

Sapagkat ang Isipang Mulat ay Hindi Kailanman Pasisil
Maging sa Inyong mga Baril at Bomba

(For the Conscious Mind Shall Never Succumb even to Your Guns and Bombs)

For Kulintang and 11 Percussionists

Ryle Nicole Q. Custodio

Program Notes:

"Lumad" is a collective term for various non-muslim/Christian indigenous groups that live on the southern island of Mindanao, Philippines, and surrounding small neighboring islands. These groups consist of ethnolinguistic groups such as the Bagobo, Manobo, Mansaka, Tiruray, T'boli among others. In general, it can be said that the Lumad peoples, while they may culturally and linguistically differ from each other, nevertheless share a deep connection with their ancestral lands and this commonality binds them all together as a strong coalition of indigenous people. Since the dawn of urbanization in the early 20th century Philippines, the Lumads slowly lose control of much of their land; since there has been a lack of laws that protect indigenous domain and the Lumads' traditional land ownership traditions (i.e. oral and communal), their lands are often grabbed by logging companies and wealthy businessmen. In their pursuit of reclaiming their lands and place in the Philippine society, these peace-loving people are often targeted by the military as the former are unjustly tagged as rebels. There have since then many reports about Lumad leaders being assassinated by the military, and even the current Philippine president himself threatens to bomb the Lumad schools as he claims that those serve as "training grounds for terrorists".

During the 2017 Labayan ng Pambansang Minorya, which is an annual march of various Philippine ethnic minorities held in the University of the Philippines, I met and talked to a young Lumad child named Ipoy who told me various stories about how the lives of people in his community are perpetually in peril under the military. "Sapagkat ang Isipang Mulat ay Hindi Kailanman Pasisil Maging sa Inyong mga Baril at Bomba" draws inspiration from my short interaction with Ipoy and the Lumad community during the aforementioned event. This piece employs a Kulintang ensemble, which is a common musical heritage among the Lumads, although this piece utilizes a Maguindanaoan Kulintang mode (Maguindanaoans are part of the Islamicized Moro ethnolinguistic group).

Usually, the Kulintang Ensemble consists of the Kulintang, Dabakan, Babandir, Agung, and Gandingan, however, I have decided to replace the latter four with various kitchen items as a replacement and for practical reasons. Lastly, the Kulintang Ensemble is surrounded by two groups of multipercussionist that play western instruments; this is to symbolise the never-ending oppression the Lumads and various ethnolinguistic groups suffer under the fascist government.

Estimated Duration: 6 minutes

Instrumentation:

Kulintang Ensemble:

- 8-gong kulintang set (Tuning set by the composer)
- thin pan/steamer pan hit on the rim (Babandir)
- Water bucket placed upside down (Dabakan)
- 4 shallow pans of different sizes, arranged from lowest to highest-sounding (Gandingan)
- 2 deep pans of different sizes (Agung)

Left Percussion Group:

Temple Blocks (T.B.), Woodblock (W.B.), Claves, (Clv.),
Tubular Bells (Tub.B.), Marimba (Mar.), Bass Drum (B.D.)
Snare Drum (S.D.), Tam-tam (T.-t.)

Right Percussion Group:

Temple Blocks (T.B.), Woodblock (W.B.), Claves, (Clv.),
Snare Drum (S.D.), Tam-tam (T.-t.), Bass Drum (B.D.)
Suspended Cymbal (Sus. Cym.)

Performance Notes:

Kulintang:

- the composer's own kulintang set must be used in the performance of this piece. The tuning and gong numbering is illustrated below

Estimated pitch (A=442) Gong numbering indicated in the piece

The image shows two musical staves. The first staff is labeled 'Estimated pitch (A=442)' and contains eight notes on a treble clef staff, numbered 1 through 8. The notes are: 1 (B-flat), 2 (B-flat), 3 (C-sharp), 4 (C), 5 (D-sharp), 6 (E-sharp), 7 (F), and 8 (F-sharp). The second staff is labeled 'Gong numbering indicated in the piece' and contains eight notes on a treble clef staff, numbered 1 through 8. The notes are: 1 (C), 2 (C), 3 (C), 4 (C), 5 (C), 6 (C), 7 (C), and 8 (C).

- it is assumed that the Kulintang player already knows the basic pattern of Sinulog a bagu [see "Palabunibunyan: A Repertoire of Musical Pieces for the Maguindanaoan Kulintang" by Aga Mayo Butocan (1987)]. The player must then work closely with the composer as his own version and variation of the pattern is used in this piece.

- the part is divided into sections which are based on the traditional structure of the Sinulog a bagu, with the addition of my own variation and ornamentations.

P = Pattern, B = Basic, T = Transposition, V = Variation

ex. P3 = Pattern 3; P5BT = Pattern 5, Basic, Transposition; P2VT = Pattern 2, Variation, Transposition; P3V1 = Pattern 3, Variation 1

These can be better understood upon studying the structure sheet provided by the composer.

Rest of Kulintang Ensemble:

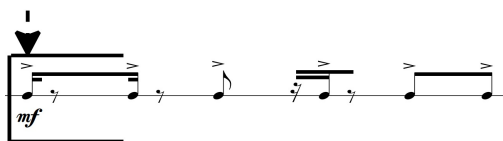
- should they not be familiar with the music of the Kulintang, they should be guided and taught accordingly by the composer and the Kulintang player as playing the instruments requires a deep sense of understanding the music, and hearing the Kulintang player concurrently.

1. The piece may or may not be guided by a conductor since the music's structure mostly revolves around the melody being played in the Kulintang, and as such is already fixed and has no room for improvisation. All performers should be very much familiar with the entire melody of the Kulintang as they will be getting cues. Otherwise, a conductor may be employed to cue the instruments. Further, this piece is ought to be performed by the performers using this piece's full score.

2. Amplifications must be set up for the Kulintang Ensemble as the instruments are rather soft in volume. The amplification should result to the instruments sounding similar to their real instrument counterparts.

Performance Notes: (cont'd)

Following the score:



- cue from Kulintang

mf



- repeat grouped pattern



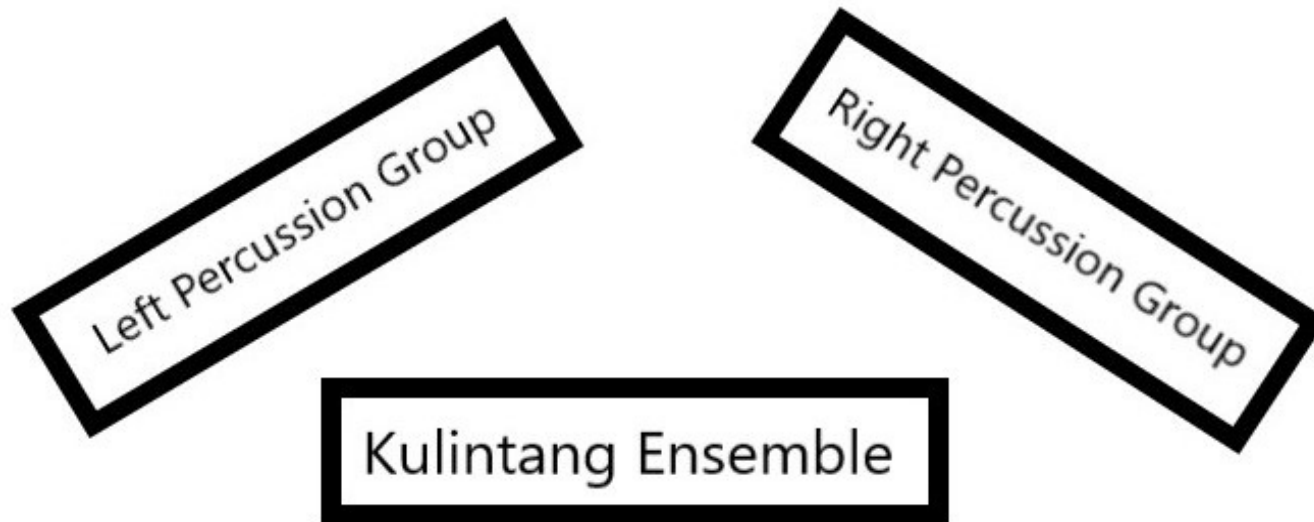
- "cell", same cue from Kulintang

p

p

p

Stage Plan:



Sapagkat ang Isipang Mulat ay Hindi Kailanman Pasiil Maging sa Inyong mga Baril at Bomba

(For the Conscious Mind Shall Never Succumb even to Your Guns and Bombs)

For Kulintang and 11 Percussionists

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Ryle Nicole Q. Custodio

♩ = 75

Kulintang

Water Bucket

Thin Pan

4 Shallow Pans

2 Deep Pans

Left Percussion

- (Temple Blocks)
- (Woodblock)
- (Claves)

Right Percussion

- (Temple Blocks)
- (Woodblock)
- (Claves)

OPENING
3 3 3 3 3 3 3

P3B

2 1 1 2 1 2 2 3 3 3 2 1 1 2 1 2 2 1 | 2 1 1 2 1 2 2 3 3 3 2 1 1 2 1 2 2 1 | 2 1 1 2 1 2 2 3 3 3 2 1 1 2 1 2 2 1 | 2 1 1 2 1 2 2 3 3 3 2 1 1 2 1 2 2 1

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc.

Right Perc.

(T.B.)

(W.B.)

(Clv.)

(T.B.)

p (W.B.)

p (Clv.)

p

P4B

2 1 1 2 1 2 2 3 3 4 3 4 3 3 3 3 3 | 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | 2 1 1 3 4 5 5 4 5 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 5 4 5 4 5 3 4 3 3 3 3 3

P5B

2 1 1 3 4 5 5 4 5 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 5 4 5 4 5 3 4 3 3 3 3 3

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc.

Right Perc.

(T.B.)

mf (W.B.)

mf (Clv.)

mf (T.B.)

mf (W.B.)

mf (Clv.)

6

P6B

2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | **P6B** 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc.

(T.B.)

(W.B.)

(Clv.)

Right Perc.

(T.B.)

(W.B.)

(Clv.)

7

P4B

2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | **TRANSITION (UP)** 2 1 1 4 5 3 3 2 1 1 2 1 2 3 3 2 1 1 2 1 | 2 1 2 3 4 5 5 5 4 4 5 4 5 5 4 4 5 4

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc.

(T.B.)

(W.B.)

(Clv.)

Right Perc.

(T.B.)

(W.B.)

(Clv.)

8 P2BT 5 4 4 5 4 5 5 4 4 5 4 5 5 5 4 4 5 5 | 5 4 4 5 4 5 5 4 4 5 4 5 5 5 4 4 5 5 | P2BT 5 4 4 5 4 5 5 4 4 5 4 5 5 5 4 4 5 5 | 5 4 4 5 4 5 5 4 4 5 4 5 5 5 4 4 5 5 |

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

(Tubular Bells)

Left Perc.

(W.B.)

(Marimba)

(Snare Drum)

Right Perc.

(W.B.)

(Marimba)

9 P3BT 5 4 4 5 4 5 5 6 6 6 6 5 4 4 5 4 5 5 | 5 4 4 5 4 5 5 6 6 6 6 5 4 4 5 4 5 5 | P3BT 5 4 4 5 4 5 5 6 6 6 6 5 4 4 5 4 5 5 | 5 4 4 5 4 5 5 6 6 6 6 5 4 4 5 4 5 5 |

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

(Tub.B.)

(W.B.)

(Mar.)

(S.D.)

(snare on)

(W.B.)

(Mar.)

10

P4BT

5 4 4 5 4 5 5 6 6 6 7 6 7 6 6 6 6 6 | 5 4 4 5 4 5 5 6 6 6 7 6 7 6 6 6 6 6 | P5BT

4 4 6 7 8 8 7 8 7 6 7 6 6 6 6 6 | 5 4 4 6 7 8 8 7 8 6 7 6 6 6 6 6 | TRANSITION (DOWN)

5 4 4 5 4 3 4 5 3 4 5 3 4 5 3 4 3 3 3 3 3

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

(Tub.B.)

mf l.v.

(W.B.) (Snare Drum)

(Mar.)

(S.D.)

p

(W.B.)

(Mar.)

mf

mf

11

P4B

2 1 1 2 1 2 1 2 3 3 3 3 3 3 3 3 | 2 1 1 2 1 2 1 2 3 3 3 3 3 3 3 3 | P5B

2 1 1 3 4 5 5 4 5 4 5 3 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 5 4 5 4 5 3 4 5 3 4 3 3 3 3 3

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

(Bass Drum)

(S.D.)

(snare on)

p

(Mar.)

ff sub.

(S.D.)

(Suspended Cymbal)

(Mar.)

ff sub.

(S.D.)

(snare on)

p

ff sub.

6

12

Kul. **P6B** 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | **P6B** 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 3

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc. (B.D.)
(S.D.) *p*

(Mar.) *ff sub.*

Right Perc. (S.D.) *p*
(Sus.Cym.)
(Mar.) *pp*

ff sub.

13

Kul. **P3B** 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | **TRANSITION (UP)** 2 1 1 4 5 3 3 2 1 1 2 2 3 3 2 1 1 2 1 | 2 2 3 4 5 5 5 4 4 5 4 5 5 4 4 5 4

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc. (B.D.) *ppp*
(S.D.) *mf*

(Tam-tam)

(S.D.) (Temple Blocks) *ppp*

Right Perc. (Sus.Cym.) *f*
(Bass Drum) *mf*

pp

P3VT

Kul. $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 5 5 5 5 5 5 4 4 5 4 4 5 3 3 | $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 5 5 5 5 5 5 4 4 5 4 4 5 3 3 | $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 5 5 5 5 5 5 4 4 5 4 4 5 3 3 | $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 5 5 5 5 5 5 4 4 5 4 4 5 3 3

W.B. |||
T.P. |||
4 S.P. |||
2 D.P. |||

Left Perc.
(B.D.) |||
(S.D.) *mf* | | | |
(T-t.) | | | |
(T.B.) *f* let vibrate | | | |

Right Perc.
(Sus. Cym.) | | | |
(B.D.) *ff* | | | | *pp* | | | | *mf* | | | |

P4VT

P5VIT

Kul. $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 $\frac{5}{3}$ 6 6 7 8 6 7 5 6 6 6 6 7 6 6 | $\frac{5}{3}$ 3 3 4 $\frac{5}{3}$ 4 5 6 6 7 8 6 7 5 6 6 6 6 7 6 6 | $\frac{5}{3}$ 4 4 6 7 8 8 7 8 7 8 6 7 5 6 6 6 6 7 6 6 | $\frac{5}{3}$ 4 4 6 7 8 8 7 8 7 8 6 7 5 6 6 6 6 7 6 6

W.B. |||
T.P. |||
4 S.P. |||
2 D.P. |||

Left Perc.
(B.D.) *ff* | | | |
(S.D.) | | | |
(T-t.) | | | |
(T.B.) *f* let vibrate | | | |

Right Perc.
(Sus. Cym.) | | | |
(B.D.) *ff* | | | | *f* | | | | *mp* | | | | *f* | | | | *mp* | | | |

18

P5V2T
5 4 4 6 7 8 8 7 8 6 7 8 7 6 7 5 6 6 6 6 7 5 6 5 4 4 6 6 7 8 8 7 8 7 8 7 6 7 5 6 6 6 6 7 5 6 5 4 4 6 6 7 8 8 7 8 7 8 7 6 7 5 6 6 6 6 8 6 7 5 4 4 6 6 7 8 8 7 8 7 6 7 5 6 6 6 6 8 6 7 5 4 4 5 4 3 4 5 3 4 5 3 4 5 3 4 5 3 4 4 2 3

Kul.

W.B.
T.P.
4 S.P.
2 D.P.

(B.D.)
ff
(S.D.)

(T.-t.)
f
(T.B.)
ff
(Sus. Cym.)

(B.D.)
pp

19

P3V1
2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 4 3 3 2 1 1 2 1 2 3 3 4 3 4 3 3 3 3 4 3 3 2 1 1 3 4 5 4 5 4 5 3 4 3 3 3 3 4 2 3 2 1 1 3 4 5 5 4 5 4 5 3 4 3 3 3 3 4 2 3

Kul.

W.B.
T.P.
4 S.P.
2 D.P.

(B.D.)
pp
(S.D.)
pp
(T.-t.)
p
(T.B.)
p
(Sus. Cym.)

(B.D.)
pp

10

20 **P5V2** 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 4 2 3 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 4 2 3 | **P6V3** 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 5 3 4 | 2 1 1 3 4 5 6 5 3 4 5 3 4 3 3 3 3 5 3 4

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc. (B.D.)

(S.D.)

(T.-t.)

(T.B.)

Right Perc. (Sus.Cym.)

(B.D.)

21 **P3B** 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | **P3B** 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3 | 2 1 1 2 1 2 2 3 3 3 4 3 4 3 3 3 3 3

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc. (B.D.)

(S.D.)

(T.-t.)

(T.B.)

Right Perc. (Sus.Cym.)

(B.D.)

22 **ENDING PHRASE** 2 1 1 4 5 3 3 2 1 1 2 2 3 3 2 1 1 2 1 | 2 2 3 4 3 3 3 3 3 3 7 7 7 6 5 6 | 5 4 4 5 3 3 2 1 1 2 1 2 2 2

Kul.

W.B.

T.P.

4 S.P.

2 D.P.

Left Perc. (B.D.)

(S.D.)

(T.-t.)

(T.B.)

Right Perc. (Sus.Cym.)

ppp (B.D.)