Title of Work:
Tagonggo

Creators:
Producer: World Kulintang Institute
Founder & Artistic Director: Eleanor Academia-Magda
Performers: E. Academia-Magda & World Kulintang artists
Artsource Materials: E. Academia-Magda & Asuncion Ojeda

Background Information:
The World Kulintang Institute Performance Ensemble, (WKI) under the guidance of Eleanor Academia-Magda, is the only organization of its kind dedicated to the preservation, education and presentation of Kulintang music from the Southern Philippines with martial arts. Kulintang music is an ancient art form which is still performed by the Maguindanaon people from Cotabato on the island of Mindanao. There are two distinctive styles: the ancient one - Kamamatuan, and the newer one - Kangungudan, which is gradually replacing Kamamatuan because it is flashy and fast, appealing to young musicians and attracting a younger audience. In order to prevent its extinction, WKI features the ancient Kamamatuan style in its performances. Both styles of Kulintang music remain popular in the Southern Philippines and can be heard at ceremonial rituals such as weddings and homecomings, at martial arts training sessions, festivals, exhibitions, at dances and for trance/healings.

About The Artwork:
Tagonggo is representative of the ancient Kamamatuan style. These ancient styles are believed to have origins as far back as the 3rd century, but exact dates are not certain because of unavailable recorded data, though gong music flourished in the ancient Malay world. It is considered to be a very powerful and spiritual composition, played for significant occasions. For instance, if a villager becomes ill, the local trance dancer and Kulintang musicians will be called. As the musicians play Tagonggo, the trance dancer moves around the patient to chase away the spirits that are causing the illness. The musicians may cast a spell amongst each other so they can play continuously for hours, days or even weeks until the person is healed, or just display their endurance playing without fatigue. Tagonggo is also performed for a ritual called Sagayan, an ancient sword and shield warrior dance. The original ritual dance, which was only performed with Tagonggo music, carried great significance for the warriors who were preparing to leave for battle. Over time the movements have changed, and the dance is now performed to commemorate past practices.

Creative Process of the Artist or Culture:
The term, “Kulintang,” is used interchangeably to refer to the instrumental ensemble of gongs and drums or a solo melody instrument consisting of a minimum of five to eight (standardized for Maguindanaon and Maranao cultures), bronze and brass gongs laid out in a single row (or more depending on the culture or region). Kulintang music is handed down from one musician to another in the oral tradition. Hundreds of rhythmic and melodic motifs must be memorized by the Kulintang student. Once these patterns are learned, appropriate combinations of them must be understood. Although a skilled musician may appear to perform in an informal, relaxed manner, the performance is based on a very formal structure.

“By performing Kulintang music, we keep a close connection to our Philippine heritage. It is a rediscovery for us and a new discovery for the audience.”

Eleanor Academia-Magda
Discussion Questions:
After the video has been viewed:
• Kulintang is an oral tradition. Can you name an oral tradition from another culture?
• Which instrument provides the steady rhythmic foundation for the other instruments? a) The Dabakan, b) the Agung, c) the Gandengan, or d) the Babandir? (Dabakan)
• Can you name an instrument from our Western culture which serves the same purpose?
• In the Kulintang tradition, each instrument has a specific function and plays a significant role. Can you describe the role and function of each instrument?
• Listening skills are important to Kulintang music because it is not recorded in writing. How are listening skills important to us in our daily lives - at school, at home and in the community?

Audio-Visual Material:
• Artsource® video excerpt: Tagonggo, World Kulintang Institute Performance Ensemble, courtesy of World Kulintang Institute, © [year].
• Illustrations of musical instruments, notation and motifs by Eleanor Academia-Magda.

Additional References:

Multidisciplinary Options:
• Use mathematical ratios to understand how the players fit their various rhythm patterns together. Establish a steady beat pattern. First, divide the steady beat pattern into sets of four. Create various rhythmic ratios, e.g. 1:4, 2:4, 3:4, 2:1, 3:1. Next, divide the steady beat pattern into sets of three. Create rhythmic ratios to these sets, e.g. 1:3, 2:3, 2:1.
• Study the geometric shapes usually found in the traditional attire worn by the people of the Southern Philippines. Compare these symbols with those found in other traditional cultures, such as Native American, Greek, Mexican, Peruvian, Chinese, Turkish, Roman, Nigerian, Moroccan. Create your own cloth designs for an imaginary culture.
• Folktales, myths and legends are all rich sources of oral traditions. Have the students share with the class one such tradition or a family historical event that is believed to have been passed along from one generation to the next.

Sample Experiences:
**LEVEL I**
• Listen to Tagonggo. Follow the melodic direction of the Kulintang, the solo melody instrument. Show the direction of the melody by drawing a continuous line illustrating its movement up or down. If the melody stays on the same pitch, keep the line straight to show that it is a repeated pitch.
• Play a basic beat to a familiar song. Now tap the rhythm of the melody. Divide into two groups. One group will play the basic beat; the other group will play the rhythm of the melody.
• Play the steady beat with the Dabakan as you listen to Tagonggo. Listen for the rhythms of the other instruments and play another rhythm that you hear.

**LEVEL II**
• Listen to music played by ensembles from different world cultures. Compare the instrumentation. Discuss how the differences in instrumentation affect the overall sound. Determine how many different instrumental families are represented in each ensemble.
• Discuss whether the Kulintang (instrument) can be compared to an instrument that is played in a Western band or orchestra. If the answer is “yes,” explain why. If the answer is “no,” explain why not.
• The Dabakan has a basic shape which is similar to drums found in other cultures. Conduct research to discover where these drums can be found.

**LEVEL III**
• Since Kulintang is an oral tradition, its teachers had to make certain that the students were replicating the many rhythmic and melodic patterns correctly. To understand how exacting the teaching/learning must be, simulate the situation by transferring a simple rhythmic or melodic pattern from student to student. Record any errors and how long it took to accurately transfer the music.

* Indicates sample lessons
INTRODUCTION:

In many cultures rhythm is recognized as an important aspect of music. In music, a basic beat is often established over which other instruments and/or voices interact providing additional patterns of rhythm and melodic lines. This is true in the music of the Kulintang. It is also true in much of the music of the Western World.

OBJECTIVES: (Student Outcomes)

Students will be able to:

• Perform to a basic beat. (Artistic Perception)

• Perform two different rhythms simultaneously. (Artistic Perception)

• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)

MATERIALS:

• A recording of a familiar song. (optional)

• Rhythm instruments which are struck to produce sounds, e.g. rhythm sticks, drums, claves, woodblocks, triangles, cowbells, cymbals.

PROGRESSION:

• Review a simple familiar song and tap the steady beat.

• Select one or two students to play the steady beat on drums, rhythm sticks, woodblocks or claves.

• Select a short melodic rhythm pattern which occurs more than once in the song. Use it as a repeated rhythm pattern throughout the song. Practice playing the pattern. Select one or two students to play the pattern on the cymbals, cowbell or triangle.

• Sing the song accompanied by the two rhythm patterns.

EXAMPLES:

Song
Mary Had a Little Lamb

Repeated Rhythm Pattern
lit-tle lamb, lit-tle lamb

Three Blind Mice

see how they run,
Twinkle, twinkle, little star

Helpful hint:
Refer to State Adopted music textbooks for appropriate songs. Look in the Classified Index under Steady Beat, Rhythm Patterns or Duration/Rhythm.

EXTENSION:
• Have students create original, short repeated rhythm patterns to accompany familiar songs. Always establish and play the steady beat first.

VOCABULARY: melodic rhythm, rhythm, steady beat, pattern

ASSESSMENT: (Aesthetic Valuing)

DESCRIBE: Describe a rhythmic pattern from your understanding.

DISCUSS: Discuss the difference between a steady beat and a melodic rhythm.

ANALYZE: Discuss how words can give us rhythm for a song or piece of music.

CONNECT: Where else in life can you find patterns? Discuss how these are similar to musical rhythm patterns.
PERCUSSION: A UNIVERSAL FAMILY
ENDURING VALUES

LEVEL II Sample Lesson

INTRODUCTION:

Percussion instruments are found in cultures worldwide. Basically, percussion instruments are those whose sounds are produced by striking, scraping or shaking. Although the instruments that fall within the percussion family have sound production in common, their forms take many shapes and a variety of distinctive sounds are produced. The instruments of the Kulintang are all percussion instruments. They include various gongs called Kulintang, Agung, Gandingan and Babandir. The one drum in the ensemble is called Dabakan.

OBJECTIVES: (Student Outcomes)

Students will be able to:

• Compare instrumentation and tone colors of selected percussion ensembles from around the world. (Historical and Cultural Context)

• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)

MATERIALS:

• Refer to a variety of Artsource® recordings: Tagonggo, World Kulintang Ensemble; Short Ride in a Fast Machine, John Adams; Appalachian Suite and Cajun Music, AMAN; Japanese Festival Sounds, John Mori.

• Refer to State Adopted Textbooks - recordings, illustrations and photographs of percussion ensembles, groupings or sections from various world cultures. (See Bibliography.)

PROGRESSION:

• Prepare three different category charts.

  Aural Impressions
  unique          similar          like

  Instrumental Classification
  idiophones       membranophones

  Sound Production
  hit          scrape          shake.

• Listen to recordings and view illustrations and photographs in order to compare the instrumentation and tone color of various percussion ensembles, groupings or band/orchestra sections.

Gandingan
• Complete the charts as listening progresses. Review the recordings when necessary. Discuss all entries and reach group consensus.

EXTENSION:

• Invite instrumental ensembles who represent different cultures and feature a variety of percussion instruments to perform at the school.

VOCABULARY: idiophones, membranophones

ASSESSMENT: (Aesthetic Valuing)

DESCRIBE: Describe the different actions that create percussion sounds. (hit, scrape, shake)

DISCUSS: Discuss a variety of percussion instruments that require one of the above actions to create sound.

ANALYZE: Discuss the major differences between percussion instruments and other instruments.

CONNECT: Discuss what you discovered in charting the sounds of the music.
INTRODUCTION:

“Kulintang music is passed down from generation to generation through an oral tradition. Notation systems are non-existent. Listening skills are highly valued, as opposed to music sight-reading. Children begin to learn the Kulintang at an early age and usually learn their first pieces by observing and listening from their mothers’ laps during performances. Every master Kulintang player (pakukulintang) memorizes hundreds of melodies and rhythmic patterns by heart and can easily improvise and compose appropriate variations within the context of each piece.”

Eleanor Acadamia-Magda

Of particular interest when listening to a Kulintang ensemble is to notice the interplay of the rhythms and melodies among the musicians. Each person is playing an independent rhythm which interlocks with the others to form the one piece. The large Agungs play a drone which forms the foundation. The drums play a steady rhythm, and multiple variations of a single pattern. The Kulintang, the main instrument, plays a prominent solo melody.

In the East, gong music is considered sacred. In Kulintang, the gong is always struck in the center. This part of the gong presents a pure tone which contrasts with the harsh sound produced at the rim. The gong symbolizes human beings, and its center represents a person who has attained great wisdom while the rim represents a person who is not centered nor wise.

The players do not smile, twist their bodies, tap their feet or call attention to themselves in any manner. In the traditional performance of Kulintang, the focus is on the music itself. The players must surrender themselves completely to the music. The solemn facial expressions signify their involvement and the absence of self-aggrandizement.

OBJECTIVES: (Student Outcomes)

Students will be able to:

• Simulate the experience of learning rhythmic and melodic patterns aurally and passing them on, in the same manner to ‘other generations.’ (Historical and Cultural Context)

• Improvise while maintaining a steady beat. (Artistic Perception)

• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson. (Aesthetic Valuing)
MATERIALS:

• Select instruments from each of the following categories: 1) Membranophones (Drums), 2) Idiophones (bells, glockenspiel, melody bells, resonator bells, gongs, cymbals, triangles, cowbells and other metallic rhythm instruments)

PROGRESSION: (Should take several sessions)

Part I
• Divide the class into groups of five. Explain that each group will be given two rhythm patterns to learn. However, the mode of learning will differ from the way they usually learn. Explain the oral/aural tradition of passing music from generation to generation. Tell the class that this mode of learning will be used to teach the two patterns.

• Explain that each person in the group will represent a generation. When each person has learned the patterns accurately the group will have simulated the oral tradition of passing music from generation to generation.

• Ask the students to select which generation they will represent, i.e., first, second, third, fourth or fifth.

• Choose a time when you can work with the first generation. Teach them the patterns. Have students tap the patterns on their laps. Name them ‘master teachers’ when they have mastered both patterns.

• The first generation will then pass the patterns on to the next generation. As master teachers they will have to judge when the second generation has mastered the patterns.

• The activity will continue from ‘generation to generation’ in the same manner.

Pattern #1 (Sets of 4)

Right hand:  x  x  x  x  x  x  x  x  x  x  x
Left hand:  x  x  x  x  x  x  x  x  x  x  x
1  2  3  4  1  2  3  4  1  2  3  4

Pattern #2 (Sets of 3)

Right hand:  x  x  x  x  x  x  x  x  x  x  x
Left Hand:  x  x  x  x  x  x  x  x  x  x  x
1  2  3  1  2  3  1  2  3  1  2  3

Part II
• Explain that Kulintang performances are unlike concerts conducted in the Western World. There is usually no paying audience gathered in a concert hall. These gatherings take place in private homes. They are called Kalilang. At a Kalilang everyone has an opportunity to perform. Friends and relatives interact in friendly competition to see who can maintain a steady accompaniment to the soloist and improvise while displaying virtuostic skill and creative ingenuity.

• Divide the class into their previous groupings.
• Have the students review the two patterns learned using body percussion.

• Ask each group to choose one of the two patterns for improvisation. Have two members of each group play a steady beat while the remaining three improvise on the selected pattern. (Continue using body percussion while rehearsing.) Decide upon a specific amount of time for a practice period.

• Have the students rotate so that each person has a chance to hone improvisational skills.

• When groups are ready, hold a Kalilang. (Use instruments.)

EXTENSIONS:

• Ask the students to create their own basic rhythm patterns and improvisations. The basic patterns must be taught in the oral/aural tradition. Hold Kalilang when the students are adequately prepared.

• Note: Kulintang instruments are hard to come by and considered very precious and rare. Therefore, accessing these instruments for classroom use is not possible. In order to simulate the Kulintang, have the students substitute various metallic sound sources and drum sounds. Select one instrument to establish the steady beat and a graduated series of metallic sounds to perform simple melodic patterns. Use the other sound sources to improvise various rhythms against the steady beat.

VOCABULARY: idiophones, improvise, Kalilang, Kulintang, membranophones, pakukulintang

ASSESSMENT: (Aesthetic Valuing)

DISCUSS: Discuss aspects of Kulintang music and traditions that you find interesting.

ANALYZE: Discuss what you found most valuable from the experience of passing patterns from one generation to the next. What pitfalls did you encounter? How did you solve the problems?

CONNECT: What else is passed on from generation to generation? Is this an effective way to learn? Why or why not?
INSTRUMENTS OF THE ENSEMBLE

KULINTANG
Featured as the solo melody instrument, the *Kulintang* is a set of eight bronze/brass gongs laid out in a single row, usually from lowest to highest pitch. The wood chosen for the beaters is lightweight for ease in executing fast, virtuostic passages.
Note: Maranao spelling is “*Kolintang*.”

DABAKAN
This is an important accompanying instrument as it provides the steady rhythmic foundation over which the *Kulintang* player spins out improvised variations. The body of the instrument tapers down towards the base and its head (striking surface) is usually made from goat or lizard skin. Long, thin rattan sticks are used for beaters.
Note: Maranao spelling is “*Dbakan*.”

AGUNG
The two hanging gongs work together as a tight unit. The high-pitched gong is considered the “female” and the low gong the “male.” Together, they represent man and woman working harmoniously. The gongs, the largest sized in the ensemble, are the lowest in pitch and may be compared with the string bass section of an orchestra or the electric bass in a rock and roll band.

GANDINGAN
These four hanging gongs are sometimes referred to as “talking gongs” because sometimes they may be used to convey messages.
BABANDIR
The time-keeping gong. It usually is the first instrument played in the ensemble and acts as the ensemble’s “conductor.”
Note: Maranao spelling is “Babndir.”

TRADITIONAL ATTIRE - MALONGS
The traditional attire worn by people of the Southern Philippines is made from colorful, hand-woven material, featuring geometric figures in various designs and well-arranged colors on selected backgrounds, called “Malongs.” These Malongs will be seen during the presentation of the WKI Performance Ensemble. Men and women have their own separate, distinct styles, patterns and colors. The rhythm of the intricate patterns woven in the fabrics also echoes the complex and hypnotic rhythmic cycles that will be heard in the Kulintang music performance.

The men wear the Malong wrapped around their waist, resembling a calf-length skirt. It is accompanied with a shirt and a scarf-like head piece.

Women wear their Malongs in a skirt fashion or as a tube-type dress. There may be over fifteen variations in tying, twisting and securing this fascinating piece of fabric. Bracelets, hair jewelry and earrings may round out the ensemble, depending on the individual tastes of the wearer.

In the Maranao tradition, Alizarine crimson red is the dominant color used in Malongs. The yellow Malong is favored by the female while the male may favor the dominantly red ones or other colors. However, the color scheme may vary depending upon the style of the Malong. The yellow landap style sports the above choices, yet in the andon style, geometric figures are depicted in white, yellow, green, black and other colors on a red background. A third style, kosta, shows contrasting lines and cross-lines of primary colors, with minimal use of neutral white and black shades. It can be seen that Maranaos enjoy multi-coloration in their attire.

• Have students color in and complete the unfinished Malong fabric on the following page. Fill in every space using the color schemes of red, yellow, purple, gold, green, orange and light blues in any combination. (Example: Malong with onsd [zig-zag] motif.)

• Next, on a clean piece of paper, have students divide the paper Into 4 vertical columns. Using the motif chart on page 14, choose combinations of motifs to create a fabric Malong design.
Papanok  
Bird motif

Onsod  
Zigzag line

Piyakopako  
Fern motif

Piyako  
Spiral fern

Obarobar  
Flower

Kiyanoko

Olanolan  
Artificial moon

Siniko  
Wave line

Toron tolak  
Diamond series
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Artsource®: The Music Center’s Study Guide to the Performing Arts

Artsource® highlights works of art and artists of stature from diverse cultures. It represents early to contemporary art forms in the disciplines of dance, music and theatre and complements the programs and performances of the Music Center’s resident companies and artist roster.

The arts are ancient, enduring and universal forms of communication. Artists present their perceptions, reflections, and points of view which influence, and are influenced by, the culture and period of time in which they exist.
Artsource® Contributors

Project Director
Melinda Williams

Project Coordinator
Susan Cambigue-Tracey

Writers:

Dance
Susan Cambigue-Tracey
Diana Cummins, Carole Valleskey, Madeleine Dahm, Deborah Greenfield,
Barbara Leonard, Melinda Williams

Music
Rosemarie Cook-Glover
Ed Barguiarena, Susan Cambigue-Tracey, Barbara Leonard,
Connie Hood, Annette Simons, Marilyn Wulliger,
Diana Zaslove, John Zeretzke

Theatre
Barbara Leonard
Kathryn Johnson

Technical Production donated by
Paul Tracey

Layout and Logo* Design
Maureen Erbe Design

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H. P. Law & Partners

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Mark Slavkin
Vice President for Education

Melinda Williams
Director of Education