta ga	dag	ta ga	dag	ta ga	dag	dag
Ta	Ti ti	ta	ti ti	ta	ti ti	ta	ta

Figure 1. Bukidnon Rhythms in a 4/4 time signature (continued from the previous page).

3. The level of thematisation of Bukidnon and Manobo tribes in their music with the use of their authentic instruments

Bukidnon and Manobo

The main musical instruments of the Indigenous cultural communities is the *bantula* which is identified as a percussion and is struck using a stick following the basic rhythms. This is the baseline of producing the melody and rhythms as background music of all dance.

Dabakan or gimbais played using either a bamboo stick with flattened and round head or hands to produce a melody and rhythms using the basic of *bantula*. This can be played after a measure of a *bantula*.

kulintangan a set of (4) four small gongs which varies in pitch and size. It is played after the break and first measure of the rhythm using the *bantula* and *dabakan*. There are two persons to play the music using the basic rhythms of the indigenous groups.

agung is an instrument made of iron and is a part of *kulintangan* ensemble. It is struck in one, two, one-two, one one two, one two three or following the basics of Bukidnon and or Manobo rhythms. It is played after the first measure of every music for both Bukidnon and Manobo.

There are other instruments used to strengthen the traditional knowledge and enhanced the presentations. Yamut (2009) like the Ahungan, Bangkakaw, and Saliyaw. Two are stringed instruments, like the Kudlong and Saluray while two others are wind instruments like the Kubing and Kudyapi which are made of bamboo. Takembe' is for specific dance tinakembe' which is done through by striking a stick to the body of a stringed bamboo with 2 inch holes. Accessories like tikus with bells (saliyaw) stamp hard to produce sounds for prayers.

4. Different instruments used by Bukidnon and Manobo tribes for their rituals, dances for activities, programs and festivals are classified based from Hornbostil and Sach (2011) system.

Idiophone

Bukidnon mostly produce beats and rhythm by striking the body of the instruments, like the following:

Bantula is a bamboo musical instrument with a hole 2-inch width and the length depends on the size of the bamboo. This the main and primary musical instrument of the indigenous group which is struck with a 1.5 cm in length and

2 cm width stick using the basic rhythm of Bukidnon and Manobo.



Figure 2. Bantula.

kulintangan for the Bukidnon and Manobo, they only use a set of 4 small gongs which varies in the pitch and size. It is used for festive mood of the background music but struck following the basic rhythm of Bukidnon and Manobo.



Figure 3. Kulintangan.

Agung is an instrument made of iron or brass. It is a sacred instrument among the indigenous group which is only struck and played when meeting is called or a visitor is approaching. Gong or agung is a part of kulintangan ensemble which

produces sound that echoed in just one struck and can help enhance the festivity mood of the celebration or presentation.

Side View:



Front View



Figure 3. Agung.

Membranophones

Bukidnon mostly use dabakan or gimba which are made by skin of animals tacked in a kind of tree with a hollow body. Sach –hornbostil (2011) produce their sounds by means of the vibration of a tightly stretched membrane. This group includes all drums, such as:

Dabakan or Gimba is made up a hardwood with 71 cm by 55 cm width and with a circumference of 165 cm. It is halo inside with carabao skin attached at the head cured with chemical to tightened and be able to produce loud and strong melody.



Figure 4. Dabakan or Gimba.

CONCLUSIONS

In this research, the Music produced by Bukidnon and Menuvu tribes varies in accordance to its use. Bukidnon produce music for ritual, welcome, warning, prayers. Menuvu use music for ritual, for the baylans during healing and thanksgiving, rhythm for programs and activities during healing, festivals, prayers and thanksgiving, for programs and activities during healing, festivals, prayers, thanksgiving and for entertainment. Beat and rhythm produced by Bukidnon and Menuvu tribes' are used for rituals, dances for activities, programs and festivals, using the right hand as the number one and left hand as the number two. This is useful in beating the drum, tambol, bantula and kulintangan in producing the sound. Different instruments are used by Bukidnon and Menuvu tribes for their rituals, dances for activities, programs and festivals such as bantula, gimba, kullintangan, and agung.

RECOMMENDATIONS

The recommendations drawn from the findings of the study are the following:

1. For the Kaamulan Committee, Provincial officers, local officials and the Elders with IPMR's to strictly implement the guidelines in the conduct of the

staging of culture through dances using the authentic costumes, instruments, basic beats and rhythm owned by the seven tribes; and

2. For the Academe, include the results to the curriculum offered in some courses and programs.

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