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SOME PRINCIPLES OF FORMAL VARIATION IN THE KOLINTANG MUSIC OF THE MARANAO

by
Usopay Cadar and Robert Garfias¹

The two principal groups of Moslems living on the island of Mindanao in the Southern Philippines are the Maranao and their neighbors, the Magindanaon. Although each of these groups regards itself as distinct from its neighbors, their languages are mutually intelligible and they share many common cultural traits. Islam has strongly imbued the daily life of both groups and among them the numerous Hadji -- persons who have made the long pilgrimage to Mecca -- are highly honored.

The Maranao live in the northwestern part of Mindanao around the large Lake Lanao from which they take their name, Maranao, "people of the lake." They number slightly more than the Magindanaon, 190,000 according to the 1943 census, and are very proud of the large Mindanao State University in their capital city, Marawi, which is designed to serve Mindanao, the Sulus, and Palawan.

There are several forms of music among the Maranao: the intimate and romantic serenades played on the *Kobing*, or bamboo mouth harp (Fig. 1); various compositions and improvisations played on the long lute, the *Kotyapi* (Fig. 2); the small "chamber" ensemble dominated by the *Kotyapi* but also employing the end-blown flute, the *Insi*, the *Kobing* and *Sirongaganding*, a bamboo gong; the processional music (*Tagongko*) played by a pair of large cymbals, *Pandaopan*, two large European type street drums, *Tambor*, and two small gongs, *Pong* (Fig. 3); *Kagandang*, the singing of heroic epics to the accompaniment of a pair of *Gandangan*, double-headed drums; and several forms of religious as well as secular solo vocal music.

The most frequently heard music among both the Maranao and Magindanaon peoples is that of the *Kolintang* ensemble. This group of instruments takes its name from the melody-playing instrument of the ensemble, a row of usually bronze gongs over a simple trough resonator in a frame that is often elaborately decorated.

Ensembles of this type are found throughout the Moslem Philippines, that is, not only among the Maranao and Magindanaon but also among the various ethnic groups living in the Sulu Archipelago. Beyond the Philippines, this type of ensemble is found in northern Borneo, where the name *Kolintang* is also employed and further east in many of the small islands of the Moluccas of Indonesia.

Figure 1: *Kobing* is a Maranao mouth harp carved out of bamboo on which intimate and romantic serenades are played. Slide/Photo by Usopay Cadar, 1996.

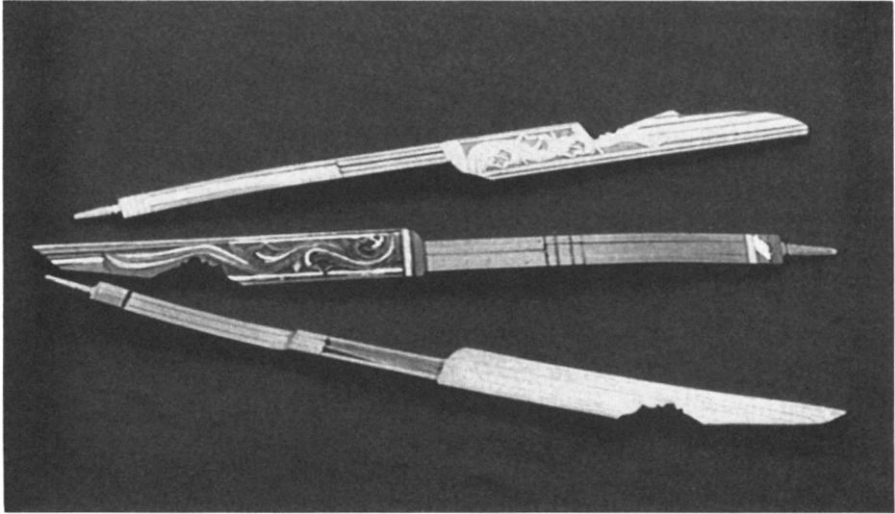


Figure 2: *Kotyapi* is a Maranao two-stringed long-necked lute which usually leads a small “chamber” ensemble consisting of flute, mouth harp, and a bamboo plucked-zither-gong. Photo by Usopay Cadar, 1973.

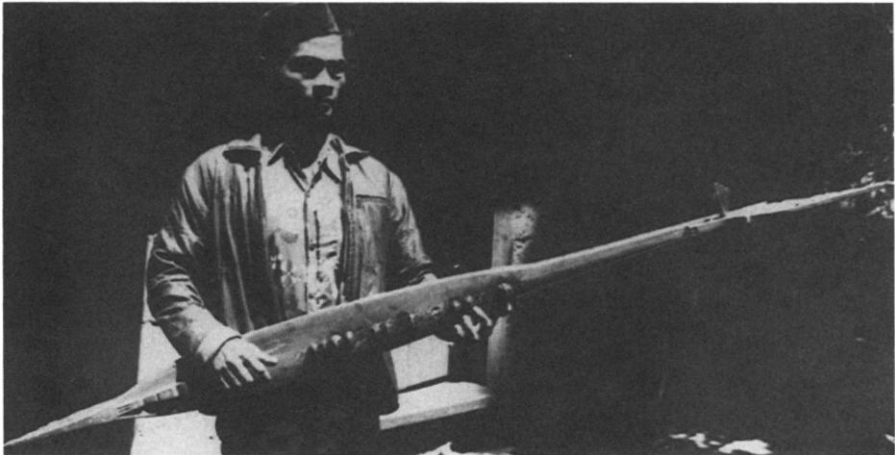


Figure 3: *Tagongko* is a Maranao processional ensemble played by pairs of cymbals, *Pandaopan*, street snare drums, *Tambor*, and medium-size gongs, *Pong*. Photo by Usopay Cadar, 1974.



Figure 4: The Maranao bamboo-pole dance called *singkil*; with the accompanying *Kolintang* ensemble discernible at the background. The performance was conducted in connection with a wedding. Photo by Usopay Cadar, 1974.



All of these ensembles have in common a row of melody-playing gongs whose number varies greatly and which is usually supported in performance by drums and larger gongs which supply rhythmic variation and structural emphasis. The structure of this ensemble reaches great subtlety and complexity among the Maranao. The *Kolintang* kettles themselves are frequently cast by the *cire perdue* method at the village of Togaya on the coast of Lake Lanao only a few miles from Marawi City. The alloy used in these gongs as well as the tuning may vary considerably from one set to another.

Although the tuning of the *Kolintang* row varies greatly throughout the Moslem Philippines, there is often a similar preferred pattern of large and small intervals that results in some uniformity of contour when the same melody is heard on differently tuned sets. Unfortunately, not enough source material on the *Kolintang* tunings is available to allow any definitive statement to be made concerning the Maranao tuning at the present time.

José Maceda points out, however, that several Magindanaon musicians were fascinated by a toy piano that he had in his house and by trial and error one of them came up with a scale that corresponded to a *Pelog* type and proceeded to play several Magindanaon tunes in this tuning.² Similarly, Mr. Usopay Cadar has a tape recording of a Maranao street musician who plays *Kolintang* music on the harmonica and who, likewise, has hit upon a *Pelog* type of scale as most satisfactory.

The Maranao people use *Kolintang* music frequently and any sizable gathering of people can become a *Kalilang*, an occasion for merry-making, and consequently an occasion for music. The Maranao recognize two distinct kinds of gathering at which *Kolintang* music is employed. A formal affair is called *Kapmasa-ala Ko Lima-Ka-Daradiat* (*Masa-ala* = formal puzzle/gathering, *Lima-Ka-Daradiat* = a set of five proposals/instruments or players), and includes the recitation of lyric poetry, singing, and dancing (Fig. 4). A more informal gathering is called *Kap'pakaradia-an* (*Pakaradia-an* = merry-making). The formal affairs occur in connection with marriage ceremonies, first, at the formal marriage proposal, and at the occasions during which transactions are being made concerning the exchange of gifts by both parties before and after the wedding; second, the elaborate parties held in honor of the pilgrims returning from Mecca; and third, during the celebration which follows the transferral of the Sultanate from one family to another.

The number of *Kolintang* sets in the Maranao region is great. In the village of Taraka which may have about 20,000 people, perhaps one family in three owns a *Kolintang* set. Since the occasions requiring the use of *Kolintang* are frequent, many people endeavor to obtain their own instruments rather than being forced to borrow them from neighbors.

In orthodox *Kolintang* performances, two large bossed gongs called *Agong* must be included in the ensemble. These gongs measure about 22 inches in diameter with a flange of about 10 inches in width. These large gongs are often cast in Borneo and a particularly fine one may be quite expensive.

The *Agong* are struck on the boss with large padded mallets and are usually dampened with the player's other hand or with the mallets themselves. The two *Agong* are suspended by ropes from a tree limb, the ceiling or in a wooden frame and two gongs always play in interlocking pairs.

One part plays on the main beats and is called *P'nanggisa-an* (simple rhythm); the second gong, which is usually higher in pitch plays off the beat and is called *P'malsan* (from *P'mals* meaning "to pronounce"). In performance both players exhibit a spirit of friendly rivalry, trying to improvise variations without destroying the basic structure of the pattern.

Example 1: Basic *Agong* Pattern.



A small hanging gong, called *Babndir* (probably taking its name from the Arabic drum *Bendir*), about 10 inches in diameter, is beaten with one or two short unpadded sticks either on the rim or on the face of the gong. The *Babndir* plays a steady stream of rhythmic variations which is free to follow the contours of the *Kolintang* part, the drum pattern, or what is being played on the two *Agong*.

A large single-headed drum, called *Dadabuan* or *Dbakan*, and played with two long rattan sticks, has perhaps the greatest scope for improvisation in the ensemble. The name of the instrument is based on the word *Dbak*, which may in turn derive from one of the Arabic names for the vase-shaped drum, *Tombak* or *Dombak*. This instrument, almost always played by a man, most often begins the performance with a series of dramatic strokes followed by the steady ostinato of the player's own preferred pattern. The number of possible variations is great, yet once the ostinato pattern begins the *Agong* and *Babndir* players are expected to join in quickly.

These instruments may play along together for some time before the *Kolintang* itself joins in. Among the Maranao, the *Kolintang* is almost always played by a female. It may require a certain amount of persistent persuasion to get her to agree to play. Once she agrees, she may walk

gracefully to the *Kolintang*, seat herself before the instrument, play a short pattern in free rhythm called *Ka-anon* designed to allow the player to be certain that the gongs have not been reversed in order for some other composition. Then she will casually arrange the folds of the *Malong*, the Maranao skirt-like garment equivalent to a *sarong*. Only after all this will she take general notice of the fact that the other instruments have been playing a kind of music-minus-one in expectation of the *Kolintang*. The *Kolintang* then begins to play a series of single strokes synchronizing the rhythm of the other instruments. These strokes are played with the right hand usually on the third kettle or less frequently on the sixth kettle. These single strokes are continued until the *Kolintang* player is satisfied that the rhythm is well established, she being free to speed up or slow down the tempo according to her personal taste and to suit the composition which she intends to play.

During this portion of the performance only the *Kolintang* player has any idea which piece will be performed. After all the instruments of the ensemble have been stabilized the soloist may begin the first pattern of the composition proper. In certain compositions this may lead directly to the first part of the melody and yet in other pieces, notably the more complex ones like *Kapagonor* or *Kapromayas*, there is a kind of introductory pattern which is part of the composition but which can be repeated until the player feels ready to go on.

The performance then continues with the *Dadabuan*, *Agong*, and *Babndir* players continuing to improvise on their basic patterns, frequently attempting to work some element of the *Kolintang* part into their own variations. The *Kolintang* also improvises but within somewhat differently imposed limits. In order to look more closely at the structure of the *Kolintang* part it will be necessary first to consider something of the nature of the compositions in the repertoire.

Among the Magindanaon people, recreational performances of *Kolintang* music must consist of the performance of three compositions, or rhythmic/melodic patterns which are the basis of improvisation. These three compositions are *Duyog*, *Sinulog*, and *Tidtu* and they must be performed in this order. The three pieces can be played in either the old sedate *Danden* style or in the more modern and lively *Binalig* style.³

Among the Maranao no such formal order exists in performance. However, there are three compositions which are considered more difficult and which also allow the performer greater scope for variations. These three compositions are *Kapromayas* or *Romayas*, *Kapagonor* or *Onor*, and *Katitik Pandai*, also called *Kapaginandang*. At least one of these compositions is usually played at every *Kolintang* performance, formal or informal.

Although the Maranao traditionally recognize no such division, for purposes of discussion here, the entire body of *Kolintang* music may be thought of as falling into three generic types. One, pieces which originated as songs; two, abstract compositions, and three, compositions which attempt to imitate extramusical sounds or effects.

Before concentration on the abstract type of compositions, we may give a few examples of types two and three. The composition *Kapmamayog* is based on a song called *Mamayog* in which a young girl chides her young man (whose name is Mamayog) about the direction in which he is traveling, suggesting that perhaps there is some other girl he plans to visit.

Example 2: *Mamayog* sung.

Ado ma - ma - yug a - kun ma - ma - yug a - kun (e) - ka
 am - bus o di ka gam - pan ma - ma - yug a - kun a
 ka pu - pu - gi ma - nan ko ma - ma - yug a - kun (a) ka
 da - ra - na ka

When the tune is played on the *Kolintang* there may be some necessary adjustment of the intervals, but the contour of the melody is easily recognized.

Example 3: *Mamayog* played.

The imitating compositions are of many types. Some imitate animal sounds like *Kambibitiara-i a Kakowak* which imitates the cawing of crows or *Kangginawa Gawi-i* which imitates the sounds of night insects. But others represent the sounds of strife such as *Kapribogar* which describes a conflict between four would-be *Agong* players which could only be settled by the chief.

Compositions of both these types are usually very simple in structure, most often consisting of the main motive, its variation, and its restatement at one or sometimes two higher positions and often a second motive. Each of these elements can be repeated by the player at will before contrasting it with another element.

Let us look once again at the composition *Kapmamayog*. The *Kolintang* version of the song is based on three sections which must be played in the prescribed order. Sections two and three are, in fact, direct variations of section one. Because of the great variation in tuning from one *Kolintang* set to another, all further transcriptions will be given in cipher notation with the gongs indicated by the number 1 to 8, from low to high. A comparative cents table of some *Kolintang* tunings is given at the end of this article. In these transcriptions each cipher is equal to one beat. Ciphers appearing close together and underlined> are given half beats. Rests are indicated by a dash in place of the cipher. The transcriptions are basically for right hand, which plays the melody. The left hand most frequently plays on one gong, usually gong 2 or 3, and plays double notes during the rests of the right hand. The left hand is free and more subject to individual and personal interpretation than the right.

Example 4: *Kapmamayog*, sections I, II, and III.

I Right Hand	3 - 3 4 4 4 4 - 4 4 5 5 4 - 4 4 3 - 3 4
	4 4 4 - 4 4 5 5 4 -
II Right Hand	4 4 :3 - 3 6 5 6 4 - 5 5 6 5 4 - 4 4 :
III Right Hand	(4 4) : :4 5 6 7 6 5 4 - 3 3 5 5 4 - 4 4 :

There is a short cadential pattern which can end the piece after either section one or three.

Example 5: *Kapmamayog*, cadential pattern.

Right Hand	4 4 3 4 5 6 6 6 6 6 7 6 5 4 4 -
Left Hand	3 3

Kasulampid is a composition which, like *Kapribogar*, describes strife between *Agong* players, here, by means of a complex crossing technique in the *Kolintang* part. The piece opens with what is actually a secondary section.

Example 6: Beginning of *Kasulampid*.

I Right Hand	3 4 5 6 6 6 6 <u>66</u> 5 6 7 6 5 7 6 6 7 6 7 6
	5 7 6 6 6 7 8 8 8 7 6 6 6 7 8 8 8 7 6 6
	7 6 7 6 5 7 6 6 7 6 5 4 .

The second section is actually the main melody of the piece. It is emphasized by the number of repetitions which it receives and the number of slight but significant variations which are possible.

Example 7: *Kasulampid* section IIA with variations.

Right Hand	<u>33</u> 1 3 3 <u>33</u> <u>33</u> 1
Left Hand	22 22 4 4 22 22

or

<u>33</u> <u>33</u>
<u>-4</u> 4

or

<u>333</u> <u>33</u>
4 4

or

<u>333</u> 3
4 <u>44</u>

Example 8: *Kasulampid* section IIB, used only rarely.

Right Hand	3 4 5 4 <u>33</u> <u>33</u>
Left Hand	22 22 4 4

After a transitional figure the same patterns are repeated at a higher register.

Example 9: *Kasulampid* section III and transitional figures leading to and from III.

Transitional figure:	Right Hand	3 4 5 5	55	3		
	Left Hand		22		44	44
	III:	Right Hand	55	3		55 55
		Left Hand		44	44	-6 6
Transitional figure:	Right Hand			6 5 4 3	33	1
	Left Hand			44		22 22

These two sections can be repeated and varied and, when desired, contrasted with the figure which was heard as the opening section. The ending pattern begins somewhat like the opening of the composition but quickly returns to lower pitches of the instrument.

Example 10: *Kasulampid* cadential pattern.

Right Hand	3 4 5 6	6 6 6 6	7 6 5 4	3	3	-	
Left Hand					2	1	

Many of the compositions of the third category, that is, abstract pieces, also follow similar patterns. The most frequently performed compositions of the Maranao repertoire, *Kapagonor*, *Kapromayas*, and *Kapaginandang*, however, show much more complex internal structures. As an example let us look closely at *Kapromayas*. After playing the series of single strokes which stabilize the rhythm, the *Kolintang* player begins playing the first basic rhythmic pattern. The entire composition can be thought of as divided into four large sections, each of which starts on one of these repeated figures on a single tone. These sections always begin either on gong three or on gong six and their reiterative character gives heightened impetus to the section which follows. Section one begins with the repeated tone figure.

Example 11: *Kapromayas* section IA.

Right Hand	3	3 3	3	3 3	3 3	4 3	3	3 3
Left Hand		22					22	
Right Hand	3 3 4 3							

Section one then moves gradually to include gongs four, five, and six.

Example 12: *Kapromayas* section IB.

Right Hand	3	3 5	5 5 4 3	2	3 5	5 5 4 4	
Left Hand		<u>22</u>			<u>22</u>		
Right Hand	4	4 6	5 5 4 4	4	4 6	5 5 4 4	
Left Hand		<u>22</u>			<u>22</u>		

The player has some freedom in the number of repetitions he gives to each of the figures within the section.

Section two begins with the repeated tone pattern on gong six, which expands up to gong seven before descending to a new figure (IIB), which centers around gongs four and five.

Example 13: *Kapromayas* section IIA and IIB.

IIA	Right Hand	6	6 6	6 6 6 6	6	6 6	6 6 7 6	
	Left Hand		<u>22</u>			<u>22</u>		
		7	6 6	6 6 7 6	7	7 6	5 6 5 6	
			<u>22</u>			<u>22</u>		
IIB	Right Hand	4	4 5	5 5 4	4	4 5	5 5 5	
	Left Hand		<u>22</u>		<u>22</u>		<u>22</u>	
		5	5 5	5 7 6 5	4	4 5	5 7 6 5	
			<u>22</u>			<u>22</u>		
		4	4 5	4 4 5 6	7	6 5 6	4 4 5 6	
			<u>22</u>					
		7	6 5 6	4 5 6	5 4			

Section IIB then leads to IIA which is a crucial figure in the structure of the piece. After playing it, the *Kolintang* player may go on, or return to IIA with the aid of a transitional figure. Also, after the completion of both sections III and IV, it is to IIA that the player returns. It is also after IIIA that the cadential pattern can be introduced.

Example 14: *Kapromayas* section IIIA.

Right Hand		3	3 3	3	5 4	3	3 3	3	5 4	
Left Hand										
		3	5 4	5 5 4	5 4	5 5 4 3				
		3	6 6 6	5 5 4	6 6 6	5 5 4				

Section IIB continues as a further development of IIIA, becoming more complex by shifting accents and by involving the left hand more significantly in the melody.

Example 15: Kapromayas section IIIB and transitions.

Right Hand	4	5	6	5	5	4	4	5	6	5	5	4			
Left Hand	3							3	3					3	
	4	5	6	5	5	5				6	5	5	4		
	3							4	4	4	4			3	
	4	5	6	5	5	5				6	5	5	4		
	3							4	4	4	4			3	

or

4	4	6	
4	4	6	

Transition to IV:

Right Hand	4	5	6		
Left Hand	3				

or

Transition back to IIA:

Right Hand	3	4	5	6	6	6	6		etc.
Left Hand	2	2	2	2	2	2	2		

At section IVA, the repeated tone pattern once again centers on gong six, then expands to include gong seven.

Example 16: Kapromayas section IVA.

Right Hand	6	6	6	6	6	6	6	6	6	6	6	7	
Left Hand	2	2	2	2	2	2	2	2	2	2			
	7	7	6	6	6	7	7	7	6	6	6	7	
	2	2	2	2	2	2	2	2	2	2			

Section IVB, like its lower parallel, section IIIB, shifts accents and draws the left hand more into play.

Example 17: Kapromayas section IVB.

Right Hand	6	6	6	7	7	6	7	6	6	6	
Left Hand	5	4	4	4	5	4	4	4	3		
	5	4	6	5	4	4	5	5	4		
	4	4	3	3	3	3	3				

This section has an important variant in which each figure makes use of only three gongs rather than four as in IVB.

Example 18: *Kapromayas* variant of section IVB.

Right Hand	6	6 7	7 7	7	7	7 7	7	7
Left Hand	22		6	5 5 5	6	5 5 5	5 5 5	7
	7 7	7	6	5 6	6	5 6	4 4	5 6
	6	5 5	4	4 4	5 5	4	4 4	6
	5 4	3 3	5 5 4	3				

At this point the composition returns at least once to section IIIA after which it goes through IIIB, IVA, IVB, and returns once more to IIIA. After this repetition of IIIA the player can return to IIA and then on through the piece once more and move on to the cadential pattern for *Kapromayas*.

Example 19: *Kapromayas* cadential pattern.

Right Hand	5 4	5 5 4	3 4	5 5 4	3 4	3 4
Left Hand	3 3	2	22 22	22	22	22 22
or						
	3	4 4	4	22		
	5 5 4 6	6 6 5 4	5 5 4 6	6 6 5 4	3 4 3 4	4
	4 3	4 4 3	3	3		
	2 2					

Each of the sections seems to follow a parallel pattern. After the repeating tone pattern, the figure moves to include more gongs and then to a more complex pattern. In spite of the freedom of choice in the matter of repetition of section, sections beginning on gong three are always followed by sections beginning on gong six.

The possible repetition of patterns appear to be very complex. Not only are there various choices which the player can make after playing IIIA which change both the length and form of the piece, but the possibility of repeating or varying figures within each section also expands the number of possibilities.

Throughout the Maranao repertoire short *Dbakan*, *Babndir* and *Agong* patterns are employed, most often corresponding to one or two

metric units of four beats of the *Kolintang*, as indicated in the accompanying transcriptions. This means that, unlike the gong music of the high cultures of Indonesia, Maranao music does not rely on long or complex metric patterns for unity. It is the melody of the *Kolintang* which joins together the short patterns of the other instruments.

This means that Maranao and, according to Maceda, Magindanaon music do not use a system of improvisation in which the improvising instruments ornament a simpler melody being played simultaneously on other instruments, but instead improvise by repeating, extending, and varying a series of short linearly connected melodic fragments.

The possible importance of this musical principle can best be appreciated if one keeps in mind the wide spread of similar ensembles throughout Indonesia and the Philippines, that is, ensembles dominated by a melody-playing gong row. Further, the great prevalence of similar gong row ensembles in the archaic ceremonial ensembles of Sunda, Java, and Bali strongly suggests that there may be a common prototype for all these gong ensembles.

Notes

¹Most of the information and musical performances were provided by Usopay Cadar. All of the writing and musical analysis is by Robert Garfias. [Slightly revised (and with the addition of all the figures) reprint from: *Ethnomusicology* 18/1 (1974):43-55.]

²José M. Maceda, *The Music of Maguindanao in the Philippines*, University Microfilms, Ann Arbor, 1963, p. 69.

³*Ibid.*, p. 74.

A Partial List of Maranao Kolintang Compositions

A. Compositions derived from songs:

1. *Kasalad'ng* from *salad'ng* meaning "deer." The words of the song are "Run,run, deer/the forest will burn."
2. *Kapmamayog* from a song "Ogarinan-Mamayog." Mamayog is the name of a man, Ogarinan is the name of a woman. The woman says, "Where are you going?" The man answers, "I am visiting a neighbor." In the song the woman is jealous and suspects him of having another lover.
3. *Katuronan* is a song inviting a friend named Toronan to go to a *Kalilang* and participate in the *Kolintang* session.

4. *Kanditagaonan* is about a lover named Ditagaonan. In the story the woman reminds him of their relationship. Another version is a children's song: "My friend, Ditagaonan/Let us plant sweet potato(es) today/And then harvest it tomorrow/And then cook it the day after/To feed all the masses."
5. *Kambongbong* is based on a lullaby with onomatopoeic text. Another version is also a children's song: "*Bong, bong*, Javanese gong/ Play the big (Javanese) gong/ So that it be heard/ By the king's men/ Who will help cut bamboos/ And fell timbers/ To build a palace/ For the king and the queen."
6. *Kap'panok* from *papanok* meaning "bird." It is a song about a bird which is associated with a lover: "If only I were a bird/I would fly around/Surf the prevailing winds/To land wherever/You may be."
7. *Kasirong* from *sirong* meaning "to take shelter." This piece is a satire against a rich family (represented by a big tree or shelter) who preys on the poor.
8. *Kandayo-dayo* from *dayo* meaning "a friend." A song about a friend who is far away.
9. *Kasulotan* is a song about a certain sultan who went to Manila to seek a government job. He promises not to come home unless appointed for the position. But his lover promises, too, that unless he comes home soon she will have him replaced by a new candidate before long.
10. *Kalabo-labo* refers to a praying mantis; the song describes the funny shape of the insect and includes some meaningless vocables.
11. *Kapagilala* is a song asking the people to carry out their Islamic duties while there is peace and they have time and physical strength.
12. *Kaplabo-ai* is a song about two warring villages which go on and on raiding each other.

B. Compositions imitating extramusical sounds or effects:

1. *Kambibitiara-i a Kakowak*. This song imitates the sound of crows; *Kambibitiara-i* means "conversation," *Kakowak* means "crow."
2. *Katoga a Malitb'g* from *katoga* meaning "to flow," *Malitb'g* is a legendary waterfall.
3. *Kandongko-dongko*. A sailor's piece played to impart the feeling of rolling waves. *Dongko* means "to dock." The piece is used for various occasions, for example, when travelling across the lake, when playing inside a boat during fluvial parades (see Fig. 5), and as an accompaniment to certain women's dances.
4. *Kapribogar* from *ribogar* meaning "chaos." Based on a story of four men fighting to play the *Agong* for a beautiful *Kolintang* player. The chief pacifies them and the *Kolintang* player chides them by composing a piece suggesting chaos.
5. *Kasulampid* from *sulampid* meaning "criss-crossing." Also, a reference to *Agong* players who have open conflict about their turns on the instruments.
6. *Kangginawa Gawi-i* from *ginawa-gawi-i* meaning a "nocturnal insect" as a cricket, *ginawa* meaning "breathing," *gawi-i* meaning "day" or "night." The voice of the insect is assumed to be the breathing of the night.
7. *Kambarorao* or *Kambinalig*. This piece takes its name from Barorao, a town in Cotabato where travelers from Lanao stay overnight; the piece depicts the strange accent (*balig, binalig*) of the people of Barorao.
8. *Katagongko* from *tagongko* meaning "a processional or marching band." The *tagongko* rhythm is played by the *Kolintang* ensemble.

Figure 5. A Maranao fluvial parade in Lake Lanao. Large (motor)boats are sometimes tied together side by side to form a *Gakit* in which the *Kolintang* and the *Tagongko* ensembles are played while crossing the lake. Photo by Usopay Cadar, 1974.



C. Abstract compositions:

1. *Kapromayas* from Romayas, the name of the town from which the piece originates.
2. *Kasinulog* from Sulu (Tausog group), Tausog or Solog refers to the “people of Sulu.” Specifically, *tao* means “people,” and *solog* or *so’og* means “current” as in oceanic or wind currents. These terms combined as Tao-Solog, Tao-So’og, Taosog, Tausog, Tausug, which are further shortened to Solog or Sulog all of which literally means “people of the sea currents.” But a deeper meaning of the term *Kasinulog* (or its floating form *Sinulog*) suggests pieces that describe movements of bodies of water such as the ocean, sea, and river, or other movements such as that of the clouds or winds.
3. *Kapmagarib* from *magarib* meaning “the prayer during sunset” or “west, western.” The piece depicts a sunset.
4. *Katitik Pandai* or *Kapaginandang*. The younger new generation of *Kolintang* players prefer *Kapromayas* and *Kapagonor*, while older players tend to prefer *Kapaginandang*. *Pandai* means “creative.” *Katitik* or *titik* means “beating,” as one beats a rhythm on the rim of the gong while singing. The story is that a woman couldn’t sleep one night so she played the *Kolintang* to wake her neighbors and let them know the situation. She couldn’t make noises so she tried to do it in a constructive manner.*
5. *Kasinirigan* from *irig* meaning “to take up and wander” or “to walk about as if carrying a child.” The player can, in this piece, take up one gong and play and dance.
6. *Kasama-samar* (also *Kasinamar*) from Samar or Samal; a group in Sulu, but it is also said to refer to the Bajao people of the Sulu Islands.
7. *Kasagurongan* from *gurong* meaning “rising (and falling) in volume,” and “fluctuation.” The higher pitches are played loudly and lower ones softly. The accompanying instruments of the ensemble follow.
8. *Kapagonor* from *Onor* meaning “professional.” One of the two pieces which permits showy exhibition and dance by the *Kolintang* player. The other is *Kapromayas*.

* *Kapromayas*, *Kapaginandang* (*Katitik Pandai*), and *Kapagonor* are the most popular pieces among the Maranao. These can be played repeatedly in any *Kolintang* session.

Kolintang Tunings

1. Maranao Set	c.p.s. cents	295.88	331.73	369.99	421.59	481.77	555.97	672.33	721.42
		198	189	226	231	248	329	122	122
2. Maranao Practice Set	c.p.s. cents	454.73	495.66	597.60	643.83	715.20	789.08	892.28	982.08
		149	324	129	182	168	215	166	166
3. Sulu Set	c.p.s. cents	387.94	509.53	560.16	595.53	708.21	764.32	847.68	998.09
		472	164	106	300	132	178	284	284
4. Sundanese Set	c.p.s. cents	329.06	350.85	432.94	468.86	517.24	595.87	664.99	703.72
		111	364	138	170	245	190	98	98

Set number one was obtained from Taraka in the Maranao area. Set number two is a small practice set of light thin metal used by Mr. Cadar as a portable set. Set number three is probably of Sulu Island origin and was purchased from a shop in Manila. Set number four is made up of gongs borrowed from a Sundanese *Kolintang* but arranged by Mr. Cadar into an order which he felt was very similar to his mother's own *Kolintang*.