

**GOING FOR ADDS: MARCH 22nd, 2024**

**FILE: VOCAL Jazz and Pre-Colonial Philippine music**

**Filipina Haiku based Kalinga Tribe Epic Poem**

**ARTIST: CAROLINE JULIA CABADING** [kuh.báh.ding]

**TITLE: SUGILANON** [su.gi.lá.nun] ("Story")

**LABEL: PATOIS RECORDS PRCD031**

**BAR CODE: 6 66449 20619 1**



#### **TRACKS:**

- 1 **Ang Sugilanon** (A Story of San Francisco) **0:06**
- 2 **\*Binalig** **2:02** *instrumental pre-colonial Philippine*
- 3 **Maximo** **1:19** *haiku story*
- 4 **\*My Soul Mate** **4:17** *:19 Ph + Eng. jazz vocal med swing*
- 5 **Julia** **1:01** *haiku story*
- 6 **\*Don't Tread On Me** **4:07** *jazz vocal*
- 7 **The Visayans** **0:56** *haiku story*
- 8 **Arm in Arm** **2:52** *duet vocal call and response*
- 9 **Baby Carolina** **0:39** *haiku story*
- 10 **\*Baby Ko** **5:53** *1:02 Ph. a cappella + Eng. slow ballad*
- 11 **Fred** **1:17** *haiku story*
- 12 **\*Fits Just Fine** **4:06** *:19 Ph a cappella + Eng. funky jazz vox*
- 13 **The Cousins of La Union** **0:38** *haiku story*
- 14 **What I Have** **1:49** *duet vocal*
- 15 **Caroline** **1:14** *haiku story*
- 16 **You Carolina** **4:22** *:10 Ph. a cappella + Eng. slow ballad*
- 17 **\*Caroline & Fred** **1:12** *haiku story*
- 18 **\*Rooted in Our Love** **4:05** *:14 Ph. a cappella + Eng. waltz*
- 19 **Madeline** **0:39** *haiku story*
- 20 **The Birth of Kul (Come back to me)** **1:53** *Ph.*
- 21 **Napoleon** **1:19** *haiku story*
- 22 **\*Off Count Funk** **3:01** *Eng. funky jazz vox \_ identity*
- 23 **Madeline and Napoleon** **0:50** *haiku story*
- 24 **Dahil Sa Iyo (Because of you)** **3:29** *Ph. Latin*
- 25 **Makibaka** **0:37** *haiku story*
- 26 **I-Hotel** **3:17** *cool SF 60's-70's rock protest*

TOTAL RUN TIME 52:6

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#### **Caroline Julia Cabading: Filipina Culture Bearer**

Heartfelt love for the Filipino community has kept Caroline Julia Cabading on the advocacy path as a culture bearer since 2004. As a fourth-generation Filipina and San Franciscan, she represents her heritage through non-profit leadership, musicianship, and film-making. Cabading is board president and executive director of the Manilatown Heritage Foundation where her influence ensures that history of the once-thriving Filipino enclave will never be forgotten.

Her initial landmark success was developing the International Hotel Manilatown Center, a venue on the first floor of the International Hotel Senior Residences dedicated to Filipino cultural events. Nicknamed the I-Hotel, the infamous low-income apartment complex historically served as the epicenter of Manilatown where more than 150 elderly Filipino and Chinese men called home. And one of her biggest life achievements has been bringing back three original Filipino residents to the I-Hotel in 2019, nearly 42 years after their original eviction in 1977.

"It was an honor to be a part of completing the full circle stories of these original defenders," she says. She has produced and directed a documentary "Coming Back to the I-Hotel" chronicling this historic event. And in her role as musician, she is creating a Filipino-American poem and musical suite that integrates jazz and pre-colonial Philippine music to tell the story of the Filipino San Francisco experience from 1904-2005.

Here is "Sugilanon" in its proper order of verses and songs:

**Sound Cloud:** <https://on.soundcloud.com/VBV87>

**YouTube:** [https://www.youtube.com/channel/UCR\\_JwKfUBjQO8zHGWAjt-MA](https://www.youtube.com/channel/UCR_JwKfUBjQO8zHGWAjt-MA)

**DROPBOX:** <https://www.dropbox.com/scl/fo/dqh2u7xl2w8s4e0puacm4/h?rlkey=vvatd5dthwur17cfmbz7dy8k9&dl=0>

#### **BAND MEMBERS**

<b>Caroline Julia Cabading:</b> Composer, Lead Vocals, Dabakan, Agong, Gangsa, Tongngatong and Pattongguk	<b>Bernard Ellorin:</b> Kulintang, Gandigan, Gangsa, Tongngatong and Pattongguk
<b>Melecio Magdaluyo:</b> Saxophones & Flute	<b>Anthony Daquipa:</b> Agong, Babendil, Gangsa, Tongngatong, Pattongguk and Shaker
<b>Raymond Bambao:</b> Keyboard, Vocals and Agong	<b>Jibril Alvarez:</b> Agong, Babendil, Gangsa, Tongngatong and Pattongguk
<b>Monico Luis:</b> Bass Guitar	<b>Lisa Lord:</b> Agong and Babendil
<b>Harold Ohashi:</b> Drums	<b>Camille Santana:</b> Agong and Babendil
<b>Chris Planas:</b> Guitar	<b>Daniel Giray:</b> Dabakan
<b>Manuel Dragon:</b> Kulintang	

#### **Credits**

Co-Producers: Wayne Wallace & Caroline Julia Cabading

Mastered by: Gary Mankin

Mixed by: Gary Mankin

Recorded at: Megasonic Sound, Oakland, California  
Knob & Tube, San Francisco, California

Sheryl Lynn Thomas: Album Cover Design & Layout  
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<https://cabading.com/>

The name itself means "story" in one of the Philippine ethno-linguistic groups of my family: the Cebuano language.

For over 20 years now I've been studying the ancestral music, dance and epic poetry of various Philippine tribal groups and one art form in particular that resonated with me was the Epic Poem of the Kalinga tribe. To the Kalinga people, their Epic Poem, "di Ullalim", is not a theatrical art form but rather considered to be a remembrance of actual history of the tribe that relates its origins, its victories and defeats, its heroes, and most importantly, the remembrance of how to be the best Kalinga person you can be in terms of ethics, morality, and family/village cohesion.

In the Kalinga community music and poetry is felt in "7" as opposed to the western "8". The bard who performs the di Ullalim is called the "Manuullalim" and is always a female who has the "calling" to take on this role for the community. There are usually only 1-2 per generation who are called. As a woman, I found the fact that a female is the holder and presenter of the community's history to be quite fascinating and empowering.

For this musical commission I was inspired by the Kalinga culture to write an Epic Poem about my own family who first came to America in 1904. Our story is very specific but also very encompassing of my own Filipino-American tribe because the other families that my family have known and married into have had similar historical experiences. So I do feel that even as "Sugilanon" is a story about one family it also tells the story of a larger Filipino-American experience in San Francisco since the early 1900s. When I have presented these songs and verses to other Filipino-Americans whose family immigrated early in the century, they have agreed, and many feel that "Sugilanon" is not just my story but also their story.

The verses of "Sugilanon" follow Kalinga poetry protocol:

- 7 syllables per line
- 7 lines per stanza
- The rhymes are on lines 2 & 4 and 6 & 7

Each individual spoken word section sets up a musical composition that either represents an actual family member or a segment of my Filipino-American community. Most of the compositions are informed by the music, language and traditional instrumentation of tribal Philippines either in their rhythmic or melodic motifs.



## ABOUT PATOIS RECORDS

Patois Records is dedicated to support the growth and perpetuation of improvisational music that pushes the pre-conceived parameters of jazz and its related/unrelated forms. The organization is committed to record, perform, codify and promote improvisation as an integral approach to creating music and as a way of life.

<https://patoisrecords.net/>

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