



HISPANIC INFLUENCES
ON THE WEST VISAYAN FOLK SONG TRADITION
OF THE PHILIPPINES

Vol. I

by

ENRIQUE CANTEL CAINGLET

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B.R.E./S.M.

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This thesis contains no material which has been accepted for the award of any other degree or diploma in any university. To the best of my knowledge and belief it contains no material previously submitted or written by any other person, except when due reference is made in the text.

Signed —

Name : Enrique C. Cainglet... Course : Doctor of Philosophy.....

I give consent to this copy of my thesis, when deposited in the University Library, being available for loan and photocopying.

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Dedicated to my parents Mr. Laureano Cabanilla
Cainglet and Mrs. Francisca Cadornigara Cantel-
Cainglet

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LIST OF ABBREVIATIONS

A.R.	-	Augustinian Recollects, a Reformed Order of Saint Augustine; commonly called the Recollects
O.S.A.	-	Order of Saint Augustine; commonly called the Augustinians
O.F.M.	-	Order of Friars Minor; commonly called the Franciscans
O.P.	-	Order of Preachers; commonly called the Dominicans
S.J.	-	Society of Jesus; commonly called the Jesuits
O.S.B.	-	Order of Saint Benedict; commonly called the Benedictines
N.S.P.	-	<i>Nuestro Señor Padre</i>
CMPE	-	<i>Cancionero Musical Popular Español</i>
IMS	-	International Musicological Society
UPCI	-	University of the Philippines College of Iloilo

SUMMARY

The four-century hispanization of the Philippines was only part of the overall drive for Spanish political and religious hegemony under the Hapsburg and Bourbon dynasties of Spain that brought together Western Europe, Latin America, and Southwestern United States under one flag. Though thwarted in their bid for England, Brazil, and the Far East by both the English and Portuguese forces respectively, the reigning sovereigns in Madrid were not deterred, however, from probing other isolated parts of the world such as the Philippines. Men, fired by ambition, power, religious zeal, and sheer adventure, came to the colony to establish Spanish sovereignty, a logical aftermath of which was the subsequent imposition of the Spanish way of life.

An obvious manifestation of this transplanted culture in the Philippines is in the realm of music, with the folk song tradition of the West Visayan region being one of the many types. Its basic framework is Western European with a definite Spanish touch in specific areas; a style which is indicative of the amalgamation of varied music cultures in Spain itself.

While it is impossible to pinpoint just which is German, Italian, French, English, or Flemish from these various traditions which the Spaniards had refashioned themselves long before these were introduced in the Philippines, a considerable portion of these that spawned the folk songs of West Visayas could be precisely labelled as Spanish.

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This includes paraliturgical music that is performed during gaudy street processions, Marian songs and songs for other saints during patronal fiestas, melismatic passion chants done during Holy Week, and nativity songs which choirs and soloists re-enact from house to house during the Yule season. The dominance of the guitar in both solo and accompaniment roles; the repertoire of the *rondalla*, an ensemble of plectrum instruments; the use of folk songs and folk dances on the *zarzuela* stage; the perpetuation of the serenading tradition (*harana*); the obsessive employment of the rhythms of Spanish dances such as the *jota*, the *fandango* and the *bolero*; the heavy reliance on the verse structure of the Spanish *copla*; presence of Spanish loan terms; and consistent references to Catholic dogma and practice that is essential to Spanish Catholicism - all these could not have originated elsewhere but in Spain alone.

The concept of key and diatonic scales; use of isorhythm involving simple duple, triple, and quadruple metres; the employment of a harmonic vocabulary that relies solely on simple triadic progressions; the dominance of the sixteen-bar phrase structure in one-part, binary, and ternary musical forms, are vocal idioms which Spain and the rest of Western Europe share together. These were all disseminated en masse by the Spaniards to their respective colonies in the New World and in the Philippines where they were innovatively retouched by the natives to conform to their wishes and preferences.

In West Visayan folk song tradition this remodelling of an incoming European culture has led to the evolution of a vocal repertoire that manifests the following characteristics: soaring melodic lines that hardly go below an octave; a bias for the harmonic minor scale; a decided preference for plaintive tunes that are often associated with the death theme; the common use of the secondary dominant seventh chord in the second or fourth line of the quatrain; the habitual usage of the *danza* pattern based on the *habanera* and the *tango* dance; and the ultimate rejection of the compound metre. To add a touch of native colour to the style, varied national and regional customs, traditions, and facets of local history have been incorporated into the song texts that employ some Spanish words in their original or corrupted versions.

An exact opposite of this acculturated Hispanic folk song style is the indigenous vocal tradition of the pagan and Islamic Filipinos who constitute ten per cent of the national population. Their ethnic Southeast Asian songs have no place for Western harmonic practice; and their non-Western scales, rhythm patterns, and verse forms that are shared with neighbouring Asian nations, exhibit the freedom and spontaneity of their pre-Hispanic way of life which Spain had failed to uproot.

INTRODUCTION

As a colony of Spain for nearly four centuries, the Philippines has absorbed an impressive range of Spanish musical traditions that still exists today in varied forms of folk and high art music.

The most pronounced among the folk traditions is the folk song, which is predominant in the coastal and lowland areas where ninety per cent of today's country's population live. The West Visayan region is one of these areas, and it could boast of towns and cities that have been strong hispanizing centres since the sixteenth century. Here the impact of Spanish culture is still strongly felt, and it is here where one could expect to find massive layers of musical tradition that point decidedly to the Iberian peninsula as its source and origin.

Aim and Scope

This study hopes to determine the extent of Spanish influences on the folk song tradition of the region of West Visayas only. Considerable Hispanic influences, likewise, exist on the folk music of eight other major language areas of the country, but these are excluded as they would unnecessarily extend the boundaries of this investigation. This study is, therefore, limited mainly to the island of Panay and the province of Negros Occidental which compose the central area of the region, and occasional references to other linguistic regions are made only when deemed necessary.

The effect of the incoming culture on the indigenous one is the primary concern of this study, and in areas of musical contact where revisions of European models have occurred, the extent of the alteration is defined whenever possible.

Related Studies

A detailed inspection of listings of theses and dissertations in the Philippines and abroad does not reveal any particular study that duplicates the author's main area of concern. Listings found in the Barr Smith library of the University of Adelaide include those supplied by colleges and universities in America, Canada, Britain, Australia, New Zealand, and Europe. A mimeographed list from the University of the Philippines is, likewise, available.

Three unpublished master's theses from West Visayas deal with folk songs of the region but none of these, however, focuses interest on Hispanic influences found in the songs. These are Corazon Cuevas' "A New Collection of Ballads and Folk Songs of Panay" (Central Philippine University, Iloilo City: 1955); Sampaguita S. Buenaflor's "A Study of Ballads of Negros Occidental" (University of Negros Occidental-Recoletos, Bacolod City: 1962); and Rosalinda Genciana Garibay's "Native Songs As Part of the Content of Music Instruction in Elementary Education in Iloilo" (Iloilo City: West Visayas State College, 1974).

Doreen G. Fernandez' Ph.D. dissertation, *Iloilo Zarzuela: 1903-1930* (Quezon City: Ateneo de Manila University 1976) is a thorough study on the development of the *comedia* and the *zarzuela* in Panay and Negros, but it has no direct bearing on the focal point of this present study.

Bernardino F. Custodio's master's thesis, "Spanish Influence on Philippine Music" (Manila: University of Santo Tomas, 1956) is a general survey. While it has affinity with the author's work, it does not take the folk songs of West Visayas as its central area of investigation.

Methodology

This study is divided into two parts. Part I is basically historical, while Part II is strictly analytical. Part I covers Chapters I to IV in an attempt to trace the step-by-step dissemination of Spanish music culture in the region. Who brought the culture? What was brought over? When was it introduced? These are fundamental questions for consideration in this opening part.

Parallel developments in Spanish and Portuguese colonies in Latin America and Asia are periodically referred to in order to show unity in Iberian colonial approach. Chapter III deals with the effects of transplanted traditions on indigenous Southeast Asian music for comparative reasons, while Chapter IV is an attempt to trace the separate development of secular vocal traditions upon which hinges the growth of West Visayan folk songs. Both Spanish and

local acculturated models of the eighteenth and nineteenth centuries are utilized to throw light on stylistic aspects of music. Having established the links with its Hispanic antecedents, the work proceeds to Part II which is the classification, preservation, dispersion, and stylistic analysis of the region's folk songs (Chapters V to XI).

To dissect the varied components of Spanish music culture that are found in the tradition, and to determine the extent of the modifications that have occurred due to acculturative processes, a composite analysis of melody, rhythm, harmony, form, and text of the fifty song samples in Appendix B is respectively provided from Chapters VII to XI. Inasmuch as no more than fifty songs can be accommodated in Appendix B, songs from assorted collections that are mentioned in Chapter V are thrown in to shed light on immediate issues at hand.

After determining which Hispanic elements are present in the folk songs, a very important portion of this study follows - that of determining whether similar elements are existent in the music of the indigenous pagan and Moslem tribes who had escaped hispanization. These are accordingly dealt with in the final sections of Chapters VII to XI.

Sources

Since this study covers four centuries of Philippine musical development, the sources that are available are mammoth; and the constant problem the author has faced is what not to include.

Mission records of the five religious bodies - the Augustinians, the Jesuits, the Recollects, the Dominicans, and the Franciscans - compose the bulk of primary sources for Chapters I to III; while secular history written by Spanish officials and noblemen like Morga and Povedano and books written by French, German, Austrian, Italian, English, Scottish, Russian, and American travellers and residents are, likewise, enlightening, since they often mention musical sidelights that had escaped ecclesiastical attention. On this regard, *The Philippine Islands 1493-1898*, a fifty-five volume collection and translation of primary documents by two outstanding American scholars, named James Alexander Robertson and Emma Helen Blair, is exceptional.

Rare documents from the National Library and the National Archives in Manila and from the archives of the religious orders in the country and in Spain lend weight to the investigation. While the majority are published scores from Madrid and Manila printing presses, some are hand-copied manuscripts that date from the late seventeenth to the nineteenth century.

For musical developments in Spain and Latin America and the United States, books written by Robert Stevenson, J.B. Trend, Gilbert Chase, Ann Livermore, Mary Neal Hamilton, Julian Ribera, William Starkie, and articles by Subira, Anglés, and other Hispanic scholars were consulted. The *Anuario Muscal* from Barcelona and the *Revista Muscal Chilena* from Santiago, Chile, are especially good sources of contemporary articles on aspects of Spanish music traditions; while concerning Spanish mission work along the California .

Coast and in Southwest United States, da Silva's *California Mission Music* and Lota Spell's articles from varied publications are particularly helpful. For anthologies of Spanish folk music, the collections of Pedréll (four volumes), Lorca, and Kurt Schindler (nearly a thousand songs) are rich sources.

Interesting nineteenth-century monographs on Philippine musical life include those by the Spanish scholar Wenceslao Retana; *La Musica Popular En Filipinas* by the Puerto Rican scholar Manuel Walls y Merino; and *Interesting Manila* by the American organist George A. Miller.

Contemporary works by Philippine music historians such as Francisco Santiago, Antonio J. Molina, Raymundo C. Bañas, and Norberto Romualdez provide varied information from the Filipino point of view; while general Philippine history written by Gregorio F. Zaide and other historians help in the synchronization of musical facts with the overall historical movement.

For works on indigenous Philippine music, the formal investigations of William R. Pfeiffer, Ricardo D. Trimillos, Fay-Cooper Cole, E. Arsenio Manuel, C.R. Moss, A.L. Kroeber, Frances Densmore, and especially of the Philippine ethnomusicologist Jose M. Maceda are invaluable to this study.

For actual music, the aforementioned theses on West Visayan folk songs together with the published collection of Priscilla V. Magdamo, and the author's three-volume manuscript collection, provide the needed specimens. A listing of records and tapes in the discography rounds up the primary sources of the region's folk song tradition.

Nearly all of the songs found in Appendix B of this study are songs that I grew up with in West Visayas (see Chapter V, p. 175). Hence this study is being conducted in my capacity both as informant and collector, and unless otherwise stated, the tunes and chords provided in the aforesaid appendix are mine.

CHAPTER I

GEOGRAPHICAL AND CULTURAL SETTING

No musical tradition develops in isolation, since forces other than music itself - e.g., political, religious, geographic, economic, etc., - all contribute together towards its eventual shaping. A propos of the folk song tradition of contemporary West Visayas, a passing consideration of these forces and their subtle interplay within the Philippine socio-cultural context puts this present investigation in its proper perspective.

Location

The Philippines is located in the tropical zone just north of the equator. Of the 7,107 islands that constitute the entire archipelago, only eleven are of major importance, since the great majority are unnamed rocky islets.

The country's immediate neighbours in Southeast Asia are Taiwan in the north, Vietnam and Malaysia towards the west, and Indonesia in the south. Its eastern boundary is the Pacific Ocean, while towards the west is the South China Sea which separates the country from the Asian mainland¹. The Philippines stretches for 1,851 kilometres from north to south, and for 1,107 kilometres from east to west; giving it

¹ See maps in Appendix A, Nos. 1 and 2.

a total land area of 301,000 square kilometres², a size which is comparable to that of Great Britain.

The archipelago is divided into three groups of islands - Luzon in the north, Visayas in the centre, and Mindanao in the south. The country is generally mountainous with many volcanic peaks and mountain ranges that often define lingual boundaries. The rich coastal areas, plains, and river valleys are occupied by ninety per cent of the people who have accepted Western culture including the brand that the Spaniards had introduced; while the foothills and mountain regions are inhabited by tribal minorities who have escaped the encroachments of Western life and its appurtenances including Spanish musical traditions.

Due to its unfortunante location in the seismic belt of the Pacific, the country is regularly visited by earthquakes which cause untold havoc in life and property. Events such as these are accordingly recorded in song³.

Climate

There are only two seasons - the dry and the wet. The dry months last from November to May, while the wet months last from June until October. The annual mean temperature is eighty degrees Fahrenheit and humidity is generally high.

² National Media Production Center, *The Philippines - the Land and the People*, 1975.

³ See "The *Composo* (Ballad)" in Chapter VI, pp. 190-192.

Heavy rainfall, which varies from 40 to 120 inches a year, makes the country eternally lush and green. Typhoons and storms from the Pacific, locally known as *bagyos*, occur during the wet months, bringing inundation, flooding, and devastation everywhere. These are, likewise, mentioned in West Visayan folk songs⁴.

Flora

The abundance of rainfall has encouraged a rich profusion of tropical flora and some temperate zone varieties. Flowering plants and ferns alone account for more than 10,000 species, a fact that is borne out by heavy references to these in the country's folk songs⁵.

Fauna

Wild birds and animals roam Philippine forests including 739 known bird species⁶ and creatures that are indigenous to the country such as the mouse deer; the *tamaraw*, a fierce native buffalo; and the rare monkey-eating eagle. Domesticated animals include livestock, poultry, and the *carabao* (water buffalo).

⁴ See "Songs of the Sea" in Chapter VI, pp. 198-199.

⁵ See a listing of trees, plants, and flowers in Chapter VI, pp. 195-197.

⁶ National Media Production Center, loc. cit.

Marine life is very rich, and over 2,000 known varieties of fish⁷ and 10,000 shell species have been identified⁸. References to all of these in folklore and music are very generous⁹.

History

Pre-Hispanic Philippines -

The country was once part of the Indo-Malay empires of Shri-Vishaya (8th - 13th centuries) and Madjapahit (13th - 15th centuries) that stretched from Ceylon, Indo-China, Cambodia, Malay Peninsula, and until the islands of Java, Moluccas, Sumatra, Celebes, and Borneo¹⁰. Long cultural intercourse with these countries has left strong Indo-Malayan influence on indigenous culture that could be seen in native costumes of early Filipinos¹¹; the present-day attire of Islamic Filipinos (tight-fitting trousers and embroidered shawls); native tales and myths; native superstitions; belief in Bathala, the supreme god of early Filipinos; and

⁷ Ibid.

⁸ Albert Ravenholt, *The Philippines: a Young Republic on the Move* (Princeton, New Jersey: D. Van Nostrand Co., 1962), pp. 11-12.

⁹ See a listing of animals, birds, insects, and marine creatures in Chapter VI, pp. 196-199.

¹⁰ Gregorio F. Zaide, *Philippine Political and Cultural History*, revised ed., 2 vols. (Manila: Philippine Education Co., 1957), 1:36. Historians claim that the term *Visaya* was derived from *Shri-Vishaya*.

¹¹ Ibid., pp. 44-45. These include the *sarong* (skirt) and the *putong* (turban).

a stoical outlook on life. Musically speaking, Indian culture has left footprints that could be traced in the use of "Sanskrit words in song-texts, bells as dancing ornaments, intricate incrustations in gongs and musical instruments, and references to heroes bearing the same names as Hindu gods ..." ¹² such as Indarapatra of one Magindanao epic. Indic-derived scripts which are still being used today by the Hanunoo Mangyans of Mindoro island for their *ambahan* chants point, likewise, to Indian influence ¹³.

Trade between the Philippines and China was flourishing before the Spanish conquest. Beads, glazed jars, porcelain, silk, and silver were brought to the country by Chinese junks in exchange for native products. Contemporary archaeological excavations in the Philippines reveal a rich Chinese pottery tradition that covers nearly 1,000 years of history ¹⁴ - a strong proof of long Sino-Filipino relations.

From the Chinese the Filipinos have inherited varied customs and influences including the use of a go-between in courtship; parental arrangement in marriage; veneration of

¹² Jose M. Maceda, *The Music of the Magindanao in the Philippines*, 2 vols. (Ph.D. dissertation, University of California Los Angeles, 1963), 1:12. Zaide adds that the *Darangan*, a Maranaw epic is Indian in plot and characterization, while a legend from Agusan about Manubo Ango resembles Ahalya's story of the famous Hindu epic, *Ramayana*. Another Hindu epic, the *Mahabharata*, is, likewise, reflected in a Philippine tale, the *Balituk* of the Ifugaos. See Zaide, op. cit., p. 45.

¹³ See Chapter III, pp. 124-125.

¹⁴ Robert Fox. "Chinese Pottery in the Philippines," ed. Shubert S.C. Liao, *Chinese Participation in Philippine Culture and Economy* (Manila: 1964), p. 99.

ancestors; respect for parents and elders; attire (loose clothing, slippers, *camisa de chino* or men's sleeved jacket); professional mourners in funerals; games (*pangginggi* or cards, and *chungka*), culinary art and language¹⁵. Intermarriage has produced hybrids of both races, a fact borne out by the existence of numerous Chinese family names. Of China's musical legacy among the Filipinos, at least two things stand out clearly - the presence of flat gongs and the use of the pentatonic scale among the indigenous tribes¹⁶.

Islam came to the Philippines right after the fall of the early Indo-Malay empires. As Arab traders and missionaries spread the gospel of Allah and his prophet Mohammed among the natives, whole communities responded. In fact, Manila was already a strong Islamic community when Legazpi and his soldiers from Spain came to colonize the country in 1565.

With Islam came a host of Arabic influences - Arabic script, loan terms, Moorish arts and sciences, Islamic calendar, laws, and literature. Musical instruments, chants, epics, and rituals associated with Islam flooded Mindanao and Sulu, the southern backdoor of the Philippines through which things and ideas from Java, Sumatra, Malaya, and Borneo were coming in. A beachhead was already established in the Visayan islands when Spain came to halt Islam's advance in the sixteenth century¹⁷.

15 Zaide, op. cit., pp. 45-46.

16 See Chapter III, pp. 105-106 ; Chapter VI, pp. 193-194, and Appendix B, pp. 73-74 for songs that comment on contemporary Philippine-Chinese relations.

17 Islamic influence on indigenous music is sufficiently treated in Chapter III. Some musical samples are provided in Appendix A, Nos. 37 and 38.

Contacts between the country and other Asian countries were mainly commercial in nature. Trade with Siam, Borneo, Indochina, Sumatra, Moluccas, and Japan was flourishing enough to encourage a further amalgamation of culture among the inhabitants. But the strongest source of pre-Hispanic influences came from India, China, and the Near East as presented in the preceding pages.

The Spanish Era -

The transplantation of Spanish musical culture to the Philippines officially started in 1521, when Magellan and his intrepid men, after a long and hazardous voyage from Spain, celebrated mass on the sandy beach of Limasawa Island in the Visayas. The lure of riches induced them to travel East, particularly to the Moluccas; but harsh winds blew them off course to the Philippines where, to their disappointment, they found neither gold nor spices. The tragic death of Magellan from the hands of Lapu-lapu, a native chieftain of Cebu, temporarily halted the Spanish advance.

A series of expeditions followed this abortive venture and it was not until 1565 when official colonization was begun with the coming of Legazpi. Soldiers and missionaries accompanied him to pacify, subjugate, and civilize the natives; and from 1565 until 1898, the history of the Philippines is the history of Spanish conquest, a colourful saga that took nearly four hundred years to complete.

Spanish authority was at times threatened by local insurrections from the Filipinos themselves and from the Chinese segment of the population. On top of these were protracted wars with the Portuguese, the Dutch, and the English. Her success in parrying all of these did not save Spain, however, from the Philippine revolution (1896-1898) that almost toppled the colonial regime. Freedom was in sight for the Filipinos, but for a strange twist of fortune. America went to war against Spain in 1898 and attacked Spanish colonies including the Philippines.

American victory dashed the hopes of Filipino freedom fighters for independence from Spanish tyranny. A short war was launched against America, but to no avail; American military might was invincible.

The American Era -

The American regime from 1898 to 1946 was welcomed by Filipinos as an era of benevolence, a respite from Spanish oppression. After a sequence of military, civil, and commonwealth governments, America was finally convinced that the Filipinos were ready for self-rule, and independence was granted in 1946.

Half a century of involvement with the United States has brought upon the country a barrage of American influence which was superimposed on the already acculturated Hispanic way of life. This could be seen in trade, commerce, industry, political system, education, public works, public health,

fashion, social entertainment, and leisure activities such as baseball, golf, basketball, and Hollywood films. To these could be added the importation of the Protestant faith, the English language, and American vernacular music - Stephen Foster songs, American hymnody, jazz, ragtime, blues, big bands, and now, rock. Some Hispanic traditions have suffered¹⁸, but most have survived, and have even flourished in the face of competition.

The People

The aborigines of the Philippines are black pygmies called Negritos or "little Negroes". Anthropologists, like Dr. H. Otley Beyer, believed that the ancestors of these people came to the Philippines via land bridges from Central Asia, before these were submerged by bodies of water¹⁹. Known in West Visayas as *ati*, a Negrito is often ridiculed by the brown natives because of his primitivism²⁰.

Succeeding waves of Indonesians and Malays with advancing cultures came by boats. As new arrivals came to

- 18 American cinema dealt the vernacular *zarzuela* a mortal blow before the second World War. See Chapter II, pp. 74-80 for *zarzuela*; see also p. 87 of the same chapter. For a general overview of American influence on Philippine culture, see Teodoro A. Agoncillo, "A Brief American Tutelage", *Archipelago* Vol. 2 (September 9, 1975).
- 19 An interesting reading on the racial history of the Philippine population is H. Otley Beyer, "Philippine Pre-Historic Contacts with Foreigners", Shubert S.C. Liao, op. cit.
- 20 See "Songs of Pride and Prejudice" in Chapter VI, pp. 194-195 and Appendix B, pp. 76-79.

occupy the plains and the coastal areas, earlier groups were consequently pushed towards the hills and the mountains.

The Filipinos are basically Malay in racial stock. Centuries of contacts with India, China, Japan, and Europe have produced varied racial strains, and apart from names and physical features, one could hardly rely on any precise method in identifying another person's racial origin.

The total population of the country estimated at 42.8 million in 1976²¹, live in 12 regions; 72 provinces; 61 cities; 1,448 municipalities; and 42,000 *barrios* or villages²².

Language

Philippine languages are basically Malay-Polynesian in classification, and borrowed terms from Sanskrit, Arabic, Chinese, Spanish, and English have enriched them down through the centuries.

Eight major languages and over a hundred tribal dialects are spoken in the country altogether. The national language is Pilipino, which is based on Tagalog, the language spoken

21 Bernard Wideman, "Philippines", *Asia 1976 Yearbook* (Hong Kong: Far Eastern Economic Review, December 7, 1975), p. 257. Today's population is approximately fifty million.

22 National Census and Statistics Office, *Statistical Handbook of the Philippines*, 1976, p. 1. From hereon, the term *barrio* is no longer in italics.

in and around Manila, the capital city. This along with Spanish²³ and English are the Philippines' official languages. English is the medium of instruction from grade school until the university level, and it is spoken by roughly over fifty per cent of the population with varying degrees of competency.

The order of the eight major languages according to number of native speakers is Cebuano, Tagalog, Ilocano, Hiligaynon or Ilongo, Bicolano, Waray or Samareño, Pampango, and Pangasinan²⁴. This profusion of languages in so small a country explains why many Filipinos are tri-lingual or quadri-lingual, an obvious advantage in speeding the acculturative process.

Religion

Roman Catholicism is the strongest legacy Spain has left in the Philippines. Eighty per cent of the Filipinos are Catholics, and ten per cent are divided among Protestant denominations, Aglipayans (a Catholic splinter group which does not derive its power from Rome), and smaller religious bodies such as the Adventists and Jehovah's Witnesses. These are the westernized Filipinos who could look back to the Spaniards of the colonial era as their musical ancestors.

23 See Chapter XI, pp. 320-323 for Spanish loan words.

24 Frederick L. Wernstedt and J.E. Spencer, *The Philippine Island World* (Berkeley: University of California Press, 1967), pp. 620-621.

One sees Catholic stone churches everywhere in the country. Towns are arranged in the Roman gridiron pattern so that the church is strategically located beside the plaza or public square. Beside the church is the convent where the curate resides and nearby is the municipal hall. The town's main streets radiate from the plaza and here extravagant religious processions pass regularly.

This type of town planning was a colonial expediency. Every conceivable device was employed including the lure of the fiesta to entice people from surrounding villages and farms to congregate in the town where every stroke of the church bell could be heard, and where every religious duty could be done with proper supervision from the priests²⁵. This speeded the conversion process, and before long, multitudes embraced the faith.

Four per cent of the total population belong to the Islamic persuasion and six per cent are pagans who practise ancestor and animistic worship. The Moslems are concentrated in the southern islands of Mindanao, Palawan, and Sulu; while the pagans occupy the hills and inaccessible mountain peaks. Both ethnic groups are a virtual replica of ancient Philippines, and their indigenous music culture serves as an important point of reference in this study (See Chapter III).

25

See John Leddy Phelan, *The Hispanization of the Philippines* (Madison: University of Wisconsin Press, 1959), pp. 44-48.

The West Visayan Region

The region called West Visayas in central Philippines is the locale of this study²⁶. *Hiligaynon*, which is sometimes called *Ilongo*, in reference to Iloilo province, or *Panayan*, in reference to Panay Island where the province belongs, is the lingua franca of the region²⁷, in contradistinction to Central Visayan and Eastern Visayan regions where Cebuano and Waray or Samareño serve as their respective languages of communication. All these three regions are in the middle group of islands called the Visayas, and all three major languages that are spoken here - Hiligaynon, Cebuano, and Waray - are closely related. Hence the term *Bisayà* or "Visayan" is sometimes loosely applied to all three aforesaid languages and to the inhabitants living in all three respective regions.

The island of Panay constitutes the hub of West Visayas and of Ilongo culture around which the surrounding islands and provinces gravitate, including Negros Occidental and the peripheral islands of Romblon and Cuyo. Pockets of Ilonggo-speaking migrants are found in the southern part of Mindoro island, parts of Masbate and Palawan provinces, and in Zamboanga and Cotabato provinces of Mindanao island in the south, where they perpetuate Ilongo culture including the folk songs that are used in this study²⁸.

²⁶ See map in Appendix A, No. 2.

²⁷ See Chapter XI, pp. 311-315 on Ilongo language. *Kiniray-a* is spoken in the interior, *Bukidnon* in the mountains, and *Aklanon* in Aklan province.

²⁸ See Chapter V, pp. 180-181.

Panay island is divided into four provinces - Iloilo, Capiz, Antique, and Aklan. These along with the big province of Negros Occidental in nearby Negros Island compose the focal points of West Visayas. In referring to the inhabitants of these provinces, one could be more precise by calling them *Ilongos*, *Capizeños*, *Antiqueños*, *Aklanons*, and *Negrenses* respectively, otherwise the general term *Ilongo* or *Bisayà* would suffice.

The 1975 national census shows a total of 4,097,097 people living in the aforementioned provinces²⁹. The breakdown is as follows:

Iloilo	1,313,049
Negros Occidental	1,785,792
Capiz	445,716
Antique	289,172
Aklan	263,358

The total land area of these provinces is 20,223.2 square kilometres³⁰ which is broken down as follows:

Negros Occidental	7,926.1
Iloilo	5,324.0
Capiz	2,633.2
Antique	2,522.0
Aklan	1,817.9

Iloilo province has 46 municipalities including the capital Iloilo City; Capiz has 17 including the capital Roxas City; Antique has 18 including the capital San Jose de Buenavista; Aklan has 17 including the capital Kalibo; and Negros Occidental, the leading sugar province of the country, has 31 municipalities including its capital

²⁹ National Census and Statistics Office, Region VI, *The Statistical Analyst*, 1977, pp. 1-4.

³⁰ Ibid.

Bacolod City and the chartered cities of Bago, Cadiz, La Carlota, San Carlos, and Silay³¹.

Iloilo is the dominant province in the entire region, and its capital, Iloilo City, has a population of 227,027 as of May 1975³². It lies south of Manila, and it can be reached by a twenty-four hour boat trip or by an hour's plane trip. It is the nerve centre of trade, commerce, education, and religion in West Visayas; and its port, that is well-protected by Guimaras Island, has facilities for both domestic and international shipping. One can travel to Roxas City in the north by bus or by train, and to Bacolod City, the bustling capital of Negros Occidental, by ferry across Guimaras Strait.

Four universities and ten colleges offering classes from kindergarten to post-graduate degree programs serve the educational needs of the city, and most of these are run by religious congregations and orders³³. Other tertiary institutions are scattered in the aforementioned capital cities of the region.

Jaro, a suburb of Iloilo City, has been the home of the landed gentry and of Spanish mestizo families. It is the present seat of the archbishopric of Jaro and of the diocesan seminary of San Vicente Ferrer³⁴ which contributed considerably

³¹ Ibid., pp. 5-11.

³² Ibid., p. 8.

³³ See Chapter II, pp. 33.

³⁴ See Chapter II, pp. 32-33.

to the hispanizing of the region in the colonial era. Other strong diocesan centres in the region are located in Bacolod City, Roxas City, San Jose de Buenavista, and in Kalibo.

Arevalo, now a suburb of Iloilo City, was the second Spanish capital of the country before the honour was transferred to Manila in 1571. In the sixteenth century, during the term of the Spanish governor, Gov. Ronquillo, Arevalo was a strong Spanish naval base for military operations in the south. Other towns in the region that were early centres of Spanish culture were the towns of Oton, Tigbauan, Dumangas, Passi, and Dueñas in Iloilo province; the town of Pan-ay in Capiz province; and the towns of Binalbagan, Ilog, Kabankalan, and Cauayan in Negros Occidental province (See Map No. 2).

Rice, sugar, and coconut are the main products of West Visayas. But it was sugar that made the region rich, especially Iloilo province, during the late nineteenth century until about World War II. The high demand for the product in the international market made Iloilo City the second most important city after Manila, and she was aptly called "the Queen City of the South"³⁵. Molo, now a suburb of Iloilo City, became the *comedia* and *zarzuela* capital of the region, and right behind her was Jaro and the towns of Negros Occidental - Silay, Talisay, and Bacolod - where sugar barons had their mansions, and where glittering parties and balls were held.

³⁵ See Chapter II, pp. 86-87

West Visayas can boast of local musicians who won laurels in the international scene. They are prima donnas Madame Jovita Fuentes of Capiz and Conchita Gaston of Negros Occidental; pianists Nena del Rosario, Jose Contreras, and Maria Luisa Lopez-Vito³⁶; and violinists such as Gilopez Kabayao. All of these could trace their musical lineage back to the Spanish period.

Definitions

Although appropriate definitions are accordingly provided for varied technical terms as they appear in subsequent chapters, a few general terms, however, need to be defined separately in this opening chapter as they are constantly referred to in relation to the cultural context of this investigation.

Filipinas - is the Spanish equivalent of the English noun *Philippines*, the name assigned by the Spaniards to the country of this study in honour of King Philip II of Spain. The alternate spelling in Spanish is *Philipinas*, while the native equivalent is either *Filipinas* or *Pilipinas* (See Chapter XI, pp. 323-325 on the interchangeability of the alphabets *f* and *p* in local languages).

Filipinos - are the inhabitants of the Philippines; the spelling is used in both Spanish and English sources.

³⁶ See Chapter II, note 93.

Philippine - is an English adjective that is equivalent to the Spanish *Filipino* and the native *Pilipino*. All three spellings are used interchangeably in written sources and in daily communication (e.g., Philippine band, Filipino orchestra, Pilipino invention, etc.).

Hispanic - is a term that is used to denote anything that is of Spanish origin (e.g., Hispanic influence, Hispanic tradition).

Iberian - is a term that refers to anyone or anything originating from the Iberian Peninsula in Southwestern Europe comprising the countries of Spain and Portugal which share some common traditions.

Acculturation - is a process which involves continuous contact between groups of individuals belonging to different cultures, effecting a significant change in either or both groups due to borrowings and adaptations. The changes that occur may be balanced between donating and receiving cultures, or they may be overwhelmingly in favour of the dominant group.

Transplantation - is the act of transferring a facet or segment of one culture to another culture. The death or survival of the transplanted element is largely determined by the acceptance or resistance of the receiving culture.

Dissemination - is the actual sowing or spreading out of a cultural item, tangible or abstract, within a given geographical location.

Theoretical Considerations

In his book, *Theory and Method in Ethnomusicology*, Nettl says,

Among the many things which cause musical styles to change is the contact among peoples and cultures, and the movement of populations which is one cause of such contact. It is probable that most documented cases of changing repertoires are due to culture contacts³⁷.

The anthropological term that ethnomusicologists had borrowed to explain this cultural phenomenon that Nettl is postulating is "acculturation"³⁸, a word which, Merriam admits, indicates a "dynamic process"³⁹. Edith Gerson-Kiwi, an Israeli musicologist, recognizes this transmission of music culture as an ongoing process, for she claims that Western music history "is a continuous story of acculturation"⁴⁰.

37 Bruno Nettl, *Theory and Method in Ethnomusicology* (London: The Free Press of Glencoe Collier-Macmillan Ltd., 1964), pp. 232-233.

38 Since its first appearance in print in 1880, the word *acculturation* has had its varied share of meanings that anthropologists like R. Beals, E.A. Hoebel, and Melville J. Herskovits have attached to it. The term is primarily associated with "culture contact" and the processes allied with it. See its history in the aforementioned paper by Wachsmann. See also Hubert Reynolds, "Concepts of Acculturation", *Acculturation in the Philippines*, Peter G. Gowing and William Henry Scott (Quezon City: New Day Publishers, 1971).

39 Alan P. Merriam, *The Anthropology of Music* (Chicago: Northwestern University Press, 1964), p. 313.

40 Bruno Nettl, reporter, "Criteria for Acculturation", *Report of the Eighth Congress New York 1961* (Barenreiter Kassel, Basel, London, New York: Published for the International Musicological Society by the American Musicological Society, 1962), Vol. II, p. 98.

Despite the disagreement among panel members during the discussion that followed the presentation of Wachsmann's paper "Criteria for Acculturation" at the Eighth Congress of the International Musicological Society in New York in 1961, and the apparent lack of consensus among them towards the adoption of proper methods in evaluating musical acculturation⁴¹, certain points that are found in both the paper and the discussion hold relevance to the transmission of Spanish music culture to the Philippines, and, therefore, merit a measure of amplification. Acculturation *per se* and its attendant ramifications do not constitute the central area of this present investigation, but a brief theoretical consideration of this phenomenon is not altogether impertinent at this juncture.

As was true in Latin America, where a profusion of Spanish and Portuguese traditions exists, "forced imposition of a music by a tyrannical government of the people carrying the tradition of the music"⁴² has produced in the Philippines a dramatic shift from the indigenous Southeast Asian to

41 Ibid., p. 97. In his opening comments, Nettl blames the "relatively undeveloped methodology and terminology" as "responsible for the many different approaches heard in the discussion" of Wachsmann's paper. Seeger admits that "although data for systematic study of acculturation is now accumulating, techniques of study are adequate for little more than tentative orientation in such a survey as the present." See Charles Seeger, "The Cultivation of Various European Traditions in the Americas", *Report of the Eighth Congress New York 1961* (Barenreiter Kassel, Basel, London, New York: Published for the International Musicological Society by the American Musicological Society, 1962), Vol. II, p. 374.

42 Ibid.

Spanish musical tradition (See Chapter II, pp. 22-90). The prestige of the donating culture, determined significantly by its economic and material superiority, exerted strong influence on the mentality of the Philippine natives (See Chapter II, pp. 92-93). Some resistance was shown by the minority tribes (See Chapter III, pp. 94-95), but the great majority of the population, particularly the lowlanders (e.g., Tagalogs, Ilocanos, Bicolanos, Cebuanos, and Ilongos or West Visayans), capitulated, and soon acquired the musical habits of the West (See Chapter III).

The body of Hispanic repertoire that was transplanted to the country was immense as seen in Chapter II; and while in some cases a syncretism of new and old styles had taken place (See Chapter II, pp. 40-44), in the majority of cases, the incoming music culture had literally obliterated indigenous music traditions as seen in Chapter III.

All these were part and parcel of the grand imperial design of the world's greatest colonial power of the sixteenth century - Spain. Her contact with the Philippines was first-hand, continuous, and immensely long, factors that ensured her grip on the country that served as her staging area for her proposed conquest of the Orient.

CHAPTER II

THE TRANSPLANTATION OF SPANISH MUSIC CULTURE

Antonio Morga, a Spanish Royal Auditor who was in the Philippines from 1595 to 1603, once wrote:

At the same time that the religious undertook to teach the natives the precepts of religion, they labored to instruct them in matters of their own improvement, and established schools for the reading and writing of Spanish among the boys. They taught them to serve in the church, to sing plain-song, and to the accompaniment of the organ; to play the flute, to dance, and to sing; and to play the harp, guitar and other instruments. In this they show very great adaptability, especially about Manila; where there are many fine choirs of chanters and musicians composed of natives, who are skilful and have good voices. There are many dancers, and musicians on other instruments which solemnize and adorn the feasts of the most holy sacrament, and many other feasts during the year. The native boys present dramas and comedies, both in Spanish and in their own language, very charmingly. This is due to the care and interest of the religious, who work tirelessly for the natives' advancement.¹

This authoritative eyewitness account from a reliable secular source briefly outlines the musical achievements of Spain during her colonization of the Philippines that stretched for nearly four centuries (1521-1898). Music was made a tool for weaning the natives from paganism to Christianity, a plan so contrived as to ensure their eventual conversion into docile subjects of the Spanish sovereign. No attempt was made to veil this religious and military-political strategy.

¹ Antonio Morga, *Sucesos de las Islas Filipinas* (Mexico: 1609). In Emma Helen Blair and James Alexander Robertson, *The Philippine Islands 1493-1898* (Cleveland: Arthur H. Clark Co., 1909-10), 16:152. C.f. Appendix A, No. 16b for Murillo's account of a 1748 Antipolo Marian Festival.

It was pointedly frank right at the beginning of the conquest as evidenced by the presence of soldiers and missionaries who accompanied Magellan and Legazpi in 1521 and 1565 respectively.

It is then in the context of religious conversion that the role of music in colonial Philippines can be better viewed. The methodology, as contained in Morga's account, was first tried and tested in the hinterlands of Mexico and Latin America. One Franciscan friar by the name of Pedro de Gante found out in 1532 that music helped "separate" the Mexican Indians from heathen influences². Spanish missionaries working in New Mexico³, Texas⁴, and California⁵, likewise, found this approach to be very workable in their respective missions.

The Disseminators

Spanish musical traditions that are mentioned in the preceding account of Morga could be categorized into four:

² Robert Stevenson, *Music in Mexico* (New York; Thomas Y. Crowell Co., 1952), p. 54.

³ The Franciscan Alonso de Benavides wrote to the Spanish King in 1629 that "schools of reading and writing, singing, and playing of instruments" were being held for the Indians around Sta. Fe. See Lota M. Spell, "Music Teaching in New Mexico in the Seventeenth Century", *New Mexico Historical Review* (January 1927) 2:32.

⁴ In Mission Rosario, Texas, doctrine and music were jointly taught to the Indians by Fr. Solis, a Franciscan of the eighteenth century. See Lota Spell, *Music in Texas* (Austin, Texas: 1936), p. 8.

⁵ See Owen da Silva, *Mission Music of California* (Los Angeles: Da Capo Press, 1941; reprinted. New York: Da Capo Press, 1978).

(1) liturgical singing (2) instrumental music (3) theatre, and (4) dance. Since all of these were closely interwoven with the warp and woof of Catholic liturgy, the clergy became the logical leaders in the disseminatory process; and in the West Visayan region of the Philippines, this role was accordingly played by the Augustinians, the Jesuits, the Recollects, and, to a lesser extent, by the diocesan or secular clergy, and by women's congregations.

The Augustinians -

The Order of Saint Augustine (O.S.A.) was the first order to arrive in the country. Fr. Alonso Ximenes, who was a member of Legazpi's 1565 expedition party, visited Panay Island in 1569 and started a congregation in Araut (now Dumangas town, Iloilo province)⁶. Zuñiga writes that between 1569 and 1571, the Augustinians made many converts there⁷. In 1572 the order was able to establish a beachhead in Binalbagan in the province of Negros Occidental⁸, where Spanish *encomenderos* like Diego Lope de Povedano started to settle⁹. The teaching of music must have been given priority

⁶ Joaquin Martinez de Zuñiga, *An Historical View of the Philippine Islands*, 2nd. ed. trans. John Maver (Manila: 1803; London: 1814), pp. 102-103.

⁷ Ibid.

⁸ Juan de Medina, O.S.A. *Historia de los sucesos de la Orden de N. Gran P.S. Agustin de estas Islas Filipinas* (Manila: 1893). Cited in Ma. Fe Hernaez Romero, *Negros Occidental Between Two Foreign Powers (1888-1909)* (Bacolod City, Philippines: Negros Occidental Historical Commission, 1974), p. 15.

⁹ See Chapter III, note 12.

in these stations and in the rest of the eighteen towns in Panay of this century¹⁰, since the 1591 report of Antonio Cedeño states that "schools for reading and writing in Spanish" in the order's parishes included the teaching of "music and choral singing".¹¹

This early strategy was vigorously pursued by the men of the order in the succeeding centuries. Fr. Juan de Medina, who was in Iloilo for around twenty years¹², said that gifted boys were continually trained "to aid in the mass"¹³, a task which implied a firm knowledge of liturgical music.

Further impetus to these pioneering efforts was afforded with the coming of Fr. Lorenzo Castelló and Fr. Juan Bolivar to Panay Island in the eighteenth century. Highly experienced in the convents of Valencia¹⁴, Castelló came to the Philippines in 1718 where he was dubbed as the "Augustinian Orpheus" because of his singing prowess¹⁵. In Panay he taught music

¹⁰ See Appendix A, No. 3 for listing of towns.

¹¹ Antonio Serrano, O.S.A., "Información", *Revista Agustiniiana* 2 (1881). Cited in Policarpio F. Hernandez, O.S.A. "The Socio-Religious Work of San Agustin Monastery", (M.A. thesis, University of Santo Tomas, Manila, 1974), p. 64.

¹² de Medina worked in Dueñas (1613-14), in Dumangas (1617-18), and in Passi (1623-24). See Zoilo M. Galang, ed. *Encyclopedia of the Philippines* (1950) 4:424.

¹³ de Medina, op. cit. In Blair and Robertson, op. cit. 23:181.

¹⁴ See note 59.

¹⁵ Agustin Maria de Castro, O.S.A., *Misioneros Agustinos en el Extremo Oriente 1565-1780 (Osario Venerable)* (Madrid: 1770; Madrid: Consejo Superior de Investigaciones Científicas Instituto Santo Toribio de Mogrovejo, 1954), pp. 216-17.

to local *sacristanes* (sextons) for ten years, and in the island of Cebu he produced "innumerable singers and choir-masters"¹⁶.

Bolivar came to the country in 1739, and worked in Manila for some time where his "incomparable vocal timbre" drew crowds from afar to listen to him sing¹⁷. In the region of West Visayas, he handled parishes in the towns of San Jose de Buenavista (1746), Batan (1742), Dumalag (1751), Mambusao (1753)¹⁸, Passi (1744)¹⁹, and Laglag, a village of Dueñas town, where he died in 1757²⁰. Although dates are not provided, the record of de Castro includes the towns of Pan-ay and Dumarao in Capiz province as areas of labour of Bolivar in the eighteenth century²¹.

The geographical coverage of both Castelló and Bolivar is an extensive one, and it can be safely presumed that all leading musicians of Augustinian parishes in Panay during this period were reached either directly by these two masters

16 Ibid.

17 Ibid.

18 Elviro J. Perez, O.S.A., *Catálogo bio-bibliográfico de los Religiosos Agustinos de la provincia del Santísimo Nombre de Jesús de las Islas Filipinas* (Manila: Universidad de Santo Tomas, 1910), p. 270.

19 Juan Fernandez, O.S.A., *Monografías de los Pueblos de las Isla de Panay en las Bisayas* (Iloilo: Archivo Histórico Hispano Agustino y Boletín Oficial, n.d.). This is kept at the Filipiniana Section, Main Library, University of San Agustin, Iloilo City.

20 Perez, loc. cit.

21 de Castro, loc. cit.

or indirectly by their pupils, whose overall influence must have been felt in all the 103 towns that the order had established in the island²².

For professional training in music, however, the Church and Monastery of San Agustin in Intramuros, Manila, was the institution established by the order for the purpose. The early musical history of the monastery is sketchy, but a brief entry in the Augustinian roster of Perez reveals that by the seventeenth century, Filipino musicians of the calibre of Marcelo de San Agustin were being produced here²³.

Ranking Augustinian musicians who taught here in the nineteenth century included a Spaniard Manuel Arosteguí and a Filipino Marcelo Adonay. Arosteguí was a faculty member at the Filipino Augustinian College in Valladolid, Spain, and at the famous Escorial which was known for its Flemish tradition under Philip II²⁴; while Adonay was a leading Filipino choirmaster, organist, and conductor-composer of the period²⁵. To this institution was brought two recruits from West Visayas - the brothers Gildo Altura and Moises Altura

²² See the listing of towns in Appendix A, No. 3.

²³ Perez, op. cit., p. 200. Perez here is quoting an Augustinian writer Gaspar de San Agustin who claimed that San Agustin was a skilled organist, composer, and choirmaster. See Appendix A, No. 5.

²⁴ Ibid., p. 627. For musical activities at the Escorial, see Gilbert Chase, *The Music of Spain*, rev. ed. (New York: W.W. Norton and Co., 1941; New York: Dover Publications, 1959), pp. 87, 114-115. See also Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), pp. 85, 90, 124-125. See p. 40 on Arostegui's works.

²⁵ Raymundo C. Bañas, *The Music and Theater of the Filipino People* (Manila: by the author, 1924), p. 63.

of Alimodian, Iloilo²⁶. After four rigid years of training, they returned home to become choirmasters in Augustinian parishes of Panay, eventually becoming ancestors of a long line of musicians who are still active today in the region in the field of serious, popular, and folk music²⁷.

The Jesuits -

The approach adopted by the Society of Jesus (S.J.) to musical instruction in the Philippines hardly differed from that of the Augustinians. In the Jesuit boarding school for boys in Tigbauan, Iloilo, which Fr. Chirino and Bro. Martin built in 1593, music, reading, writing, and Spanish were taught²⁸. In turn, the boys were sent out to the countryside "every week" to gather the converts in front of churches "for doctrinal singing"²⁹. Street processions during Holy Week, Corpus Christi, and patronal fiestas were other occasions for the display of this type of musical performance as evidenced by a separate account of Fr. Ignacio Alcina on

26 Felix Altura, interview held at La Paz, Iloilo City, September 8, 1978. Felix is one of the grandsons of Moises Altura; he now heads the Violin Department of the Conservatory of Music of Colegio del Sagrado Corazon de Jesus in Iloilo City.

27 See Appendix A, No. 4 for the musical genealogy of the Altura family.

28 Pedro Chirino, S.J., *The Philippines in 1600*, trans. Ramon Echevarria (Rome: 1604; Manila: Historical Conservation Society, 1969), p. 469. The original title of this work in Spanish is *Relacion de las Islas Filipinas*.

29 Ibid.

Jesuit converts of Ilog, Negros Occidental, of the seventeenth century³⁰.

Besides Chirino (from Osuna; entered Andalucía; arrived 1590), extant records reveal that the following Jesuit musicians came to the Philippines: Vicente Francisco Puche (from Tarragona; entered Aragon; was in Cebu in 1595); Valerio Ledesma (from Alaejos; arrived 1632); Alonso Humanes (from Toledo; arrived 1595); Francisco de Encinas (from Avila; arrived 1596); Alonso del Barco (born in Plasencia; entered Toledo; arrived in 1596); and Diego Garcia (from Avila; arrived 1599)³¹.

To these names could be added four others that are found in Murillo's book: Fr. Christobal Ximenes (died 1628) who "assisted the boys in singing the Salve every afternoon"; Fr. Tomas de Montoya from Zacatecas, Mexico, (died 1627) who was "the best" in music; Fr. Nicolas de Arnaya from Mexico who directed the choir; and Bro. Juan de Ballesteros (born in Badajos, Extremadura, Spain) who taught singers and

30 Francisco Ignacio de Alcina, S.J., "Historia de Bisayas", (1668) Ms. Cited in Angel Martinez Cuesta, A.R., "Evangelizacion de la Isla de Negros, 1565-1660", Raycar, S.A., *Historia de la Isla de Negros, 1565-1898* (Madrid: Impresores Matilde Hernandez, 1974), pp. 40-41. Paul Lietz' English translation of Alcina's manuscript is being kept at the Philippine Studies Program, University of Chicago. The 320-folio Ms. is also available at the Biblioteca del Palacio in Madrid. Alcina's name is sometimes spelled Alzina.

31 These names are found in Appendix C of Horacio de la Costa, *The Jesuits in the Philippines 1581-1768* (Cambridge, Massachusetts: Harvard University Press, 1961).

instrumentalists in the Visayas besides composing *villancios*³².

Aside from the towns of Tigbauan and Ilog, the Jesuits were able to establish mission work in other points of West Visayas such as Iloilo, Oton, Arevalo, Cauayan, Himamaylan, Buyonan, and Sipalay³³. There is no doubt that the musical influence of the aforesaid musicians of the society was felt in these places.

The Recollects -

Although the Recollects or the Discalced Order of Saint Augustine (A.R.) arrived in the country in 1606, their involvement in West Visayas did not start until around 1768 when they took over the missions of the Jesuits after the latter's expulsion. Around 1780 the order opened work in the peripheral islands of Romblon, Masbate, Mindoro, and Palawan.

The Recollect approach to conventual education reveals a striking similarity with that of the Jesuits and the Augustinians according to this seventeenth-century account of Fr. San Nicolas.

³² Pedro Murillo y Velarde, *Historia de la Provincia de Philipinas de la Compañía de Jesús (desde el año 1616 hasta el de 1716)* (Manila: Imprenta de la Compañía de Jesús, 1749). Cited in Alfred E. Lemmon, "Pedro Murillo y la música filipina", *Heterofonia* 13 (March 1980): 26.

³³ de la Costa, op. cit., p. 538. See Appendix A, No. 9.

The Christian doctrine was to be preached and explained to the young people every morning in the churches ... In order to conduct the divine worship, they were to endeavor to have music in all the convents, by teaching the youth not only to sing, but to play the best instruments that we use in Europe, so that the new Christians might become very fond of frequenting the sacred offices³⁴.

San Nicolas also adds that there were native singers "who reside and always live in the enclosure or within the walls of the convent", and who made their services available for worship and for the instruction of aspiring native musicians³⁵.

A Recollect musician who definitely worked in West Visayas was the composer Victor Tarrazona. He laboured in the northern towns of the province of Negros Occidental - Silay (1890), Escalante (1891-1896), and Cadiz (1896-1897)³⁶ - leaving there influences that complemented those of the Jesuits in the southern towns of the same province.

³⁴ Andres de San Nicolas, A.R., *Historia general de los religiosos descalzos del Orden de los Ermitaños del Gran Padre y Doctor de la Iglesia San Agustin* (Madrid: 1681). In Blair and Robertson, op. cit., 21:152.

³⁵ Ibid., p. 151.

³⁶ Francisco Sadaba del Carmen, A.R., *Catálogo de los Religiosos Agustinos Recoletos de la Provincia de San Nicolas de Tolentino de Filipinas* (Madrid: Imprenta del Asilo de Huérfanos del Sagrado Corazon de Jesús, 1906), p. 661. See Map No. 2, Appendix A.

The Secular Clergy and Women's Congregations -

The contribution of these two religious segments to the musical development in West Visayas could be seen primarily in the establishment of the Bishopric of Jaro, and the founding of the concilliar seminary of San Vicente Ferrer and of women's colleges such as Colegio de San Jose and Colegio del Sagrado Corazon de Jesus.

Diocesan seminaries of the Spanish era required music in both minor and major seminary levels. One faculty member of the San Carlos Seminary in Manila was P.D. Jose Casarromana, who taught liturgy and singing besides being vice-rector of the institution³⁷. In West Visayas, the San Vicente Ferrer Seminary, which was founded in 1870, still carries on the same musical tradition that was introduced by the Vincentian Fathers. Weekly lessons in solfeggio³⁸, chanting, and instruments are still being offered to the student body³⁹. These are augmented by the presentation of periodic choral concerts featuring sacred and secular works of Flemish, Roman,

37 Ramon Gonzales Fernandez, *Manual del Viajero en Filipinas* (Manila: Universidad de Santo Tomas, 1875), n.p.

38 The Spanish style of sight-singing utilizes the sol-fa system (do-re-mi-fa-sol-la-si-do), which is still used in all private and public schools in the Philippines. Eslava's *Metodo de Solfeo*, which is widely used in conservatories of music bears this out. Only syllables are used in contrast to pitch numerals which are popular in Portuguese colonies like Indonesia. The latter method is unknown in the Philippines. See Bronja Kornhauser, "Kroncong Music of Java" (M.A. thesis, Monash University, Melbourne, 1976) for the use of pitch numerals in Java.

39 Fr. Tomas Delicana, Jr., Music Director, interview held at Seminario de San Vicente Ferrer, Jaro, Iloilo, February 21, 1978.

and Spanish composers such as Lasso, Palestrina, Arcadelt, Victoria, and Guerrero. This seminary is the primary source of musical talents for today's pompous rites sponsored by the Archdiocese of Jaro⁴⁰.

The curriculum in girls colleges of the Spanish era consisted of vocal and instrumental music; home arts such as sewing and cooking; and academic courses such as Spanish, geography, and literature⁴¹. The singing of liturgical music was often featured in these institutions, proof of which is the two-volume collection of music composed by Parra for the Santa Clara Monastery⁴².

The Daughters of Charity founded the Colegio de San Jose in Jaro, Iloilo, in the late nineteenth century⁴³. This college, along with four other women's colleges continue to offer music in their curriculum⁴⁴, thus extending their influence on contemporary Catholic women of West Visayas.

40 Ibid. See Chapter VI, pp. 213-214 for Jaro fiesta celebration.

41 Gregorio F. Zaide, *Catholicism in the Philippines* (Manila: University of Santo Tomas Press, 1937), p. 93.

42 See p. 36 and Appendix A, Nos. 12 and 13.

43 Compañía de Jesus, *El Archipiélago Filipino* (Washington, D.C.,: Imprenta del Gobierno, 1900), p. 353.

44 These include the Colegio del Sagrado Corazon de Jesus which has its own Conservatory of Music; Assumption College; Colegio de las Hijas de Jesus; and La Consolacion College.

Plainchant and Polyphony

These paired terms are repeatedly mentioned in both religious and secular sources. Sixteenth and seventeenth-centuries' repertoire of both genres, however, are non-existent in Philippine and foreign archives⁴⁵, and a reconstruction can only be made from scattered historical records.

The Gregorian chant was the musical staple of liturgical functions in colonial Philippines and, as gathered from varied ecclesiastical accounts of the preceding pages, the catechism class was the first venue for its dissemination. These accounts plus those of Murillo and de San Antonio in Appendix A, Nos. 15 and 16 reveal that the earliest chants the clergy taught to neophyte believers were litanies, prayers, the rosary, music for the different offices, the *alabado* (praises), and the popular *Salve Regina* (Hail, O Queen).

The hand-copied and richly-illuminated cantorals of the Augustinian Monastery in Manila display varied hymns for the office and for special feast days of the eighteenth century⁴⁶.

45 Natural disasters, a humid climate, mishandling of manuscripts, and wars have eliminated valuable documents of this period. See Edgar B. Wickberg, "Spanish Records in the Philippine National Archives", *Hispanic American Historical Review* (February 1955), 35-36:77-89. Local monastic presses printed many sermons and devotional guides but no musical work of any kind was published, foreign or local. See Wenceslao E. Retana, *Origenes de la Imprenta Filipina* (Madrid: 1911).

46 See Appendix A, No. 6. This sample comes from a cantoral copied by Bro. Marcelo de San Agustin (died 1697). See Note 23.

Altogether, there are thirteen extant cantorals in goatskin folio, excluding three *pasionarios* that were published in Madrid in 1788⁴⁷. A locally published work, the *Mensuale Augustinianum* (Manila: Oficina Tipográfica Manilensium, 1849), is likewise, preserved in the monastery's museum.

Each of the Augustinian cantorals is big and heavy, and covered with either wood or metal. The biggest measures two by three feet and weighs approximately eight to ten kilos. All use mensural notation in four-line or five-line staff. The texts are predominantly in Latin and coloured notes for part-singing are sometimes used. The sample found in Appendix A, No. 7 is for two voices, and is used for the Marian Office before Holy Week.

Coloured notation is also found in Franciscan mission manuscripts of Spanish California. Credit goes to Fray Estevan Tapis of Mission San Juan Bautista for inventing this ingenious device to aid singers in following individual lines that often cross. Black and red are usually employed for two voices; while yellow, red, and black are found in some manuscripts involving three vocal parts. Some four-part works have white notes outlined in red for voice one; white note outlined in black for voice two; solid red notes for the tenor; and solid black notes for the bass part. There is no fixed rule governing the practice⁴⁸.

47 See sample in Appendix A, No. 8.

48 See da Silva, op. cit., p. 13. Coloured notation is, likewise, treated in William Summers, "Music of the California Missions: An Inventory and Discussion of Selected Printed Music Books Used in Hispanic California, 1769-1836", *Sounding* 19 (June 1977):21-22.

An eighteenth-century rice paper manuscript from the Dominican congregation of San Juan del Monte near Manila exhibits hand-copied hymns in Latin, Spanish, and Tagalog⁴⁹. A predominance of inverted and open noteheads (in whole notes and half notes) in this document presents a contrast to the archaic Renaissance notation of the Augustinian cantorals.

One printed nineteenth-century manuscript from the Franciscan archives in Madrid is Cañaveras' *Manual Procesional*⁵⁰. Appendix A, No. 11 shows a sample of this work; it is an excerpt from a hymn honouring St. Francis. Printed in Madrid and used by the order in the Philippines, this work proves that Renaissance notational practice was still in vogue in churches in Spain and in the colonies of the nineteenth century.

The *Manual Cantoral*⁵¹, by the Franciscan Parra for the use of the Monastery of Santa Clara in nineteenth-century Manila combines the use of Renaissance and modern notational practices. Series No. 3 from this work (Matins and Vespers) employs the former, while a hymn, like the Gozos to St. Anthony of Padua from Series No. 4, utilizes the latter

49 The Dominicans were assigned in Pangasinan and in the Cagayan Valley in the north. Known as the Order of Preachers (O.P.), they came to the country in 1587. See Appendix A, No. 10 for sample. The work is entitled *Tanto O Traslado De Todos Los Versos y Letreros*; it was salvaged just before the British invasion of Manila in 1763. Fr. Pablo Fernandez, O.P., archivist, Dominican Archives, interview held at the University of Santo Tomas, August 3, 1978.

50 Francisco Cañaveras, O.F.M., *Manual Procesional* (Madrid: 1862).

51 Pedro Parra, O.F.M., *Manual Cantoral para el uso de las religiosas de Santa Clara* (Manila: 1873). This work is available at the National Library in Manila; at the Franciscan Archives, Santa Ana, Manila; and at the Archivo Franciscano Ibero-Oriental in Madrid.

technique⁵². The index of the fourth series reveals a varied repertoire for different offices and are cast in either chant or polyphonic form⁵³.

The singing of "solemn masses" in the Jesuit Church in Tigbauan, Iloilo, of the sixteenth century argues for the early introduction of polyphony in the region of West Visayas⁵⁴. Again, manuscripts of the early periods of conquest are missing, and only nineteenth-century specimens are available for study.

Some of the earliest teachers of polyphony (*canto de órgano*)⁵⁵ in the country included the Franciscans Geronimo

52 See Appendix A, No. 12.

53 Ibid., (1874), Series 4 a. See Appendix A, No. 13.

54 Chirino, loc. cit.

55 The phrase *canto de órgano* has nothing to do with the organ instrument, for it refers to organum or the Renaissance form of notation that is widely used in Spanish polyphonic documents. Francisco Marcos y Navas, *Arte, O Compendio General del Canto-llano, Figurado y Órgano* (Madrid: 1816), which is kept at Santa Barbara Mission in California, proves this. *Canto-llano* music is plainchant music, while *canto de órgano* is polyphonic music which employs the rules of counterpoint (See samples in Appendix A, No. 18). The phrase "to the accompaniment of the organ", which is used by Blair and Robertson in their translation of *canto de órgano* in a passage found in Morga's *Sucesos* (see page 22), therefore needs to be corrected. Lord Henry Stanley of Alderley's translation of the same term found in the same passage of the same work slightly differs from that of Blair and Robertson's. He preferred "chanting with the organ", a basically similar error that is attributable to the highly technical nature of the term in question. The term has further eluded a third translator, Pacita Guevarra Fernandez. She used an identical term as Blair and Robertson's - "to the accompaniment of the organ". See Marcelo de Ribadeneyra, O.F.M., *History of the Philippines and Other Kingdoms*, trans. Pacita Guevarra Fernandez (Rome: 1599; Manila: Historical Conservation Society, 1970), p. 18. Ribadeneyra here is describing the musical activities of Franciscan converts in Bicol.

Aguilar and Juan de Santa Marta. Aguilar worked in Naga and in Oas, Albay (1586-87), and was for some time director of the Franciscan music school in Lumbang, Laguna⁵⁶. Santa Marta⁵⁷ took over Aguilar's post in 1606 and he was known for his efforts in drilling the native boys in both plainchant and polyphony⁵⁸. The Franciscans had no direct involvement with mission work in West Visayas, since their areas of jurisdiction were in the Southern Tagalog and the Bicol regions.

The Augustinian Castelló, who was in West Visayas in the eighteenth century, was a composer of both *canto llano* and *canto de órgano*, and some of his works included two volumes of classical masses and two volumes of *villancicos*⁵⁹.

Complementing Castelló was Bolivar, another Augustinian, who did settings of the *gloria* and the *credo*, besides composing

⁵⁶ Juan Francisco de San Antonio, O.F.M., *Crónicas de la Apostólica Provincia de San Gregorio de Religiosos Descalzos de N.S.P. San Francisco en las Islas Filipinas* (Sampaloc, Manila: Juan del Soltillo, 1748), folio 16.

⁵⁷ Santa Marta was a boy soprano and later a *sochantre* in Zamora Cathedral, Spain. See "Los Franciscanos y la Música", *Misiones Católicas en Extremo Oriente* (Manila: XXXIII Congreso Eucarístico Internacional, 1937), p. 260.

⁵⁸ *Ibid.* See also San Antonio, *op. cit.*, folio 17.

⁵⁹ de Castro, *loc. cit.* Years of labour in the city of Valencia must have gained for Castelló a fruitful experience as far as absorbing the rich musical traditions of the said place is concerned. One inventory of seventeenth-century music in Valencia Cathedral covers forty pages of polyphonic repertoire for Holy Week, Corpus Christi, and other feast days. Works of Flemish, Roman, and Spanish composers abound. See Jose Climent, "La música en Valencia durante el siglo XVII", *Anuario Musical* 21 (1966): 211-241.

chants and *villancicos*⁶⁰, proof of his multi-faceted training at San Felipe Real and at Toledo Cathedral⁶¹, strong polyphonic centres in eighteenth-century Spain. The long stay of both Castelló and Bolivar in Panay Island linked the parishes of West Visayas with the rich musical traditions of different Spanish cities where these men and their colleagues lived and laboured before coming to the Philippines.

Only nineteenth-century polyphonic works of Spanish composers who once worked in the Philippines are available for study. Excerpts from the *Kyrie* of the Mass in G Minor by Fr. Cipriano Gonzales, a Franciscan who headed an operatic society called the *Circulo Musical* in Pandacan, Manila, is found in Appendix A, No. 14. It reveals a style that is typical of nineteenth-century masses in the country - clear tonal and harmonic intent, driving rhythm, sound orchestration and balance of texture between homophonic and polyphonic sections. This work was published in 1885 in Manila, and is scored for three voices (soprano, tenor, and bass), organ, and orchestra. Copies are being kept in the Franciscan Archives in both Manila and Madrid.

60 Ibid., p. 193.

61 Stevenson writes, "Among seven Spanish archives still holding Netherlandish musical treasure, the Toledo Cathedral Chapter library takes first rank". His listing of polyphonic works (sixteen pages) shows that Toledo was saturated by the influence of such men as des Prez, Gombert, Isaac, Lasso, Morales, Palestrina, Victoria, Guerrero, etc. See Robert Stevenson, "The Toledo Manuscript Polyphonic Choirbooks", *Essays in Musicology* (New York: Da Capo Press, 1977), pp. 87-107.

Other Spanish composers whose works were performed in nineteenth-century Philippines were Remegio Calahorra, Apolinar Calahorra, Fr. Hernandez, Blas Echegoyen, Hilarion Eslava, and an Augustinian composer-conductor Manuel Arostegui⁶². Morales says in his book that Arostegui wrote 150 compositions altogether⁶³, and a partial listing by Perez fills two pages. Masses and motets for orchestra and various vocal and instrumental combinations are dominant. Hymns, *villancicos*, pieces in honour of the Virgin, offertories, lamentations for Holy Week, requiems, and instrumental pieces (e.g., string quartet, four-hand piano works, concerto for violin and piano) are found in the list⁶⁴.

Folk Songs and Liturgical Music

The interaction between liturgical music and contemporary folk songs of West Visayas can be seen in the development of the paraliturgical repertoire; references to the Bible and to Catholic doctrines; and the entry of modern folk song idioms into the post-Vatican II West Visayan liturgy.

Late in the sixteenth century, the Jesuit Chirino introduced the singing of liturgical music based on indigenous tunes and metre. The innovation caught fire and before long, Jesuit parishioners were singing Catholic doctrines in their

⁶² See page 27 on Arostegui.

⁶³ Valentin Marin y Morales, *Ensayo de una síntesis de los trabajos realizados por las corporaciones religiosas españolas de Filipinas* (Manila: 1901), 2:5.

⁶⁴ Perez, op. cit., pp. 628-629.

homes, while working in the fields, or while rowing their boats⁶⁵. Fr. Alcina wrote later that this practice was still very much in vogue among Jesuit converts of Ilog, Negros Occidental, of the mid-seventeenth century⁶⁶. This practice paved the way for the gradual development of quasi-religious repertoire in West Visayas, for the entry of religious songs into the homes of the natives subjected the music to a host of modifying influences beyond the actual control of the church. A definite folk style developed. While the religious fervour was retained, the deviations and changes brought about by folk elements were allowed, giving the songs a decidedly different look from what has been normally practised inside the church building. After four centuries of development, such could be said of today's Christmas, Marian, and passion music of West Visayas⁶⁷.

Biblical and theological references⁶⁸ are found even in West Visayan folk songs of a strictly secular nature. The serenade *Adios Kabulakan* (Appendix B, No. 14), in which a prayer to the Virgin is requested by the serenaders before they leave for home, and the love song *Dandansoy*, (Appendix B, No. 1), in which a plea to the curate for justice is made, are typical. A love song *Akon Nga Taklaron Bukid Sang Lawrista*, which is sung for wakes⁶⁹, mentions the rite of

⁶⁵ Chirino, op. cit., p. 315.

⁶⁶ Alcina, loc. cit. Cited in Cuesta, loc. cit.

⁶⁷ See these headings in Chapter VI and Appendix B.

⁶⁸ See Chapter XI, pp. 321 and 327.

⁶⁹ Enrique Cainglet, "Ilongo Folk Songs" (1968), 2 Ms.

baptism and the use of candles and holy water in one of its stanzas. References to God, Christ, and Biblical episodes, even in fun songs that children sing in the streets, are many.

Lastly, in an effort to modernize church liturgy in conformity to the spirit of Vatican II, contemporary Catholic musicians in West Visayas have turned to folk songs for fresh sources. A mixture of plainchant, polyphony, and vernacular hymns based on the region's folk song idioms are commonly heard in masses and other types of religious celebrations.

The following offertory that is sung during the mass at the patronal fiesta in Omambong, Leon, Iloilo⁷⁰, is typical of contemporary liturgical repertoire. Were it not for the religious versification or for the locale of the performance, this music could easily be mistaken for a love song, a serenade, or even a folk dance by any West Visayan native. The sentimental tune with clear-cut minor and major tonalities, part-singing in thirds, simple triadic harmony with the characteristic use of the secondary dominant sevenths (D7 to Gm and B7 to Em), guitar accompaniment in *habanera* dance rhythm, words in the Ilongo language, the employment of the octosyllabic quatrain, the binary form of verse and refrain each with a sixteen-bar phrase structure, are all obvious borrowings from the folk song tradition of the region⁷¹. Before Vatican II, this type of liturgical music would have been considered blatantly sacrilegious.

⁷⁰ See Chapter VI, pp. 212-214 and Appendix B, pp. 171-174. See also Chapter VIII, pp. 265-266 for the use of *fandango* dance patterns in the *cursillo*.

⁷¹ These technical aspects of West Visayan folk song tradition are treated separately from Chapters VII-XI.

Figure 1

Moderato
♩ = 92

HALAD

I- ha-lad na-mon sa i- mo, Pag- hi-gug- ma
 O Gi- no - o; Ang ma-nga pag-am-pò kag pag-an-
 tus, Kag ang ma-nga bu-hat na- mon
 Di-
 râ u- pod sa I- mo Sa gi-ha- pon na-ga-
 am- ba; Ang gug-ma Mo, O Gi- no - o A -
 mo ang gug-ma la- bing him- pit.

OFFERING

We offer to Thee
 Our love, O Lord,
 Our prayers, our labours,
 And our deeds.

Before Thy holy Presence
 We offer our praises.
 Your love, O Lord
 Is the only perfect love.

The second specimen was taken from the 1978 Easter Mass at the Parish of St. Catherine in Leon town. Here the use of the major key, dominant *habanera* rhythm, and fervid guitar strumming complement the jaunty melody that is not far-removed from Song Nos. 22 and 26 in Appendix B.

Figure 2

Andante
♩ = 72

KOMUNYON

Na-ga-pa-la-pit ka-mi sa i-mo O Dios na-mon
Ha-yag ang a-mon pag-to-o, I-kaw a-mon ba-to-
non. La-was kag du-gô ni Cris-to sa bay-lo sang
ti-na-pay Na-ga-ha-tag sang pag-la-um, ka-
bu-hi kag ka-li-pay.

COMMUNION

We come before Thee, our God
With believing hearts we receive Thee;
The body and blood of Christ
The Bread Who gives hope, joy, and life.

Instrumental Tradition

In his account in the opening page of this chapter, Morga leaves no doubt that the clergy were the first teachers of European instrumental music in the Philippines. Three categories of instruments are included in his report - keyboard, strings, and winds. To provide room for instruments apart from the ones that are specifically named, he uses the inclusive phrase "other instruments"⁷².

Keyboard -

Manila Cathedral already had an organ as early as 1581, and around 1600⁷³, Chirino heard this instrument in the Jesuit parish of Carigara, in the province of Leyte⁷⁴. Scattered records are silent about positive organs, but "two portable organs" were seen in a military parade in Manila in 1637 honouring Gov. Corcuera for his successful campaign against the Filipino Moors of Mindanao⁷⁵.

The first known organ teacher in the country seems to be the Franciscan Fr. Santa Marta⁷⁶, and the first native virtuoso organist seems to be Marcelo de San Agustin⁷⁷.

⁷² See p. 53 of this chapter.

⁷³ Domingo de Salazar, O.P., "Erection of the Manila Cathedral", (Manila: December 21, 1581). In Blair and Robertson, op. cit., 34:341, 344.

⁷⁴ Chirino, op. cit., p. 392.

⁷⁵ Letter of Juan Lopez, S.J., (Manila: May 25, 1637). Cited in Wenceslao Retana, *El Teatro en Filipinas* (Madrid: Librería General de Victoriano Suarez, 1909), p. 33.

⁷⁶ de San Antonio, op. cit., folio 17. Santa Marta also taught organ building, according to San Antonio.

⁷⁷ See note 23.

Besides the famous bamboo organ he built at Las Piñas, Fr. Cera also built a pipe organ in 1798 for the Church in Intramuros, Manila⁷⁸. Miller, an American organist, saw this organ during his visit in the first decade of the twentieth century, although the organ that impressed him most, among many others in the walled city, was one at the Dominican Church of Santo Domingo⁷⁹.

Barrel organs were still in vogue in Alimodian, Iloilo, of the late nineteenth century; but in the succeeding century harmoniums took over in West Visayas, these being within the reach of smaller churches⁸⁰.

Records are silent about organ literature before the nineteenth century, except for the fact that Gimeno's organ method, which was used at Madrid Conservatory of Music, was adopted for organ instruction at Manila Cathedral Boys Choir College, an elite music school that was founded by Bishop Rodriguez in 1742⁸¹.

Fr. Cera also manufactured pianos in the Philippines, and one that he made was sent as a gift to the Queen of Spain in 1791. The *Ven. Definitorio*, Provincial of the Recollect Order in the Philippines, wrote a letter to the Queen that

⁷⁸ Sadaba, op. cit., p. 362. See Appendix A, No. 17.

⁷⁹ George A. Miller, *Interesting Manila* (Manila: E.C. McCullough and Co., 1906), p. 109.

⁸⁰ Altura, loc. cit.

⁸¹ Compañía de Jesus, op. cit., pp. 349-350.

the said pianoforte was "better than any found in Spain and England"⁸².

German pianos seemed to have enjoyed wide acceptance around the country in the nineteenth century⁸³. One piano that definitely came from Spain, however, was the instrument that Don Teodoro Jovellanos of Dagupan bought in 1864⁸⁴.

Aranguren's piano method was used for instruction at Manila Cathedral Boys Choir College⁸⁵, and in the early decades of the twentieth century, marches, arrangement of arias, and operatic overtures seemed to be commonplace pieces for the instrument⁸⁶.

Leading pianists who taught and performed in the country late in the nineteenth century included Alfred Friedenthal

82 From Fr. Jose de Santa Orosia, Provincial of the Recollect Order, to Her Royal Highness, 1793, National Archives, Manila, Patronatos 1686-1898, Bundle 13, L 35-39, Ms. This hand-written document is in faded rice paper.

83 The unnumbered green pages of Ramon G. Fernandez, op. cit., carries advertisements of three music stores in Manila selling pianos made in Hamburg. The *El Porvenir de Bisayas* (Iloilo), Octubre 15, 1893, also carries an advertisement of Koch and Bruner selling pianos of A.H. Francke of Leipzig.

84 Hilarion F. Rubio, "The Musicality of Rizal", *The Role of Music in a Changing Society* (Manila: National Music Council of the Philippines, 1970), p. 163.

85 Compañia de Jesus, loc. cit.

86 Hermogenes de Guzman to the author, Manaoag, Pangasinan, August 23, 1978. In the province of Pangasinan, especially in the towns of Manaoag and Mangaldan, piano transcriptions of excerpts from operas like *La Sonnambula* and von Suppe's *Poet and Peasant* have been popular, writes de Guzman.

from Germany, Antonio de Kontski from Poland⁸⁷, Señor Coppa⁸⁸ and Maestro Gore from Italy⁸⁹, Don Oscar Camps from France⁹⁰, Señor Borrromeo from Spain⁹¹, and Jose Estela, a Filipino virtuoso who trained at the Conservatory of Music in Madrid⁹².

The post-World War II period saw the efflorescence of concert piano literature in the country, as attested by numerous recitals and concerts by both foreign and local pianists that are featured in extant periodicals. A positive effect of these was the encouragement given to budding pianists of West Visayas, three of whom had won laurels in international piano competitions⁹³.

Native adaptations of European keyboard instruments include the aforementioned bamboo organ and the bamboo piano⁹⁴.

87 Friedenthal and Kontski gave well-attended concerts in Manila. See Raymundo C. Bañas, *Pilipino Music and Theater* (Quezon City: Manlapaz Publishing Co., 1969), p. 138. See also *Espectáculos Públicos*, National Archives, Manila (Circa 1859-1898), 1:352-353.

88 *La Ilustración Filipina* (Manila), Marso 28, 192.

89 *Ibid.*, Abril 7, 1893.

90 *Ibid.*, Diciembre 18, 1892.

91 *Ibid.*, Junio 21, 1892.

92 Bañas, *op. cit.*, (1924), p. 114

93 Nena del Rosario of La Paz, Iloilo City, won first place in the United States Inter-School Piano Competition in 1952, and played with the New York Philharmonic Orchestra under Igor Buketoff for her prize. Jose Contreras from Capiz was second place in the 1963 Busoni International Piano Competition in Bolzano, Italy; while Maria Luisa Lopez-Vito was fourth place at the Van Cliburn Piano Contest in Fort Worth, Texas in 1966, and first place in the Antonio Casella International Contest in Orense, Spain in 1967. From Lucrecia R. Kasilag, President of the Cultural Center of the Philippines, to the author, Manila, April 30, 1979.

94 See p. 62 of this chapter.

Strings -

The harp, viol (*violon*), rebec (*rabel*), guitar (*viguela*), violin, lyre, and members of the mandolin family⁹⁵ were some of the early string instruments of the early colonial era. Extant literature is nil, and one can only speculate as to what was performed, although records say that Alard's violin method was used for instruction at Manila Cathedral⁹⁶.

Le Gentil noticed around 1790 that the Tagalogs were "passionately fond of the violin ..." and that they were "constantly practising"⁹⁷. The following century, world class violinists like the Italians Casati, Apiani, and Cavalieri⁹⁸; the Hungarian Edoardo Remenyi; and the Spaniards Manuel Garrido, Jose Masllovet, Remegio Calahorra, and Agustin Rubios, a pupil of Paganini⁹⁹, were teaching and performing in the country, producing local virtuosos like Antonio Garcia, Andres Dancel, and Manuel Luna, who was sent later to Madrid Conservatory to study. Works by Paganini, Alard, de Beriot, Brahms, and Mendelssohn were some of the violin works performed in the country¹⁰⁰.

⁹⁵ See "Rondalla", pp. 56-57 of this chapter.

⁹⁶ *Compañía de Jesus*, loc. cit.

⁹⁷ Guillaume Joseph H.J.B. Le Gentil de la Galaisiere, *Voyage to the Indian Seas*, trans. Frederick C. Fisher, 2 vols. (Paris: 1779-81; Manila: Filipiniana Book Guild, 1964), p. 100.

⁹⁸ *La Ilustración Filipina* (Octubre 7, 1892).

⁹⁹ Bañas, op. cit., (1969), pp. 137-141.

¹⁰⁰ *Ibid.*, (1924), pp. 74-76.

Viols and rebecs appeared as members of the 1748 orchestra that performed at the Antipolo Marian Festival¹⁰¹. According to Fr. Murillo, quoted by Gaspar de San Agustin, there were "many" rebec players in the country in the eighteenth century¹⁰², and some of these may have studied with Fr. Bolivar, a rebec player who served in Panay Island during the period¹⁰³.

The lyre appears only in Mancker's letter of 1682¹⁰⁴, but the guitar enjoyed the same prominence in the colony that it had in Spain. The early accounts of Morga¹⁰⁵, Navarrete¹⁰⁶, and Murillo¹⁰⁷ prove its wide dissemination since the sixteenth century. Mallat adds that the *viguela* was the Filipinos' "favourite instrument" of the nineteenth century, and that they were manufacturing it with "remarkable perfection"¹⁰⁸.

The *bajo de viguela* (bass vihuela) was, according to Mallat, a large guitar of the size of the violoncello, which "is played with a horn or ebony finger especially made for that purpose. They draw from it very agreeable sounds"¹⁰⁹.

101 See "Orchestra" on pp. 54-56 of this chapter.

102 Gaspar de San Agustin, "Letter on the Filipinos". In Blair and Robertson, op. cit., 40:291-292.

103 de Castro, op. cit., p. 193.

104 See p. 54 of this chapter.

105 See p. 22 of this chapter.

106 See p. 51 of this chapter.

107 de San Agustin, loc. cit.

108 Jean Mallat, *Les Philippines, histoire, geographie, moeurs, agriculture, industrie et commerce des colonies espagnoles dans l'Oceanie*, 2 vols. (Paris: 1846). In Blair and Robertson, op. cit., 45:273. Mallat's work is translated under the heading "Educational Conditions" in the latter.

109 Ibid.

The mass appeal of the guitar could be further assessed from varied nineteenth-century travelogues. Wilkes heard it used for "ballet accompaniment"¹¹⁰; Gironiere heard it in wedding celebrations¹¹¹; Worcester saw it used in fiesta entertainments¹¹²; and von Scherzer heard it "from every hut" while visiting Manila¹¹³. Today's West Visayan version of the Spanish guitar is the small six-stringed *sista*, which is still popular in Iloilo as a solo instrument or as a member of ensembles.

The harp held an honoured position in Philippine homes of the colonial era until it was dislodged by the piano in the nineteenth century. "Almost all of them can play the harp"¹¹⁴, Murillo wrote in the eighteenth century. This tallies with the preceding account of Morga, and of the Dominican Navarrete, who said that the Filipinos of the seventeenth century "play well on the harp and the guitar"¹¹⁵.

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- 110 Charles Wilkes, "Narrative of the U.S. Exploring Expedition, 1838-1842", *Travel Accounts of the Islands* (Manila: Filipiniana Book Guild, 1974), p. 39.
- 111 Paul de la Gironiere, *Twenty Years in the Philippines* (New York: Harpers and Bros., 1854), p. 212.
- 112 Dean C. Worcester, *The Philippine Islands and Their People* (New York: Macmillan Co., 1898), p. 260.
- 113 Karl von Scherzer, "Narrative of the Circumnavigation of the Globe by the Austrian Frigate 'Novara' in the Years 1857, 1858 and 1859", *Travel Accounts of the Islands*, p. 260.
- 114 de San Agustin, loc. cit.
- 115 Domingo Fernandez Navarrete, *Tratados Históricos* (Madrid: 1676). In J.S. Cummins, ed. *The Travels and Controversies of Friar Domingo Navarrete 1618-86* (London: Hakluyt Society, 1962), pp. 59-60.

Zabaleta's research reveals that both diatonic and chromatic harps were used in Spain, and that harpists were well-established in their positions at the Royal Chapel in Madrid and in the cathedrals at Toledo, Avila, Salamanca, and Valencia¹¹⁶. In the absence of extant manuscripts, a speculation can be entertained that tablature harp music by Spanish composers such as Mudarra, Bermudo, Cabezón, and Sanz, which were performed in these cities, could easily have been brought to the Philippines by friar musicians who had had training and experience in these aforesaid Spanish music centres.

A Philippine adaptation of the European harp is the small *arpa*, a pedal-less five-foot upright with triangular frames of steel. An extant copy belonging to Loreto Capaque of Leon, Iloilo, has only twenty-four strings¹¹⁷, a close replica of the pedal-less Latin-American folk harp that has thirty-five to forty strings, and is widely disseminated in Mexico and Peru¹¹⁸. The Capaque harp comes from Aparri, Cagayan, in the north, near Bacarra, Ilocos Norte, the last bastion of *arpa*-playing and manufacture in the Philippines¹¹⁹.

116 Nicanor Zabaleta, "The Harp in Spain From the XVI to XVIII Century", *Harp News* (Fall 1953), 1:2, 4.

117 Loreto Capaque to the author, January 19, 1979. This harp was acquired by a harp teacher, Maria Orda of Aparri, pupil of Adriano Patucao, who studied under an unidentified Spanish friar-harpist of the colonial era. Orda now teaches the folk harp in Iloilo.

118 Samuel Milligan, "The Harp in Latin America", *American Harp Journal* (1968) 1:17.

119 Santiago A. Pilar, "Only for the Genteel: the Folk Harp", *Archipelago* (1975) 2:38.

Winds and Percussions -

Trumpets, fifes, and drums were popularized in the early centuries by Spanish military bands¹²⁰. Other wind instruments that appeared in colonial celebrations included the flute (*flauta*), the shawm (*chirimía*), the clarion (*clarín*), the oboe (*obue*), the horn (*trompa*), and the cornett (*corneta*). Other percussions included the castanets, handbells, and tambourines.

These instruments along with the aforementioned strings are often encountered in records as members of ensembles, or of orchestras in both religious and secular celebrations; and phrases like "various musical instruments", "other festive instruments", "a thousand instruments", and "other instruments", as seen in Morga's account in the opening page, would indicate that all instruments then current in Spain, and too tedious for chroniclers to note down in detail, were possibly transplanted to the country. These could include the bassoon (*bajón*), the sackbut (*sacabuche*), the zither (*cítara*), bugles, and continuo, instruments that were widely dispersed in colonial Mexico¹²¹.

120 See "Brass Bands" in the succeeding pages.

121 Mexican *villancicos* employed varied instrumental combinations for accompaniment. See Robert Stevenson, *Christmas Music from Baroque Mexico* (Berkeley: University of California Press, 1974), pp. 6, 24, 26-30. It is not improbable that this specific development and other acculturated Mexican traditions were transmitted to the Philippines, for direct connection between Spain and the colony did not start until 1867; and all contacts prior to this were carried through Mexico. Mexican friars (see p. 29) and soldiers had served in the Philippines. Apart from these, there were Spanish friars who had served long in Mexico, or who had spent some time there before proceeding to the Philippines. The galleon trade between Manila and Acapulco, likewise, brought the two colonies much closer, a factor that aided the exchange of acculturated Hispanic traditions between them.

The Orchestra -

Early parish orchestras were small, in comparison with the modern symphony orchestra, which did not come into being until the American regime¹²².

The Jesuit Orchestra of Manila in 1597 had only nine players, who were Negro musicians that Don Rodriguez de Figueroa acquired from a slave market in Seville¹²³. In comparison with this was the Jesuit Orchestra in the Visayas of the seventeenth century which the Austrian Mancker reported to be between sixteen to seventeen players¹²⁴. The instruments consisted of "lyres, harps, cornets and flutes"; and Mancker thinks that the performance standard was "better" than the orchestras found in many European towns¹²⁵.

Around 1870, Plauchut wrote the following:

There is not a village in the Philippines without a band supported jointly by the priest and the municipal council. Some towns even have three to four, plus an orchestra of string instruments owned by the church which accompany the choirs in processions¹²⁶.

During the reception of the Royal Seal in Manila on June 5, 1598, there was "much music of clarions, flutes, and

122 Bañas, op. cit., (1969), p. 95.

123 de la Costa, op. cit., p. 125.

124 From Andreas Mancker, S.J., to Constantin Schiel, Manila, 1682. Cited in de la Costa, op. cit. pp. 467-468. De la Costa thinks the "lyres" were *bandurrias* (See "The Rondalla" in the succeeding section).

125 Ibid.

126 Edmund Plauchut, "L'Archipel des Philippines", *Revue des Deux Mondes* (Paris: Bureau de la Revue Dex Deux Mondes, 1877), 21:897.

other festive instruments"¹²⁷. In the celebration of the Bull of Urban VIII honouring the Immaculate Conception in 1619, *harpas, viguelas, rabeles, and chirimías* were heard in Manila¹²⁸.

In the preceding Murillo account of the Antipolo festival, the following instruments were played by combined parish orchestras: *rabeles, harpas, and violones* for strings; *clarínes, obues, and trompas* for winds; and *tambores* for percussions¹²⁹.

The San Agustin Church Orchestra which Marcelo Adonay organized in 1870 seemed to be a big one with a respectable performance standard, judging on their ability to perform Beethoven's *Missa Solemnis* in 1887 and the mass of Reparaz in 1891¹³⁰. Spanish friar-conductors who handled this orchestra after Adonay included Angel Oyanguren, O.S.A.; Jose Foj, O.S.A.; and Manuel Arosteguí, O.S.A.¹³¹.

From apprenticeship in these sacred surroundings, native orchestras gradually assumed secular functions by playing in weddings, birthday parties, and balls. The coming of Spanish *zarzuela* troupes¹³² and of Italian opera companies¹³³ induced

127 Alonso de Saavedra and Pedro Muñoz de Herrera, "Reception of the Royal Seal at Manila", (June 5, 1598). In Blair and Robertson, op. cit., 10:134.

128 "Unsigned Relations of 1619-20", (Manila: June 14, 1620). In Blair and Robertson, op. cit., 19:62-63.

129 Murillo, op. cit., folio 216v-217. See also Appendix A, 16b.

130 Bañas, op. cit., (1924), p. 62.

131 Ibid. (1969), p. 94.

132 See "Zarzuela" on pp. 74-80.

133 See "Operatic Tradition" on pp. 66-67.

these orchestras to expand in size to meet the demands of heavier repertoires. Foreign companies came minus their orchestras, an expression of confidence they had on local musicians who were equal to the demands of Verdi, Donizetti, Bretón and Chapí. A few of these nineteenth-century orchestras were: the Molina Orchestra (founded in 1896); the San Juan del Monte Orchestra (founded in 1886); the All-Women Orchestra of Pandacan (founded in 1890); and the Gruet Orchestra founded by the Filipino-Spanish mestizo, Pedro Gruet y Atayde¹³⁴. Leading Filipino conductors of these orchestras included Ramon Valdez, Jose Estela, Bonifacio Abdon, and Ladislao Bonus.

The *Rondalla* -

As a parallel of the acculturated Mexican *mariachi* band¹³⁵, the Philippine *rondalla*, which is a descendant of the *comparsa* or the *estudiantina* of the Spanish era¹³⁶, is an acculturated orchestra of plectrum instruments. The first mandolin

¹³⁴ Bañas, op. cit., pp. 92-99.

¹³⁵ The *mariachi* differs from the Filipino *rondalla* in a number of ways. The former employs brasses and bowed instruments besides plucked ones, while the latter uses only plectrum instruments including a few percussions. The *mariachi* is a smaller ensemble and the number of players varies from three to twelve. The usual instruments are guitars, harps, violins, and *jaranas* (derived from the *vihuela*). See Gérard Béhague, "Latin American Folk Music", Bruno Nettl, *Folk and Traditional Music of the Western Continents*, 2d. ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1973), pp. 220-201. Modern *mariachi* ensembles frequently omit the harp, "while clarinet and trumpet are added", says Carlos Chavez. In the *son mariachi*, he says that instrumentalist-singers also dance. See Carlos Chavez, *Mexican Music* (New York: The Museum of Modern Art, May 1940), p. 14.

¹³⁶ Bañas, op. cit., pp. 109-10.

(*bandurriá*), alto mandolin (*laúd*), baritone mandolin (*octavina*), and guitar are all Spanish imports, while the bass guitar (*bajo de uñas*) and the contrabass, both representing the bass section, are Filipino products, the latter being accredited to Juan Silos, Jr.¹³⁷. Western percussions are added for effects.

Ranging between twenty to about one hundred players, the *rondalla* sound can be intriguing, and renditions of masterpieces such as Rossini's Overture to the "Barber of Seville", Overture to "William Tell", as well as Spanish and Filipino tunes are standard requirements in frequent competitions that progress from the inter-school level to provincial and national championships.

The parallel of the Philippine *rondalla* in Java is the acculturated *kroncong* music ensemble, which shows strong Portuguese influence. It combines together European instruments such as the drum, the violin, guitars, and tambourines with Chinese viols, Chinese flute, and Indonesian bronze kettles; and the repertoire is a mixture of Hindu-Arabic and Portuguese-derived music¹³⁸.

137 Antonio J. Molina, "Music of the Philippines", *Aspects of Philippine Culture* (Manila: National Media Production Center, 1967), p. 14.

138 Kornhauser, op. cit., p. 42.

Brass Bands -

Apart from the omnipresence of brass players in parades, fiestas, and varied civic and religious ceremonies, another visible proof of a strong brass band tradition in the Philippines is the commanding sight of cement kiosks or bandstands in the centre of city and town plazas. Here band performances of the colonial period were the nucleus of community social entertainment.

The predecessors of modern Philippine brass bands were the Spanish military bands of the earlier centuries. In Tamón's eighteenth-century survey, for instance, one can gather that trumpeters, drummers, and fife players were active in at least five important military garrisons - Fort Santiago in Manila¹³⁹, Cavite Naval Dockyard¹⁴⁰, Fort San Pedro in Cebu¹⁴¹, and Fort Nuestra Señora del Pilar in Zamboanga¹⁴².

Brass band playing in the country was catapulted to new heights during the second half of the nineteenth century, a development that could be attributed to three factors:

(1) economic advancement brought about by the opening of the ports of Manila and Iloilo to world trade in 1834 and 1855 respectively (2) hiring of French and Spanish conductors, and (3) surplus of musicians.

139 Fernando Valdés Tamón, "Survey of the Filipinas Islands" (Manila: 1739). In Blair and Robertson, op. cit., 47:100.

140 Ibid., p. 105.

141 Ibid., p. 117.

142 Ibid., p. 125.

An era of material prosperity never before experienced by Filipinos came as a result of the opening of the country to international trade and commerce. Many foreign firms were registered in both the cities of Manila and Iloilo. The latter was especially known for its sugar production; and before long a middle class was rising which could afford the time and the money to acquire and enjoy the musical amenities of the West. Plauchut noted that in the homes of the Filipinos of the period could be found musical boxes, guitars, castanets, drums, German pianos, and clarinets "made in Paris"¹⁴³. He further reported that in 1874, half a million francs worth of instruments were purchased by the colonial government from France, a sudden increase from the figure of 75,000 francs used in 1867 for a similar purpose¹⁴⁴. Even little towns like Leon, in the province of Iloilo, felt the impact of such radical improvement in living standard. In 1882, the town purchased music instruments from Europe worth two-hundred and twenty-seven pesos (₱227.00), a fabulous sum at that time, which was a prize (*premio de recaudacion*) for the big collection of taxes under the administration of Don Eugenio Cambronero¹⁴⁵.

143 Plauchut, loc. cit.

144 Ibid.

145 "Seguidos de Teodoro Cala-or" (Leon, Iloilo: 1842-1978) Ms., n.p. This rare manuscript is a series or succession of dates, listing of *gobernadorcillos* (town mayors) of the municipality of Leon, and records of concurring events since 1842. Gobernadorcillo Mariano de la Cruz started the listing in 1842 and passed the duty on to his descendants - Eugenio Cambronero, Ramon Cambronero, and, now, Teodoro Cala-or. Out of two identical copies that were extant before World War II, only that of Teodoro Cala-or has survived. The manuscript is now with Loreto Capaque who is currently preparing a book on the history of Leon for publication.

This proliferation of instruments resulted in an equal proliferation of musicians, specifically band players.

Plauchut continues with his account:

Their supreme goal is to be known one day as a member of a famous band so that they could take part in every feast, and be well-dressed and well-paid.¹⁴⁶

Bands were in demand in churches, in open-air concerts, in private parties, in balls, in religious processions, and in civic and military parades. Fame and fortune were readily available to the talented, and on top of these were privileges such as exemption from taxes and forced labour, an opportunity "too good to refuse". A surplus of musicians was thus created, and in the small province of Pampanga alone, eight-hundred of them were listed in the governor's report of 1859¹⁴⁷. The profusion of such talents only had to await the coming of conductors (*músicos mayores*) from Spain and France to perfect the art of band playing. Plauchut writes again:

And do not think that the music you hear in these places is bad. The European teachers who conduct the orchestras or the military bands have always praised the native artists.¹⁴⁸

Mallat, another Frenchman, writes this about local bands:

The military music of the regiments of the garrison at Manila, and in some large villages of the provinces, has reached a point of perfection which is astonishing. We have never heard better in Spain, not even in Madrid.

146 Plauchut, loc. cit.

147 Ibid.

148 Ibid.

It is at the square of the palace, that on Thursdays, Sundays, and fête days, at eight o'clock in the evening, at the time when the retreat is beaten, the society of Manila and the foreigners and travelers, assemble to hear the concert. The Indians play there from memory for two or three hours alternately, from great overtures of Rossini and Meyerbeer, or contradances, and vaudevilles. They owe the great progress which they have made for some time in their military music to the French masters who direct them. These same musicians are also summoned to great balls, where they execute pieces among the contradances played by other instruments.¹⁴⁹

Robert MacMicking from Scotland, who joined Ker Doering and Company in Manila, gave this nineteenth-century observation:

The native Indians appear to have a good ear for music, and execute many of the finest operas with spirit and taste; and the amateur musicians in particular, who train the casino band, have brought the native performers to a very high degree of perfection in most of the pieces performed by them.¹⁵⁰

It was from these regimental and town bands of the late Spanish period that the American conductor Walter H. Loving drew most of his members for the Philippine Constabulary Band that captured the gold medal at the St. Louis Exposition in 1904, and the Grand Prize Medal at the Panama Canal Exposition in 1915¹⁵¹. The band was, likewise, honoured to accompany the

¹⁴⁹ Mallat, op. cit., pp. 273-74.

¹⁵⁰ Robert MacMicking, *Recollections of Manila and the Philippines During 1848, 1849, and 1850* (London: 1851; Manila: Filipiniana Book Guild, 1967), p. 23.

¹⁵¹ Bañas, op. cit., pp. 102-03. The band was publicly acknowledged by Sousa as "the most superb and best disciplined band at the Exposition" in 1915; and a separate gold medal was awarded to its conductor, Capt. Pedro B. Navarro, Jr., a product of the San Agustin Church and Monastery in Manila, Bañas adds.

carriage of President Taft, and to play at his inaugural ball in Washington D.C. in 1909¹⁵².

The Western brass band has for its native counterpart the older bamboo band (*musikong bumbong*) and the younger "singing bamboos" (*pangkat kawayan*), a 1966 novelty of Victor C. Toledo, all exemplifying the syncretism of Western and Oriental traditions. About fifty players from Toledo's group play the following instruments: *bumbong* (single-note tuba), *talong-gating* (four-octave native marimba), *tipangklung* (two-octave bamboo piano), *gabang* (Moslem-type xylophone), *tulali* (six-hole bamboo flute), *bungkakà* (bamboo clapper), *kalatok* (bamboo knockers), and the Indonesian *angklung* (shaking tubes). Non-bamboo instruments are used for colouristic effects; these include the drum, cymbals, triangle, and gong¹⁵³.

Four long-playing records that the group has recorded show their versatility in the performance of Asian melodies, Philippine folk tunes, and Spanish pieces such as "Valencia"¹⁵⁴.

Native Virtuosity -

The virtuosity of Filipinos in band and orchestral playing is matched by their virtuosity in solo performance, proving their complete assimilation of transplanted European instrumental tradition that Spain introduced.

152 Ibid.

153 Victor C. Toledo, "Pangkat Kawayan (Singing Bamboos)", *The Role of Music in a Changing Society* (Manila: National Music Council of the Philippines, 1970), pp. 29-30.

154 AW Records International, *The World Famous Pangkat Kawayan* (Manila: n.d.), AWL - 1002.

While travelling in the province of Laguna around 1840, Mallat, with Monsieur Barrot, the French Consul of Manila, took lodging at the Franciscan Convent of Calauan, where they were regaled by the virtuosic performance of a native musician. According to Mallat, the boy played "with equal perfection on seven different instruments, on which he executed the most difficult pieces"¹⁵⁵. Similar occasions were witnessed by this French writer causing him to admit that -

All the Indians, in fact are naturally given to music and there are some who play five or six instruments. Also there is not a village, however small it be, where mass is not accompanied by music for lack of an organ ...

Thus, as we have just said, the Indians are born musicians. Those who before knew only the Chinese tam-tam, the Javanese drum, and a kind of flute of Pan, made of a bit of bamboo, today cultivate European instruments with a love which comes to be a passion.¹⁵⁶

Folk Songs and Instrumental Repertoire

The folk songs of the country have affected the instrumental repertoire of contemporary Philippine concert stage. This penetration by folk idioms of what the populace generally consider as "high-brow" music, which is often associated with the upper class, is a point worth considering in tracing the vertical movement of acculturation from folk level to serious music level. This tallies with the observation of Luiz Heitor Corrêa Azevedo that in Latin America music tends to move from

¹⁵⁵ Mallat, op. cit., p. 275.

¹⁵⁶ Ibid.

the lower stratum of society to higher ones¹⁵⁷.

A solo repertoire that has been most heavily penetrated by folk songs is that of the piano, a good example of which is Kasilag's variations on *Walay Angay* (Song No. 2, Appendix B), an item that appears consistently in graduation recitals.

Wolfgang Oehms, a German organist, has made arrangements of Philippine folk songs such as *Kundansoy*, a popular song about *tubâ*-drinking in West Visayas, which he played at the Inaugural Concert of the bamboo organ at Las Piñas on May 9, 1975. The entire performance was recorded¹⁵⁸.

Gilopez Kabayao's arrangements of Philippine folk songs for violin and piano, which he recorded with his wife recently, include three West Visayan folk songs - *Walay Angay*, *Ahay Kalisud*, and *Daw Pispis Nga Bukaw*¹⁵⁹.

The popular *Dandansoy* is the main theme of Rodolfo Cornejo's *Caprice on a Philippine Air* for violin solo. This same song has been arranged by Bermachea for marimba and piano and subsequently recorded by Johnny Yu and Raul Sunico respectively¹⁶⁰.

The guitar, which is universally used for accompaniment in West Visayas, has had some fair share of folk songs for solo

157 Nettle, reporter, "Criteria for Acculturation", p. 99.

158 *The Historic Bamboo Organ of Las Piñas* (Parish San Jose, Las Piñas, Rizal: copyright 1975), AW: Stereo 33 BOR 4001.

159 *Gilopez Kabayao Plays Philippine Folk Songs* (Manila: n.d.), GK Records. Kabayao comes from Negros Occidental in West Visayas, and was second place winner in the St. Cecilia International Violin Competition in Rome in 1952.

160 *Golden Marimba* (Manila: 1974), Express Records.

performance. A record of Philippine folk songs by Pedro Concepcion and the Villar Symphonette includes *Ahay Kalisud* from West Visayas¹⁶¹.

Antonio J. Molina is one serious composer who has found in Philippine folk songs a rich source of materials for his works. His *Ang Batingaw* (The Bell), a choral symphony, is an expansive work that utilizes different regional songs. In this category falls the author's Canla-on Symphony, a modern work in ten short movements which utilizes two West Visayan folk songs - *Sa Tuburan* (Song No. 5, Appendix B) and *Dandansoy* (Song No. 1, Appendix B) in the fifth and ninth movements respectively.

The brass band uses more folk songs than the symphony orchestra due to its frequent appearances in fiestas. The Palacios Band of Leon, Iloilo, for instance, uses West Visayan folk songs for funeral processions, for accompanying folk dances, and for varied academic and civic functions in the town¹⁶².

For both the *rondalla* and the bamboo band, the performance of native folk songs is both a specialty and a duty. Elaborate arrangements employ shifting of key and metre, syncopation, unexpected modulation, and varied ways of manipulating rhythm, melody, harmony, texture, and dynamics for interest.

¹⁶¹ *Philippine Memories* (Manila: n.d.), Villar Records.

¹⁶² See Chapter VI , pp. 204-205.

Operatic Tradition

Though not indigenous to Spain, the opera nevertheless managed to thrive there, and in one period of Spain's music history it eclipsed the *zarzuela*. Royal patronage and the hiring of Italian *bel canto* artists, like the castrato Farinelli¹⁶³, in the eighteenth century, paved the way for the complete domination of Spain by Italian opera to the chagrin of nationalistic Spanish composers¹⁶⁴. This invasion of the Spanish homeland by the opera did not preclude, however, the reverse invasion of the opera by Spanish elements as seen in the works of Rossini and Bizet.

The opening of the Suez Canal in 1869 brought to the Philippines hordes of Italian and French opera companies, penetrating even smaller towns and cities like Iloilo and Silay in West Visayas¹⁶⁵. The colonial government and the cream of the Spanish society¹⁶⁶ gave them open support and encouragement as had happened in Spain. Surprisingly enough, the Philippines became the peaceful meeting ground of both opera and

163 Chase, op. cit., pp. 127-138.

164 Ibid., pp. 142-149.

165 An unidentified opera was held in Silay according to *El Porvenir de Bisayas* (Iloilo), Mayo 1894. On the same page is an announcement of coming performances of *Lucia di Lammermoor*, *Barber of Seville* and *Cavalleria Rusticana*. The Teatro de Molo and the Iloilo Opera House were leading venues for operatic performances in West Visayas.

166 Spanish government officials and members of the royalty were honoured guests at opera performances and at concerts featuring operatic excerpts. His Excellency, the Marquis de Peña Plata, attended one of these that was sponsored by the St. Cecilia Society in nineteenth-century Manila. See *Espectáculos Públicos*, loc. cit.

zarzuela, for both warring genres were warmly received by Filipinos and given equal opportunity.

Some of the operas that were performed in the colony include Verdi's *Aida*, *Il Trovatore*, *Un Ballo En Maschera*; Donizetti's *Lucrecia Borgia*; Bellini's *La Sonnambula*; Gounod's *Faust*; and the crowd's apparent favourites - Rossini's *Barber of Seville* and Bizet's *Carmen*. Performers were a mixture of Italians, Frenchmen, Spaniards, and Filipinos¹⁶⁷. Outstanding among local talents were Victoriano Carreon, Jose Mossesgeld Santiago and Madame Jovita Fuentes.

The relevance of the operatic tradition to this study can be categorized into two: (1) its reinforcement of the Western nineteenth century melodic and harmonic idioms that were eventually absorbed by West Visayan folk songs, and (2) its influence of the twentieth-century Filipino opera which utilizes indigenous epics, legends, myths, and historical events for materials in both libretto and music. Cast in the Western operatic tradition of recitative, aria, chorus, and orchestra are works such as Alfredo Buenaventura's *Hinilawód*, a West Visayan pre-Hispanic epic¹⁶⁸; *Florante at Laura*, a setting of Balagtas's famous metrical tale by Lucino Sacramento; and Felipe Padilla de Leon's *El Filibusterismo*, based on Jose Rizal's novel lambasting Spanish colonial oppression. These are considered trail-blazers of the hybrid Filipino opera.

167 Bañas devotes Chapter XXI of his book to the development of opera in the Philippines.

168 See Chapter III, pp. 120-123 for pre-Hispanic Philippine epics.

Theatrical Tradition

Out of a number of Spanish theatrical imports, only the zarzuela exhibits a strong and direct relationship with contemporary West Visayan folk songs. All others bear little or no relationship at all.

The Auto Sacramental -

This form, which is an extension of the Spanish mystery play of the Middle Ages¹⁶⁹, became an effective tool for religious conversion in the Philippines of the earlier centuries. Two examples of this were the Jesuit plays that were presented in Cebu in 1598 to welcome Bishop Agurto¹⁷⁰, and in Bohol in 1609 on the theme of the sufferings of Santa Barbara¹⁷¹. Rampant abuses led to its degeneration and eventual suppression in the eighteenth century¹⁷².

- 169 The earliest known *auto* in Spain was the *Misterio de los Magos* (Mystery of the Wise Men) for the Feast of the Epiphany, the text of which could be traced back to the twelfth century. This was followed by the *representaciones* of Manrique and Encina which were intended for Christmas and Easter. The later eclogues of Encina dealt with secular themes revolving around shepherds and shepherdesses, and they employed dances and the singing of *villancicos*. See Chase, *op. cit.*, pp. 90-94.
- 170 Francisco Colin, S.J., *Labor evangélica*, ed. Pablo Pastells, S.J., (Madrid: 1897), 2:104. Cited in Retana, *op. cit.*, p. 19. Colin's book was first published in Madrid in 1663.
- 171 *Ibid.*, 3:213. Cited in Retana, *op. cit.*, pp. 22-23.
- 172 Mary Neal Hamilton, *Music in Eighteenth-Century Spain* (Urbana, Illinois: University of Illinois, 1937), pp. 189-193.

The *Carillo* -

Another extinct nineteenth-century theatrical form is the *carillo*, which "is a play of cardboard figures projected on a white screen"¹⁷³, with the manipulator providing the dialogue as he executes the action. Easily mounted in backyards and in street corners, the form charmed both children and adults with stories and legends of ancient Europe such as the adventures of Don Juan of Seville¹⁷⁴. Live actors replaced the cardboard ones later, and native songs and Spanish dances were interspersed with the dialogue¹⁷⁵.

The *Cenáculo* -

Another religious play, the *cenáculo* (from the Latin *coenaculum*, where the Last Supper took place), deals with the sufferings and death of Christ, and is a direct offshoot of passion-chanting. Except for a few towns around Manila like Binangonan, Cainta, and Malolos, where it is presented during Holy Week, the *cenáculo* is a fading tradition in other parts of the Philippines, while in some remote areas it is not heard at all.

173 Teofilo del Castillo and Buenaventura S. Medina, Jr., *Philippine Literature from Ancient Times to the Present* (Quezon City: Teofilo del Castillo, 1974), p. 81.

174 Ibid.

175 According to Retana, the first *carillo* in the country was *Lucas* by R. de Vargas Machucha which was performed in 1879 and reviewed in *Revista del Liceo*. Magdalena Street in Santa Cruz, Manila seemed to be one of the early locales of *carillos*, and a Filipina *zarzuela* star, Praxedes Fernandez, was known to have performed Spanish dances such as the *jota* and *fandango* between *carillo* scenes. See Retana, *op. cit.*, p. 153.

Its closest counterpart in West Visayas is the *Kalbaryo* (Calvary) of Oton, Iloilo, which is not performed on stage but rather in the town's main streets; the choir assists in the performance which is capped by a sermon inside the church¹⁷⁶.

In the Malolos *cenáculo*, the performance is done on a temporary stage in the churchyard, and it involves the use of bands, choir, and solo singing. Here vernacular chanting in Gregorian chant style contrasts with contemporary Filipino folk hymns and *paso-doble* marches which are both acculturated products.

The following excerpts of the Malolos *cenaculo* in Appendix A, No. 20 collected by Tiongson¹⁷⁷ exhibit two opposing styles. The first one is a chant in the Tagalog language employing free rhythm and the phrygian mode in G, while the second sample in the Latin language employs a fixed tonality in D flat and the *kundiman* rhythmic pattern in three-four time with an accent on the second beat¹⁷⁸. Cultural hybridization is seen here in the curious mixing of Gregorian chant style with the native language (Tagalog), and of the native *kundiman* rhythm with Latin text.

176 Center for Visayan Studies, University of the Philippines, College of Iloilo, "The *Kalbaryo* of Oton", comp. Rey de los Reyes (Iloilo: 1975), Ms., n.p.

177 Nicanor G. Tiongson, *Kasaysayan at Estetika ng Sinakulo at Ibang Dulang Panrelihion sa Malolos* (Quezon City: Ateneo de Manila University Press, 1975), pp. 286, 289.

178 See "*Kundiman*" in Chapter IV, pp. 147-154.

The *Awit* and the *Corrido* -

These two forms were both metrical tales that were once popular in all major language groups of the country. Dealing with "extravagant tales of kings and queens of distant lands, of the mysteries of the saints, they focus on the struggle between Christianity and paganism"¹⁷⁹.

In the performance of both, the minstrel states his purpose at the beginning, the source of his story, and translation from the original text¹⁸⁰. He then invokes the Holy Trinity before starting his tale. The dodecasyllabic *awit* is recited to a martial beat, while the octosyllabic *corrido* is sung slowly to the strains of the *bandurria*¹⁸¹.

Their Spanish origins can be seen in the profusion of Spanish characters and of Spanish place names in both title and plot, such as Don Juan Teñoso, Don Gonzalo de Cordova, Conde Serrano, Doña Rogeria de Barcelona, Doña Maria de Murcia, Doña Maria de Asturias, and Doña Jimena de España¹⁸².

Spanish works were translated and adapted by local troubadours into local languages for native readers and listeners. Thus the Spanish *corrido* "El Bernardo Victoria Roncevalles", for instance, became "The Famous History of

179 Isagani Cruz, *A Short History of Theater in the Philippines* (Manila: By the author, 1971), p. 106.

180 del Castillo and Medina, op. cit., p. 122.

181 Ibid., p. 124. For a convincing detailed analysis of the *awit* and the *corrido*, see Dean S. Fansler, "Metrical Romances in the Philippines", *Journal of American Folklore* 29 (April-June 1916).

182 del Castillo and Medina, op. cit., pp. 122-131.

Bernardo Carpio" in the Philippines, in which the Spanish hero El Cid became the model of the native legendary hero Bernardo Carpio, who died in trying to obtain freedom for his country. The abundance of literature of these two genres, however, is one-sided due to the absence of extant music. Their influence, nevertheless, could be seen in the *composo* of West Visayas¹⁸³.

The *Moro-Moro* -

Synonymous with the term *comedia*, the *moro-moro* (in the manner of the Moors) has for its stereotyped plot the conflict between Christian and Moorish kingdoms of exotic lands. A Moslem prince falls in love with a Christian princess or vice-versa, and this religious conflict is resolved by war which the Christians always win, a calculated propaganda against the belligerent Filipino Moslems of Mindanao.

Felicidad M. Mendoza, quoting from Rafael Bernal, a one-time cultural attaché of the Mexican Embassy in the Philippines, establishes the historical basis for the *moro-moro* as a form that was introduced to the country by Spain via Mexico, where it became popular during Easter¹⁸⁴. The plot revolves around the capture of Granada, which was pure fable to the Mexicans, but a reality to Christian Filipinos who were then suffering from bloody depredations by Filipino Moslems of Mindanao and Sulu. It is strange, though, that the *moro-moro* plays in the Philippines never use for their

183 See Chapter VI, pp. 190-192.

184 Felicidad M. Mendoza, *The Comedia (Moro-Moro) Re-Discovered* (Manila: By the author, 1976), p. 15.

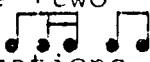
plots the wars between Christian and Moorish Filipinos, but rather the war between Spain and the Moslem infidels of Arabia and North Africa.

The *comedia* (from hereon, this term is no longer in italics) nevertheless flourished in the Philippines for a long time until it was superseded by a latter Spanish import, the *zarzuela*.

One *comedia* performance may last for as long as forty-eight hours¹⁸⁵, but it can hold the attention of as many as five thousand people in the open air¹⁸⁶ with fantastic scenery, lavish costumes, ridiculous acts by jesters, the sing-song delivery of verses, and the stormy *gran batalla*. Brass bands play for hours from memory royal marches for entrances of royalty, the *paso-doble*, the *marcia funebre* for dolorous scenes, and, of course, the much-awaited combat music for the *torneo* or fight which could hardly be heard above the din of excited spectators¹⁸⁷.

185 Doreen G. Fernandez, *Iloilo Zarzuela 1903-1930* (Ph.D. dissertation, Ateneo de Manila University, 1976), p. 41. This *zarzuela* was held in Iloilo in 1893.

186 This was the approximate number of people who attended the performance of *Prinsipe Ludovico* at the churchyard of San Dionisio Catholic Parish in 1978.

187 See Appendix A, No. 20 for excerpts of *comedia* music. *Laban* or "fight" is set to fast four-four rhythm in the keys of C and G. The *marcha* (march) is slower and takes Bb for its tonality; while the *paso doble* (two-step) has two dominating rhythm patterns - the  in the first section contrasted by slower figurations in the second section which has some syncopation for interest.

But the *moro-moro's* world of fantasy, its lack of truth, lack of verisimilitude, and irrelevance to real-life situation spelled its demise; and the coming of the *zarzuela* made that official. No *moro-moro* is known to have been performed in West Visayas since the close of the second World War, and the form may now be considered extinct in the region¹⁸⁸. It is only in San Dionisio, a suburb of Manila, that one can see it performed nowadays.

The Spanish *Zarzuela* -

Essentially a play with music and dance, the *zarzuela*¹⁸⁹ was introduced to Filipino audiences in 1878 with the coming of Dario Céspedes and his Spanish troupe. Both the long *zarzuela grande* and the short *genero chico* became immediate favourites with the local people¹⁹⁰, a contrast to Mexico where the "larger *zarzuela* did not enter fully into criollo practice ..."¹⁹¹.

With the coming of Alejandro Cubero and Elisea Raguer, a Madrid *zarzuela* star, in 1880, another phase of *zarzuela* (from hereon, this term is no longer in italics) history had started. Raguer, endowed with rare beauty, singing and dancing abilities, blended her talents with Cubero in training

188 The performance of *Clodoveo* in 1917 in Miag-ao, Iloilo seems to be the last one to appear on record. See Center for Visayan Studies, op. cit. for *Moro-Moro* play.

189 Chase devotes two chapters to the development of the *zarzuela* alone in Spain.

190 Isagani Cruz, "Theater Yesterday: Mastering a Style", *Archipelago* 2 (1975) :15-16.

191 Livermore, op. cit., p. 225.

local zarzuela "hopefuls", and the group, known locally as the Compañía Lírico-Dramática, ruled the national theatrical scene for a long time, a feat that earned for Cubero the honour, "father of Spanish zarzuela in the Philippines". He produced local stars like Venancia Suzara (1869-1903) and Praxedes Fernandez (1891-1919)¹⁹².

Visits made by zarzuela troupes to Iloilo and other towns of West Visayas were many. In 1883 a company under Juan Barbero and Don Carlos Rodriguez, with their galaxy of stars including Fernandez, performed in Iloilo, according to the announcement in "El Renacimiento"¹⁹³.

Other Spanish companies like that of Elisea Raguer and the Compañía de Navarro Peralta came in 1892 and 1893 respectively, according to the February 24, 1893 issue of "El Eco de Panay"¹⁹⁴. The Compañía Zarzuela Fernandez, headed by Praxedes Fernandez, popularly known as Yeyeng, stayed for eighteen months in Iloilo, a visit that was originally intended for only two or three months¹⁹⁵.

The advance announcements of Iloilo Opera House for the Gran Compañía Lírico-Dramática Española covering a month's

¹⁹² Cruz, op. cit., p. 16.

¹⁹³ Fernandez, op. cit., p. 58. Works by great Spanish dramatists like Calderon de la Barca and Zorilla were presented in Iloilo, according to Fernandez.

¹⁹⁴ Ibid., p. 58.

¹⁹⁵ Ibid., pp. 67-68.

period (April 15 to May 14, 1911)¹⁹⁶ totalled twenty-eight showings of twenty-four Spanish zarzuelas (1 and 3 acts), one *juguete*, one grand operetta in three acts, and Lehar's "Merry Widow" in Spanish; and some of these were once shown in Madrid's leading theatres such as Teatro Apolo and Teatro Cómico de Madrid¹⁹⁷. The music of eighteen Spanish zarzuela composers was heard in Iloilo during that short period alone, and some of these men are held in high esteem by the Spanish public such as Chapí, Arrieta, Marquez, Vives, Bretón, and Valverde¹⁹⁸.

The Vernacular Zarzuela -

In 1900 the zarzuela turned Filipino when local playwrights started producing works using native languages.

Here at last were the kind of zarzuelas that had a definite message to say to the Philippine masses - the vanity of the rich, the superficial and condescending attitudes of the colonizer, the exploitation of the poor, the sufferings of the oppressed, the values of education and hard work, the beauty of family solidarity, marital fidelity, the virtues of obedience, humility, honesty, perseverance, the love of country, and hope for the future in an independent Philippines. These were timely and relevant topics of the period, and masses took advantage of every opportunity to flock to

¹⁹⁶ J.G. Paranos, ed. *El Teatro en Iloilo* (Iloilo: 1911). This rare pamphlet is kept at the Filipiniana Section of the main library of the University of San Agustin in Iloilo City. See Appendix A, No. 22.

¹⁹⁷ Ibid.

¹⁹⁸ Chase, op. cit., pp. 133-149.

innumerable performances whether inside the theatre or in the open air.

In metropolitan Iloilo alone a partial list of 111 vernacular zarzuelas were written between 1903 and around 1930 by playwrights such as Ingalla, Cristobal, and Magahum¹⁹⁹, while in the interior parts of Iloilo and Negros Occidental provinces, lesser-known playwrights like Pedro Cabañao of Leon²⁰⁰ and Maria Purificacion Esguerra of Ajuy²⁰¹ were active. The latter had the monopoly of the northern towns of both provinces such as Barotac Viejo, Sara, Saravia, and Manapla²⁰².

The musical structure of vernacular zarzuelas follows its Spanish model very closely. The employment of orchestra, chorus, solo, small-group singing (duet, trio, and quartet), and dancing is an obvious borrowing from the Spanish mainland. Characterization and plot, while based on native types and local themes, have not totally escaped Hispanic influence in their use of burlesque, satirical, and comical episodes for contrast with serious scenes.

199 Fernandez, op. cit., pp. 306-312. Three materials that are useful to the understanding of vernacular zarzuelas in the country are: Nick-Joaquin, "The glory days of Philippine theater", *Archipelago* (July 1974) 1:42-44; Juan S. Aguas, *Juan Crisostomo Soto and Pampangan Drama* (Quezon City: University of the Philippines, 1963); and Alejandro G. Hufana, *Mena Pecson Crisologo and Iloko Drama* (Quezon City: University of the Philippines, 1963).

200 Capaque, loc. cit.

201 Maria Purificacion Esguerra, interview held in Ajuy, Iloilo, December 26, 1978.

202 Ibid.

Nicanor Abelardo's *Ang Mestisa* (The Mixed-Blooded Girl) in two acts²⁰³ employs an overture (a *sinfonía* in Spanish zarzuelas), an opening chorus which is reminiscent of the Spanish *cuatro de empezar*²⁰⁴, solo, solo and chorus, duet, trio, quartet, background music for spoken dialogue, chorus during the acts and in the finale, and dancing.

As in Spanish zarzuelas, songs and dances of rustic and popular origin comprise the musical staple of Philippine vernacular zarzuelas, particularly those of West Visayas. Here current songs and dances of the early decades of the twentieth century are utilized to their full advantage. In Angel Magahum's one-act zarzuela, *Panimalay Ni Kabesa Ytok* (The Family of Headman Ytok), for instance, all the music titles²⁰⁵, without exception, are found in folk dance collections of Aquino and Fajardo²⁰⁶. The folk songs *Lulay*²⁰⁷ and *Tambaruray*, likewise, are still currently sung in Iloilo²⁰⁸.

203 See Appendix A, No. 23 for the sequence of music used in this work.

204 *Cuatro de empezar* is a four-part song in madrigal style that serves as an opening piece in zarzuelas or *entremes*, a short piece that is spoken or sung as an *entr'acte*. Specimens of the *cuatro de empezar* are found in Felipe Pedrell, *Cancionero Musical Popular Español* (Barcelona: Casa Editorial de Musica, 1958) 3:213-217. See Chapters 1 and 2 of Hamilton, *op. cit.*, for Spanish theatre practices of the eighteenth century; see also Chase, *op. cit.*, Chapter 7.

205 See p. 88 of this chapter.

206 See "Dance Tradition" on pages 87-90.

207 See Chapter IV, pp. 161-163.

208 See Center for Visayan Studies, *op. cit.*, for history and folklore of various towns in the region.

In Appendix A, Nos. 24, 25, and 26 excerpts from the music of C.T. Gallego's to Jose M. Ingalla's *Bag-ong Kabuhi* (A New Life), and of Manuel D. Lopez' music to Valentin Cristobal's *Ma-imon Nga Amay* (The Jealous Father) reveal a very close affinity with the folk song idiom of contemporary West Visayas, particularly in aspects of melody, rhythm, and harmony. *Balitao* rhythm patterns, which are derived from the Spanish *fandango*²⁰⁹, occur in Lopez' music (No. 24) for solo voice and dance, while in Gallego's music (No. 25) the use of the *danza* rhythm pattern, which is derived from the *habanera* and the *tango*²¹⁰, is evident. Lopez' final chorus (No. 26) also uses the *habanera* rhythm, guitar chords, and a stereotyped ending in which performers thank the audience and ask for an apology for whatever errors have been committed during the performance.

All melodies use the diatonic major and minor scales, wide vocal ranges (8th and 10th), and wide intervallic leaps (minor 6ths, major 6ths, minor 7ths and octaves). In addition to these is the contagious lyricism of the tunes employed by both composers, which is reminiscent of at least three known folk songs in West Visayas today - *Walâ Gid Sing Suerte*²¹¹, *Ako Ining Soltero*²¹², and *Kasadya Sang Oras*²¹³. The dance that follows the solo song of Lopez

209 See Chapter VIII, pp. 261-266.

210 See Chapter VIII, pp. 254-259.

211 See Appendix B, Song No. 27.

212 Priscilla V. Magdamo, *Philippine Folk Songs of the Visayas 6* (Dumaguete City: Silliman Music Foundation, 1958) 4:4.

213 *Ibid.*, p. 60

is also a close replica of the refrain of *Maghirupay Kita*²¹⁴. On top of all of these is the predominance of octosyllabic and dodecasyllabic quatrains in the text²¹⁵.

This, then, is part of the reason for the mass appeal of the vernacular zarzuela in West Visayas - its use of music that is deeply rooted in the folk idioms of the region, the very songs and dances that people love to perform. The folk song, *Rosing*, which was used in a zarzuela in Pototan, Iloilo²¹⁶, exemplifies this.

Dance Tradition

The introduction of both liturgical and secular dancing from Spain could be traced back to the sixteenth century as attested by Morga's accounts²¹⁷.

Dance and Liturgy -

Sacred dances (*danzas sacras*) have always been part of Spanish religious devotion since the Middle Ages. In Tomo I of Pedrell's *Cancionero Musical Popular Español* are *gozos* for the Virgin, extracted from *Llibre Vermel*, a fourteenth-century collection of folk songs that are meant to be sung and danced.

214 See Appendix B, Song No. 9.

215 See Chapter XI, "Textual Analysis".

216 Atty. Nemesio Ibero, Sr., interview held at La Paz, Iloilo City, September 8, 1978. See Appendix A, No. 43 and Appendix B, No. 42.

217 See Chapter II, pp. 22 and Chapter IV, p. 127.

Spanish Catholics perform different types of dances on their way to a pilgrimage site, before an altar, or in churches as an expression of religious devotion. Some dances like the sword dances of the Basques are performed in the streets during Corpus Christi and patronal fiestas, while in Seville the dance of the *seises* are performed on cathedral steps²¹⁸.

In the Philippines about 1650, Fr. Navarrete wrote that the "Indians celebrate festival days very well, and all but a few of them dance very well; and so in processions they use dancing ..." ²¹⁹. At the courtyard of the Jesuit church in Alang-alang, Leyte, Chirino witnessed his parishioners do a "very entertaining dance" after an Easter Sunday Mass in the sixteenth century²²⁰, and in the inaugural rite of the Jesuit-run boarding school in Antipolo a "group of boys" did a "Spanish dance"²²¹.

This link between religion and dancing was not a Spanish monopoly, for in the Portuguese colony of Macao, dancing, likewise, occurred in sixteenth-century "religious and lay processions"²²², a practice which was still carried on in early twentieth-century Goa for the entertainment of ecclesiastical guests in convents²²³. In Brazil, the

218 Hamilton, op. cit., pp. 177-181.

219 Navarrete, loc. cit. See Appendix A, No. 16b, pp. 365-366.

220 Chirino, op. cit., p. 392.

221 de la Costa, op. cit., p. 188.

222 C.R. Boxer, *Fidalgos in the Far East 1550-1770* reprint ed. (The Hague: Martinus Nijhoff, 1948; Oxford University Press, 1968), p. 149.

223 Rémy [Renault-Roulier, G.], *Goa: Rome of the Orient* (London: Arthur Barker, 1957), p. 139.

Portuguese tradition of dramatic dances in which a syncretism of Catholic and African pagan beliefs is evident, is still alive²²⁴.

Secular Dances -

The "lively songs and dances" and "profane dances" which Morga and Bishop Garcia condemned in the sixteenth and eighteenth centuries respectively²²⁵ must be early Spanish dances that were popular with the masses and with the Spanish court. In Gaspar Sanz' seventeenth-century instruction book for guitar the following dances are listed: *gallardas, folías, sarabandas, chaconas, jácaras, las hachas, la vuelta, rujero, paradetas, matachin, españoletas, canarios, villanos, mariones, maricopalos, and pasacalles*²²⁶. Hamilton claims these as Spanish "native melodies, in an idomatic style as national as the French Pavanne, the Italian Saltarello, the German Allemande"²²⁷. Samples of the *jácara, matachin, canarios, and paradetas* are found in Volume IV of Pedrell's *Cancionero Musical Popular Español*, while in the third volume of the same collection could be found samples of the *pavana* and two other fifteenth-century dances, the *baja* and the *alta*.

Two of these old dances - the *chacona* and the *sarabanda* - could be historically proven to be lascivious. De Vega,

224 Béhague, op. cit., p. 187.

225 See Chapter IV, pp. 127-128.

226 Hamilton, op. cit., p. 149.

227 Ibid.

quoted by Hamilton, describes the *chacona* as composed 'of gesticulations and lascivious movements offensive to virtue, chastity and decorous silence of the ladies',²²⁸.

The *sarabanda* was described by Fr. Mariana as 'a dance and song so loose in words and so ugly in motions that it is enough to excite bad emotions in even very decent people'²²⁹. This was finally suppressed by Philip II.

Although not all nineteenth-century dances found in the Philippines originated from Spain, these were popularized by the Spaniards themselves for courtly and mass entertainment and subsequently introduced in the colony.

In a ball given by Mr. Avala, the naval commandant of Manila, around 1812, the French traveller De Guignes witnessed Spanish *fandangos*, *boleros*, French minuets, and English country dances on the dance floor that night²³⁰. Decades later other Frenchmen had similar observations.

Mallat wrote -

Numerous orchestras of musicians are summoned at any hour of the day to the houses of Manila in order to have all sorts of ancient and modern dances there: the old rigodons, quadrilles, the English contra-dances, waltzes, gallops, and without doubt the polka will not be long in penetrating

228 Ibid.

229 Percy Scholes, *The Oxford Companion to Music* (London: Oxford University Press, 1938; revised ed., 1970), pp. 910-911

230 Chrétien Louis Joseph de Guignes, "Observations on the Philippines and the Isles of France", John Pinkerton, ed. *A General Collection of Voyages and Travels* (London: 1812) 2:82.

there also. It is rare among the Indians, and especially among the mestizos, that a baptism, marriage, or any ceremony is celebrated without music and dancing.²³¹

Then after a brief description of the "frightful contortions and leaps" of the aboriginal Negrito dances²³², Mallat continues his praise for native performers of Spanish dances.

The *fandango*, the *capateado*, the *cachucha*, and other Spanish dances have been adopted by the Indians, and they do not lack grace when they dance them to the accompaniment of castinets, [sic.] which they play with a remarkable precision. They also execute dances of Nueva Espana, such as for example the *jarabès*, where they show all the Spanish vivacity with movements of their figure, of their breasts, of their hips, to right and left forward and backward, and pirouettes, whose rapidity is such that the eye can scarce follow them.²³³

The coming of Don Lopez Ariza and Company around 1850 saw the diffusion of "Andalusian dances"²³⁴. Collaborating with him was an Italian dance teacher, Maestro Apiani, a political deportee from Madrid²³⁵. Finding sanctuary in Manila, Apiani gained fame for teaching the choreographic art of Europe to his clients who came mostly from aristocratic families. One theatre in Sibaçon, near Santa Cruz, was

231 Mallat, op. cit., p. 275.

232 See Chapter III, pp. 110-116 for indigenous dances.

233 Mallat, op. cit., p. 277.

234 *Boletín Oficial de Filipinas* (Manila), Enero 13, 1853. Cited in Retana, op. cit., p. 75.

235 *La Ilustración Filipina* (Manila), Octubre 7, 1892. Cited in Retana, op. cit., p. 76.

constructed "exclusively for dances"²³⁶. Here Spanish as well as other European dances like the gavotte and the minuet from France, the redowa from Poland, and the schottische from Britain were being disseminated. This proliferation of European salon dances in the country is consistent with developments in other Spanish colonies such as Mexico and Paraguay where polkas, waltzes, mazurkas, gallops, and schottisches achieved enormous popularity with the masses²³⁷.

In a ball that he attended in Sta. Cruz, Laguna, Philippines, in 1858, Sir John Bowring noted that "dance and music are the Indian's delight", and that the Spanish *bolero* and *jota* were the "favourite attraction"²³⁸. MacMicking from Scotland observed, likewise, that in fiestas mestiza girls were particularly "addicted to dancing"²³⁹; and the Russian journalist Ivan Goncharov, who visited Manila in 1854, wrote, "All they do here is dance"²⁴⁰. All available proofs point to the fact that these aforementioned dances were the ones that Nicholas Loney and Mrs. Campbell Dauncey witnessed and participated in, in different balls in Iloilo of the colonial era.

236 Ibid.

237 Charles Haywood, *Folk Songs of the World* (London: Arthur Barker, 1966), pp. 67, 85.

238 Bowring, op. cit., p. 35. See Chapter VIII, pp. 267-271 and Appendix A, No. 28 for *jota* dance.

239 MacMicking, op. cit., p. 41.

240 Ivan Goncharov, "Ten Days in Manila", Parts I and II *Archipelago* (September 1975) 2:46. From his book, *The Voyage of the Frigate Pallada* reprinted by Filipiniana Book Guild (Manila: n.d.).

In his letter to his sister Nanny in England, dated September 15, 1865, Jaro, Iloilo, Loney, an English sugar trader and British First Vice-Consul of Iloilo, wrote that "the music in this place is very good, much better than what you generally hear in provincial towns in England"²⁴¹. Some of the occasions that he attended in Iloilo included "very grand" balls, dances, and banquets that often had Spanish government officials, European businessmen, and principal natives of the locality for guests²⁴².

Dauncey, who was in Iloilo from 1904 to 1905, amplifies the earlier account of Loney. Her description of social amusements sponsored by Club Artistica, a Spanish club; by Santa Cecilia, A Filipino club; and by Swiss, German, English, and American clubs shows that the musical tastes of both local and foreign residents had not diminished since mid-nineteenth century as described by Loney. Aside from religious processions (on Palm Sunday, Good Friday, and Easter), weekly band concerts at Plaza Libertad, New Year's and American Independence Day celebrations, and a grand reception for Governor William Howard Taft, were balls frequently sponsored by the aforesaid clubs which prominently featured current dances of the colonial era²⁴³. These occupy

241 *A Britisher in the Philippines or The Letters of Nicholas Loney* (Manila: National Library, 1964), p. 56.

242 *Ibid.*, pp. 67 and 92. One guest during a New Year's celebration in Molo, Iloilo, in 1858 was Sir John Bowring, British Consul of Hongkong.

243 Mrs. Campbell Dauncey, *An Englishwoman in the Philippines* (London: 1906). Chapters 8, 10, 12, 19, 24, 26, 35, and 41 of this book are provided with detailed musical descriptions.

considerable space in her book.

By no means were these social gatherings and dances limited to the principal cities and towns of West Visayas. In the little island of Cuyo, west of Antique province, Landor reported the performance of the polka, the mazurka, the rigodon, the *parol vi dar*, and the *fandango* at the turn of the twentieth century²⁴⁴.

All of these dances are consistently mentioned in varied folklore studies of the towns of Panay and Negros Occidental that are presently kept at the Center For Visayan Studies at the University of the Philippines, College of Iloilo.

During the first two decades of the twentieth century these ballroom dances from Spain were ousted from the dance floor by the American foxtrot, square dance, jazz, ragtime, and blues; and, in their abandoned state, these Iberian imports were painstakingly collected by Francisca R. Tolentino in the 1920s and aptly labelled *Philippine National Dances*²⁴⁵, remnants of a colourful and bygone era. These were recently followed by three volumes of *Visayan Folk Dances*, which were collected by Fajardo, Aquino's pupil, who included fifty-four items from West Visayas, including music, pictures of costumes, and detailed description of choreography. These then are the dances that have greatly influenced the folk song tradition

244 Henry Savage Landor, *Gems of the East*, 2 vols. (London: Macmillan and Co., 1904) 1:49-54.

255 Six other volumes entitled, *Philippine Folk Dances*, followed this collection under the author's second married name of Aquino. For this commendable work, Aquino was later awarded the honorary degree, Doctor of Science, by Boston University in 1949.

of the region (See Chapter VIII, pp. 254-280).

Some Spanish and European dance titles in both collections are retained. This includes the rigodon, the mazurka, the polka, the valse, and the habanera. Other titles have adopted vernacular spellings such as *kuratsa* for *curacha*; *laota* for *la jota*, *katsutsa* for *cachucha*, and *pandanggo* for *fandango*. Spanish place names that indicate geographical origins include such titles as *andaluz* (from Andalusia), *katalana* (from Cataluña), *aragonesa* (from Aragon), and *malagueña* (from Malaga).

The rest of the dance titles are in the vernacular such as the *Tinikling*, a bamboo dance imitating the movements of the long-legged *tikling* bird²⁴⁶, and the *Kamantugol*, an imitation of the movements of the waves. All the titles of songs and dances in the zarzuela, *Panimalay Ni Kabesa Ytok* (The Family of Headman Ytok) by Angel Magahum, are found in both dance collections. These are: *karinyosa*, *pandang-pandang*, *haplik*, *panadero*, *kuratsa*, *kamantugol*, *likî*, *birguiri*, *lulay*, *tambaruray*, *eskopeton*, and *balitao*²⁴⁷.

The remodelling of Spanish elements could be further seen in the use of bamboo castanets in some dances instead of wooden ones, and use of other native materials such as coconut shells, colourful native kerchiefs, and native straw

246 See *Tinikling* music in Appendix A, No. 29. A good reading on Philippine dances in Reynaldo G. Alejandro, "The Dance in the Philippines", *Dance Perspectives* 51 (Autum 1972).

247 See "vernacular zarzuela" on page 78.

hats to indicate rhythm and other dance movements. The use of fans and voluminous floor-length gowns with heavily-embroidered lace by women dancers indicates their Hispanic origins, along with footwear such as the *chinelas* and *zapatillas* of the women and the *corcho* of the men. Native costumes are also shown in the *patadyong* (barrel skirt) with *kimona* (a see-through top of native fiber) and *pañuelo* (kerchief over the left shoulder) for women, and the *barong* (an embroidered, long-sleeved see-through shirt) for men. Bright-coloured *balintawaks* with butterfly sleeves and equally bright-coloured *barongs* for men are also worn²⁴⁸.

The choreography is a blend of European and of native steps, and Aquino devotes fifteen pages of detailed description to this alone. The waltz steps are predominant²⁴⁹, followed by the polka, the mazurka, the schottische, and the Spanish draw. Native steps without English equivalents are the *bacu'i* (right foot across the left foot in front; body bent forward; hands crossed down in front with the right hand over the left hand; etc.), the *engaño*, the *espunti*, and the *kuradang*. Directions are long and detailed, and anyone interested in the choreography of Philippine dances may consult Aquino's works.

Writing in the seventeenth century, a Spanish Jesuit Francisco Colin said this of Filipinos: "... the children

248 See Appendix A, Nos. 30a and 30b for samples of dance costumes.

249 See Chapter VIII, pp. 274-275, for the valse.

and the youth now dance, play and sing in our manner and so well that we cannot do it better"²⁵⁰.

The transplanted of all these traditions - liturgical music, instrumental music, opera, theatre, dance, including paraliturgical music and secular vocal music that are presented in Chapters IV and VI - has largely been a one-way process, in favour of Spain, the donor.

While not all of these traditions originated in Spain, these were, nevertheless, cultivated by the Spaniards themselves long before these were introduced to the colony and assimilated by the Filipinos. Spain, in other words, served as the appropriate funnel through which these respective traditions passed through to the Philippines. Two factors that strongly aided the rapid dissemination of these traditions were: (1) the awesome display of Spanish colonial might, and (2) the prestige of Spanish material culture over its local equivalent.

The Spain that came to the Philippines in the sixteenth century was the strongest power in Europe of that time - the Spain of Charles V, emperor of the Holy Roman Empire; of Ferdinand and Isabella; and of Philip II. It was under these sovereigns that America was discovered; that the globe was encircled for the first time; that Central America and

²⁵⁰ Colin, *Labor evangelica*. In Blair and Robertson, op. cit., 40:68. "Native Races" is the title assigned by Blair and Robertson to Colin's work.

South America were discovered and colonized. It was also under the aegis of this same temporal powers that an insignificant group of archipelago in the Far East, to be known later as the Philippines, was discovered and ultimately conquered.

Eight thousand friars of the four mendicant orders and eight hundred Jesuits came to the country altogether and worked in two-hundred towns among six million Filipinos²⁵¹, thereby securing for the Spanish crown the necessary base on which Spanish temporal power could ultimately rest and function. As purveyors of Spanish music culture, the religious were unexcelled. Deployed strategically in key points around the country, they succeeded in penetrating the most isolated areas where, often, they were the only persons of authority representing the Spanish government. More bad than good has been written about them, but as far as perseverance in music teaching was concerned, they were unassailable.

Right behind the friars were the officials of the colonial government - governor-generals, provincial governors, town mayors, etc. - who saw to it that the civil affairs of the colony were running smoothly as enjoined by the sovereigns from Madrid. To ensure the swift implementation of these and the sundry rules and regulations that were pertinent to them, the services of the military became

251 The Augustinians, Augustinian Recollects, Dominicans, and Franciscans composed the four mendicant orders. See Jesus Diaz, O.P., "Christianization of the Philippines", *Philippiniana Sacra* 1 (May-August 1966): 221.

indispensable.

The successful pacification, reduction, and subjugation of the whole country, and the imposition of Spanish culture on the inhabitants were the end products of the combined efforts of these colonial powers. All their wishes and desires had to be carried out including the type of music to be used especially in church and state functions. No options were left to the poor native. Dissent was stifled and all had to comply.

This brute enforcement of power made the Filipino docile, gradually instilling in him both fear of and respect for the Spaniard and his way of life. Years of servitude and exploitation conditioned him to think that any Spaniard was rich and powerful, and that anything Spanish was intrinsically superior to anything Filipino. Spanish life style was glorified beyond its proportions to the detriment of its local equivalent which was both explicitly and implicitly despised²⁵². Since this attitude was rife among the top echelons of society themselves who were considered models of gentility - the friars, the government officials, the military, the peninsulars, the creoles, and the mestizos - the impression on the native psyche was twice deeper than one would normally expect. Thus, whatever could be copied was copied by the impoverished native including European musical traditions and their appurtenances that Spain had introduced.

252 Good readings on this topic are: John Leddy Phelan, loc. cit., and Onofre Corpuz, *The Philippines* (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1965). The latter source is an interpretation rather than a mere narration of Philippine history.

This salient point finds support among the panelists who emphasized in the discussion of the aforementioned paper of Wachsmann at the 1961 International Musicological Society Congress the prestige of Western material culture over the indigenous as one clinching factor in the transmission of Western music among non-Westerners.

The matter of prestige of one cultural group in the eyes of another is important also. Thus, in most non-Western areas, Western civilization is prestigious because of its material culture, not because it necessarily has intrinsic value in the estimation of the non-Western group.²⁵³

These aforementioned factors along with the time element (over three centuries of uninterrupted colonization) combined together to ensure the successful transplantation of Spanish music culture in the country, much of which still thrives today in the region of West Visayas.

²⁵³ Nettl, reporter, "Criteria for Acculturation", p. 100.

CHAPTER III

INDIGENOUS TRADITIONS AND THEIR DISPLACEMENT

Since this chapter is primarily concerned with the displacement of indigenous vocal traditions by Spanish vocal imports, only a passing view of displaced instrumental and dance traditions is given to show that the Iberian cultural juggernaut has affected not just ethnic song tradition, but other aspects of indigenous music culture as well.

Before the Spaniards came in 1521, a strong East Asian musical tradition was already flourishing in the Philippines. Akin to the traditions found in the neighbouring countries of Indonesia, Malaysia, Burma, Thailand, and of the Indochinese peninsula, this tradition co-existed side by side with European varieties in the earlier centuries of Spanish occupation. But as Hispanic culture penetrated deeper into the inland areas, indigenous practices were gradually displaced by the music of the colonizers, so that by 1898, all ethnic musical traditions were practically absent in the lowland areas where ninety per cent of the country's population lived. Only the inhabitants of the mountain areas and of the Islamic provinces of the south had succeeded in preserving the autochthonous traditions. These pagan and Moslem minority tribes resisted ferociously all attempts at cultural assimilation by Spanish conquerors. They lived in inaccessible mountain ranges where harsh climatic conditions and virulent diseases kept pursuers

away; and the most indomitable Spanish soldier or friar who broke through these barriers had to face the fury of pagan headhunters and Moslem warriors who detested Spanish religion and authority¹.

These minorities constitute about ten per cent of today's Philippine population. They have preserved the indigenous pre-Hispanic culture successfully, and recent studies by scholars like Jose Maceda have confirmed many of the detailed observations of Spanish writers of the colonial era on ethnic music-making².

Instrumental Tradition

A 1976 inventory by anthropologist E. Arsenio Manuel among twenty-three tribal groups in the country reveals a partial list of 238 indigenous instruments³. Complementing this inventory is Maceda's 1966 classification and distribution of Philippine instruments which lists fourteen aerophone types, ten chordophone types, three membranophone

¹ Good readings on this topic include: Felix M. Keesing and Marie Keesing, *Taming Philippine Headhunters* (London: George Allen & Unwin, 1934); William Henry Scott, *The Discovery of the Igorots*, rev. ed. (Quezon City: New Day Publishers, 1974; Creative Printing Corporation, 1977); and Frank C. Laubach, *The People of the Philippines* (New York: 1925).

² The writings of the Jesuits - Alcina, Chirino, Colin, and Combés - and of Spanish officials such as Povedano, Morga, and Loarca comprise the primary sources of information.

³ E. Arsenio Manuel, "Toward an Inventory of Philippine Musical Instruments", *Asian Studies* (Quezon City: April 1976) 4:39.

types, and twenty-five idiophone types⁴. There are over one hundred non-hispanicized tribal groups in the country altogether, and a study of the music tradition of one group alone, or of one aspect of a group's tradition, is a major undertaking that has to be done separately from this present investigation. As far as this chapter is concerned, only aspects of instrumental tradition that are relevant to the region of West Visayas are considered.

European accounts of indigenous Philippine instruments of the colonial era are largely descriptive in nature. Details vary, but as far as ethnomusicological data of a technical nature are concerned (e.g., tuning, scales, range, formal analysis) very little is available until Jose Maceda came to the scene.

Aerophones -

The bamboo nose flute is one indigenous aerophone that is conspicuously absent in West Visayas. The Jesuit priest Alcina found this in the Visayas in the seventeenth century. He described it as "not unpleasant to the ears", and "especially at night when they can be better heard and even at some distance"⁵.

⁴ Jose Maceda, "Classification and Distribution of Musical Instruments in the Philippines, a Preliminary Report", *The Musics of Asia* (Manila: National Music Council of the Philippines, 1971), pp. 24-37.

⁵ Alcina, op. cit. Cited in Maceda, *Music of the Magindanao*, 1:16. See note 30, Chapter II on the Alcina Ms.

Today, this instrument is still widely distributed among the northern tribes who assign it different names. It is called *kalleleng* by the Bontocs; *tongali* by the Kalingas; *balinging* by the Apayaos; *kipanaw* by the Tinguians of Abra; and *beberek* by the Tagbanwas of Palawan.

One Itneg nose flute that Pfeiffer describes in his book has the following stops - A#-C#-D#-F-G#. Since the sizes of the holes and distances between them may vary, not mentioning differences in length and circumference of bamboo tubes, tunings are bound to be dissimilar from instrument to instrument⁶.

A smaller version of this aerophone in Mindoro island is known as the *lantuy*, the most probable one Alcina found in the Visayas, since Mindoro is just north of Panay Island. In today's poetry recitations during wakes for the dead in Omambong, Leon, Iloilo, the *lantuy* is mentioned⁷. Nobody knows what it is for it has disappeared in the region many years ago.

The following piece for *lantuy* from the Hanunoo Mangyans reveals a six-note diatonic scale that gravitates towards C and G. Irregular note groups and free rhythm are evident, and Maceda avers that the range can be doubled due to "free

⁶ William R. Pfeiffer, *Indigenous, Folk, Modern Filipino Music* (Dumaguete City: Silliman Music Foundation, 1976), p. 39. See Appendix A, No. 46 for nose flute.

⁷ See "Songs for Wakes" in Chapter VI, pp. 205-206.

and uncontrolled use of harmonics ..."⁸.

Figure 3

A Solo Piece for *Lantuy*



From: Conklin and Maceda

Two other music samples of the *lantuy* from the same tribe reveal the usage of the same type of scale, but melodic phrases are longer, and gravitational centres vary due to inaccuracies of hole positions⁹.

Both Romualdez and Jocano have found the *tulali*, a bamboo mouth flute, in Panay. The former saw it in Igaras, Iloilo around 1930; it had six finger holes, and was fifty centimetres in length and three centimetres in diameter¹⁰. The latter,

⁸ Harold Conklin and Jose Maceda, *Hanunoo Music from the Philippines* (New York: Ethnic Folkways Library Album, 1955), pp. 10-11.

⁹ Ibid.

¹⁰ Norberto Romualdez, *Filipino Musical Instruments and Airs of Long Ago* (Manila: University of the Philippines, 1932), p. 16.

in his recent book, reports that this instrument is still being used by the Sulods of the Panay mountains¹¹.

Other indigenous aerophones that Povedano reported in the sixteenth century in Negros Occidental were the *tultog balanog*, a clay cask with three holes on top and two holes on the sides; and the *budion*, which was "made of shell" with the upper part cut off¹². These, likewise, cannot be found in the region anymore. All have been duly replaced by European wind instruments of the orchestra and the brass bands that Spain popularized during religious and secular celebrations of the colonial period.

Chordophones -

An early chordophone that the Spaniards found in the region was the regal *kudyapi*. Chirino described it in the sixteenth century as a guitar with "four wire strings" and as an instrument used commonly for "serenading"¹³. Alcina, another Jesuit, said in the seventeenth century that the sound of the instrument was "provocative and amatory", and

¹¹ Felipe Landa Jocano, *Sulod Society* (Quezon City: University of the Philippines Press, 1968), p. 58.

¹² Diego Lope de Povedano, "The Ancient Legends and Stories of the Indios", (1587), trans. Rebecca P. Ignacio, as "Povedano Manuscript", Far Eastern University, Manila, 1951, ii. While doing his duties as a Spanish *encomendero* in Binalbagan, Negros Occidental, Povedano collected his sixteenth-century observations of native culture into an eighty-seven page manuscript which is a veritable storehouse of information on the ethnology of West Visayas. Ignacio's translation was published in 1954 by the Philippine Studies Program of the University of Chicago.

¹³ Chirino, op. cit., p. 279.

that it "excited" listeners, especially women, who were vulnerable to its seductive spell¹⁴.

Since the Spanish occupation of the country, this instrument has deserted the Visayas, and ultimately found a safe refuge among the Moslems of Mindanao, where it is still used for courting and for the entertainment of guests. Due to its virtuosic demands, very few could play it.

It is a two-stringed plucked lute in the shape of a boat, and it is held on the player's lap during performance (See Appendix A, No. 45). Only two-note chords could be played, since only two strings are available - one for the drone and the other for the melody. According to Maceda, the Magindanao *kudyapi* uses pentatonic scales; if half steps are used, the scale is known as *binalig*, and if there are no half steps, it is known as *dinaladay*¹⁵.

Its Asian relatives can be found in Borneo, Java, Burma, and Thailand. The one or three-stringed Bornean lute (*kachapi*) and the multi-stringed Javanese zither with movable bridges (*kachapi*) show their affinity with the *kudyapi* in nomenclature, illustrating how terms float from one musical culture to another; while the Burmese three-stringed crocodile zither (*mi gyaun*) and a Thai zither (*chakay*) resemble the *kudyapi* in physical characteristics¹⁶ -

¹⁴ Alcina, op. cit. Cited in Maceda, op. cit., p. 36.

¹⁵ Chirino, op. cit., p. 114.

¹⁶ William Malm, *Music Cultures of the Pacific, the Near East and Asia* (Englewood Cliffs, New Jersey: Prentice-Hall, 1967), pp. 22-23.

shape, presence of bridges, frets, and exact number of pegs.

An excerpt from the Magindanao piece *Mapalendad*, a six-page piece gathered by Maceda in Cotabato, shows the employment of the *binalig* scale for the *kudyapi*¹⁷. The half step and major third in the first tetrachord resembles, according to him, the Japanese *kumoi* (*joshi*) scale, the Indonesian *pelog*, and the Magindanao *kulintang* scales (See succeeding section on idiophones and gong ensemble)¹⁸.

Improvisation is observable in this ethnic piece, in which permutations of the individual tones of "cells of sounds" are the major attraction. Unlike Magindanao gong music, no rhythmic modes are used; the duple metre is employed and hand tapping is applied for diversionary reasons to supplement the rhythm of the drone and the melody. The intervals formed between the drone and the melody "do not have any harmonic function"¹⁹.

The more conspicuous traits that one hears in this music are: the tendency to stay on the lower range of the scale, permutations on two and three-note patterns mentioned above, and the continuous use of sixteenth-note patterns.²⁰

The *kudyapi* along with other indigenous chordophones

17 The scale proceeds upwards from middle D (grace note) followed by E, F, A, B, C, E, F#, G#, B, C#, and E. The top two notes are not used in this particular piece.

18 Maceda, *Music of the Magindanao*. 1:115.

19 Ibid., p. 120.

20 Ibid., p. 124.

like the *gitgit*²¹ and the *buktot*²² have all been driven out of the Visayan lowlands in the past centuries, and in their place came the guitar, the harp, the violin, the *bandurria* and the string members of the European orchestra that Spain taught to the Filipinos.

Membranophones -

The *gimbal* drum, which is a cognate of the *guimbao* that Combés saw in a pagan ceremony in Mindanao in the seventeenth century²³, could have been widely diffused in West Visayas in the colonial era. Firstly, it was seen by Landor among the Tagbanwa tribe of nearby Palawan²⁴. Secondly, the Bataks of Palawan still have the *gimbal* drum²⁵; it is covered with pigskin at one end and open at the other end²⁶. Thirdly, Guimbal town in the southern coast of Iloilo seems to suggest that this ethnic membranophone must have been found in the area years ago.

21 Jocano, loc. cit.

22 Povedano, loc. cit. Cited in Ignacio, loc. cit. Povedano described this instrument as having a hump on its back and "covered with dry skin of fish". Romualdez saw this "hunchback" chordophone in the Visayas in 1931, and he reported that the resonator was made of coconut shell or gourd. After him, nobody reported ever seeing the *buktot* again in the region. See Romualdez, op. cit., p. 24.

23 Francisco Combés, S.J., *Historia de las Islas de Mindanao* (Madrid: 1667). In Blair and Robertson, op. cit., 40:149. "Natives of Southern Islands" is the title assigned by Blair and Robertson to this work.

24 Landor, op. cit., p. 216.

25 *Gimbal* is a variant spelling of *guimbal*.

26 Manuel, op. cit., p. 36.

A drum resting on the ground was played along with the gongs in Pigafetta's account²⁷; he described it as "like ours"²⁸. In the same vein, Povedano wrote that the *patikan* drum in Negros "is similar to our drum in Spain"²⁹; it was hollowed out of wood and covered with the skin of a ray (*pagi*)³⁰. This could very well be the same drum that was played along with the *agong* by the natives in welcoming Malinsky in Inayauan, Cauayan³¹, since both the Povedano and Malinsky accounts, although separated by two hundred years, have Negros Occidental province as their locale.

All these indigenous membranophones were duly replaced by Western equivalents during the colonial era, and the only survivor in West Visayas seems to be the *tambul* among the Sulods³², the same nomenclature applied to a cylindrical drum Maceda found among the Magindanaos of Cotabato. Islamic chieftains (*datu*s) use the *tambul* today to call their people to a village assembly, or to announce that they are about to embark on a voyage in their native sailboats (*vinta*)³³.

27 Antonio de Pigafetta, *The First Voyage Around the World* (1800). In Blair and Robertson, op. cit., 33:135. Lord Stanley of Alderley has also translated this work (London: Hakluyt Society, 1874).

28 Ibid.

29 Povedano, loc. cit. Cited in Ignacio, loc. cit.

30 Ibid., p. 48.

31 de la Costa, op. cit., p. 539. See next page on the *agong*.

32 Jocano, loc. cit.

33 Maceda, op. cit., p. 47.

Pfeiffer describes this instrument as a two-headed cylindrical drum with permanent lashings³⁴ (See Appendix A, No. 45).

Idiophones -

There is ample documentation to prove that gongs of different sizes were widely dispersed in the Visayas during the colonial era.

Colin labelled them as "bells" shaped like "basins" and made of "metal", and they were used to accompany dancing³⁵. Alcina also termed them as "bells" that were capable of producing "so great and even harsh sound ... that could be heard a great distance"³⁶. It was used by the natives for festive occasions, especially when "intoxication and drunkenness was at its height", and for chiefs to call their people to their communal labours³⁷. Careri, an Italian visitor, likewise, reported seeing a big "metal drum" for dancing³⁸.

Malinsky, a Jesuit priest, writing on March 15, 1735 about his visit to Inayauan, Negros Occidental, said:

³⁴ Pfeiffer, op. cit., p. 66.

³⁵ Colin, op. cit. In Blair and Robertson, op. cit., 40:67.

³⁶ Alcina, loc. cit. Cited in Maceda, op. cit., p. 73.

³⁷ Ibid.

³⁸ John Francis Gemelli Careri, *A Voyage Around the World*. comp. Awnsham and John Churchill, 3d ed. (London: 1697; London: 1745) 4:425.

The *agun* is a kind of bell, in shape like a brass basin, but with a silvery sound. As we draw nigh the next village they announce my arrival with a great din on the drum and *agun* with joyous shouts.³⁹

Studies by Maceda and contemporary scholars have confirmed the continued use of gong instruments (both flat and knobbed types) among the minority tribes of the country. Among the Islamic people of Mindanao and Sulu only the knobbed variety exist, the biggest of which is the *agong*⁴⁰, followed by the *gandingan* and the *babandil* in diminishing sizes. A series of graduated gongs in a row, known today as the *kulintang*, completes this gong family. All of them are sufficiently treated in the succeeding section, *Ensemble Tradition*.

As a chronicler of Magellan's epic globe-encircling voyage in 1521, Pigafetta noticed that the "aghon" and other "bells" in the Philippines were "made of brass (metalo)", and manufactured "about the Siguió Magno which is called China. They were used in those regions as we use bells ..."⁴¹.

A later account by Miguel Lopez de Legazpi confirmed Pigafetta's observation: he reported that, indeed, Chinese and Japanese traders came annually to trade with the native islanders. They brought silk, porcelain, perfumes, iron, tin, and "bells", items which Filipinos highly prized⁴². Morga

³⁹ de la Costa, op. cit., p. 539. Malinsky here is writing to "a noble lady".

⁴⁰ See "Ensemble Tradition" in the succeeding section.

⁴¹ Pigafetta, op. cit., pp. 149-151.

⁴² Miguel Lopez de Legazpi to Philip II, Cebu, July 23, 1567. In Blair and Robertson, op. cit., 2:238.

supplements this by saying that "metal bells from China" were regarded by the natives as "precious jewels"⁴³.

Gongs of all sizes and shapes have disappeared among the Christianized people of the Visayas, and in Panay Islands today only the *bailan* (pagan priest or priestess), the Sulods, and Mundos⁴⁴ of the mountains possess them. A copy of a Mundo gong on display at Museo Iloilo in Iloilo City has a knob at the middle, and resembles the Moslem *gandingan*⁴⁵ in size. This together with the fact that the *agong* is mentioned in Song No. 21, pp. 77-79 in Appendix B (*Sanglit Kami Ati*), add weight to the aforementioned observations of past writers regarding the dispersion of gongs in the region.

For wooden idiophones Povedano lists the *igot*, the *tultugan*, and the jew's, jaw's, or mouth harp.

The *tultugan* is "a chip of wood beaten together with a stick of the same material", while the *igot* is an instrument made of two pieces of wood, which are crushed and flattened. In the middle is a wedge which is well-adjusted"⁴⁶. The "screeching sound" produced by "moving the pieces back and

43 Morga, op. cit. In Blair and Robertson, op. cit., 16:128.

44 The Mundos were once lowlanders who escaped to the mountains to avoid paying taxes, military conscription, and other obligations set by the Spanish government. *Remontado* (fugitive) is often used by religious writers to describe them. The word *mundo* is short for the Spanish *vagamundo* (vagabonds).

45 See next page and page 108 for *gandingan*.

46 Povedano, op. cit. Cited in Ignacio, op. cit., p. 48.

forth" is likened by Povedano to "the noise of a rusty hinge"⁴⁷.

Jew's harps have been reported by Jocano to be still extant among the Sulods of Panay mountains⁴⁸. These along with the *tultugan* and the *igot* that Povedano saw in the sixteenth century can no longer be found in the Christian-occupied lowlands.

Ensemble Tradition -

The "suspended gongs" that Pigafetta saw in Cebu in 1521⁴⁹ were found by Worcester in Sulu towards the end of the nineteenth century. In the latter's account of an Islamic wedding, other instruments were being played along with "large kettledrums" that were suspended from the ceiling⁵⁰. He saw cylindrical drums besides the "chief instrument", which was composed of "nine small kettledrums tuned to the notes of the scale which were resting on cords strung over a wooden frame ..." ⁵¹. A woman, who was kneeling, "beat out rude airs on it with a pair of sticks"⁵².

The above accounts, when assembled together, point to the *kulintang* ensemble in the south, and the identities of all the instruments in the group have been confirmed by

47 Ibid.

48 Jocano, loc. cit.

49 Pigafetta, loc. cit.

50 Worcester, op. cit., p. 94.

51 Ibid.

52 Ibid.

scholars like Maceda (See Appendix A, No. 47).

There are three types of suspended gongs in the Magindanao *kulintang* ensemble. The biggest and the heaviest is the *agong* which is presented in the section on idiophones. It weighs about eleven pounds and it has a high boss and a wide turned-in rim. The *gandingan* gong is next in size; it is a pan type with a low boss and a narrow rim. The smallest is the *babandil*, a pan type with a low boss; the sound emitting from it is thin compared to that of the ponderous *agong*. They all answer the "suspended" gongs mentioned in the Pigafetta and Worcester accounts.

The "chief instrument" in Worcester's account refers to what is known today as the *kulintang* proper, the melody-carrying instrument of the ensemble, and is played today exactly as Worcester saw it in Sulu ninety years ago. Around 1697 the English buccaneer William Dampier saw this instrument in Mindanao; there were sixteen graduated gongs strung in a row altogether⁵³, compared with the nine that Worcester saw two-hundred years later. Since then the number has diminished to eight, as proven by Maceda's study of Magindanao music⁵⁴.

The *kulintang* resembles its Indonesian cousins in form and function - the two-row Javanese *bonang* and the one-row Balinese *trompong* of the gamelan orchestra. Besides

⁵³ William Dampier, *Of the Inhabitants and Civil State of the Isle of Mindanao* (London: 1697). In Blair and Robertson, op. cit., 39:41.

⁵⁴ Maceda, op. cit., p. 56.

being a member of the ensemble, the *kulintang* is a solo instrument that demands a virtuosic technique. One sample in Maceda's dissertation is a solo piece for the instrument in fast (*binalig*) style of the *tidtu* rhythmic mode⁵⁵.

The *dabakan* drum completes the Magindanao *kulintang* ensemble. It is about thirteen inches high with a head that is covered with lizard skin; two sticks are used in playing it⁵⁶.

Two other Moslem groups - the Maranaos and the Tausugs - have their own versions of this ensemble. The *gandang*, a two-headed cylindrical drum⁵⁷, takes the place of the *dabakan* drum.

The following description of the musical construction of the *kulintang* ensemble is given by Maceda.

Since there are four 'rhythm' instruments and only one melodic part in the *kulintang* ensemble, the musical unit that binds together all five instruments is the rhythmic pattern or mode, of which there are three in village recreational music and one in animistic ceremonies. In the former the three rhythms are called *duyug*, *sinulug*, *tidtu*, and in the latter the rhythm is called *tagunggo*.

A musical rendition has a traditional protocol of entries among its instrumental parts. The *babandil* announces the rhythmic mode, followed by the *dabakan*, *gandingan*, *agung* and, finally, the *kulintang*, each performing its own part according to the initial rhythmic mode. Although this

55 Ibid., pp. 78-105. The rhythmic modes in Magindanao music are thoroughly presented by Maceda in his work.

56 Ibid., p. 60.

57 Pfeiffer, op. cit., p. 58.

sequence may not be strictly followed, the *babandil* or the *dabakan* remains as the initiator of the rhythmic signal. Frequently, once the rhythm is sounded, there occurs a spontaneous rush to play each instrument with utter disregard for the traditional point of entry. It is customary to play all three rhythms one after another; that is, as soon as the *kulintang* has ended its melodic part in the *duyug* mode, the *babandil* starts immediately (without stopping) the next rhythmic mode - the *sinulug*; and again, as soon as the *kulintang* has ended its last note of improvisation on this mode, the *babandil* follows at once with the third rhythmic mode - the *tidtu*, which ends the trilogy of rhythms and one complete performance. The conclusion of each modal rhythm is signalled by a cadential formula which varies with each performer. Usually, this consists of a rapid rise and fall of the melody or a turn of the phrase from a lower gong to its neighboring upper gong.⁵⁸

Over fifty pages are devoted by Maceda to the discussion and analysis of this ensemble, its music, and the characteristics of its instrumental members. It is sufficient for this present study to merely mention that this pre-Hispanic ensemble tradition was ousted from the Visayan lowlands by the European orchestra, brass band, and the Spanish *rondalla*.

Dance Tradition

Of the eleven dances that Povedano "personally saw" in Negros only two are provided with detailed description⁵⁹.

⁵⁸ Maceda, op. cit., pp. 70-71.

⁵⁹ Povedano, op. cit. Cited in Ignacio, op. cit., pp. 48-49.

Among their dances, the most graceful is the *harito*. This is participated in by five boys and five girls. Three of them are on the left side, and three are on the right. They are accompanied by girls who play the role of nymphs and queens. The girl in the middle carries a crown of aromatic branches. And thus they are in two files. This is a very beautiful dance: movements of the bodies are so rhythmic and gracefully harmonious with the music of crude instruments. A nymph ends this dance by crowning the six girls who are in the file. The crowns are made of aromatic plants called *kadlum*. The crowning is a very important part of the dance.⁶⁰

The other dance, the *biro ire*, is "danced with grace and liveliness" by a young girl who sings at the same time⁶¹. "The movement of the legs and arms go with a melodious composition..."⁶² Other dances which Povedano considered "very graceful and attractive" are the *balintaw*, the *modia*, the *loay*, the *lalong kalong*, the *iray*, the *imbong*, and the *inay-inay*⁶³.

All of these dances are no longer danced in Negros, the only possible exception being the *balintaw*, which could be the ancestor of today's Hispanic *balitaw* dance⁶⁴.

60 Ibid.

61 Ibid.

62 Ibid., p. 50.

63 Ibid.

64 A variant spelling is *balitao*. See Chapter IV, pp. 159-161 for nineteenth-century Philippine *balitao* and Chapter VI, p. 190. For *balitao* rhythm patterns see Chapter VIII, pp. 275-280. For *balitao* music sample and analysis see Appendix B, pp. 49-56. For *balitao* in the Cebuano region see Maria Colina Gutierrez, "The Cebuano Balitao and how it Mirrors Visayan Culture and Life", *Folklore Studies* (University of San Carlos, 1961), 20.

War dances that seemed to be a universal pastime among ancient Filipinos are no longer performed in the lowlands of West Visayas. A seventeenth-century Jesuit account from Colin gives the following description:

For the dance is warlike and passionate, but it has steps and measured changes, and interposed are some elevations that really enrapture and surprise. They generally hold in the hand a towel or a spear and shield, and with one and the other they make their gestures in time, which are full of meaning. At other times with the hands empty they make the movements which correspond to the movements of the feet, now slow, now rapid. Now they attack and retire; now they incite; now they pacify; now they come close; now they go away; all the grace and elegance, so much in fact that they have not been judged unworthy to accompany and solemnize our Christian feasts.⁶⁵

A late nineteenth-century description of Meyer shows Benguet Igorots dancing "in a long chain" and simultaneously singing in a boisterous manner, leaping wildly to the beat of drums during their native feasts (*cañao*)⁶⁶. Wearing headpieces with horns and armllets with tusks of wild boar upon which hanged wood carvings and bunches of human hair, the dancers must have presented a gory sight to the German visitor who considered the dances as "boring" as could be⁶⁷.

Today's usual accompaniment for this type of dance is still the *gansa* (flat gong), and as it was in the past, huge

⁶⁵ Colin. loc. cit.

⁶⁶ Hans Meyer, "Die Igorroten", *German Travelers on the Cordillera* (Manila: Filipiniana Book Guild, 1975), p. 127.

⁶⁷ Ibid.

amounts of meat and rice wine (*basi*) are consumed during *cañao* gatherings.

All war dances and pagan ritual dances⁶⁸ have been supplanted by dance imports from Spain, proof of which are three volumes of Visayan dances collected by Fajardo⁶⁹.

An exhaustive and detailed musical analysis of indigenous pre-Hispanic dances in the country is a field that ethnomusicologists still have to undertake. The aforementioned observations by friars and travellers of the colonial era which are devoid of musical samples and analysis, and a few scattered contemporary observations are all that could be had, so far, for the purposes of this present study.

Whatever ethnic dances one sees today in school and civic auditoriums, and in ballet and dance concerts that are presented in Manila and in the major cities, however colourful and commendable they are, are mere adaptations of genuine tribal dances. These are often performed by students or professional dance groups who are hispanicized lowlanders themselves, for the benefit of westernized audiences in the lowlands who have never seen the dances of their pagan and Moslem brothers before. There is very little that could be had from these adaptations that could serve the purpose of scientific ethnomusicological dance study. The best option is to go to these remote

⁶⁸ See pp. 119-120 of this chapter; see also Appendix A, No. 39 for ethnic dance sample.

⁶⁹ See Chapter II, pp. 87-89.

areas - the hills, mountains, and lake regions of Luzon, Mindoro, Panay, Palawan, Mindanao, and Sulu islands - where these dances are performed by authentic tribal members themselves in their proper social and cultural setting, a task which is beyond the scope of this present investigation.

Maceda devotes only three pages to dance in his study of Magindanao music. The occasion was a wedding and the performer was a male solo dancer. His observations could be summarized into the following: (1) lack of synchronization between the physical gestures of the dancer and the drum beats, (2) the spontaneity of the choreography as expressed in motions imitating a fight or the movement of birds, insects, and varied human postures, (3) the use of a "colourful regalia" which includes an elaborate headdress, a skirt, ribbons, veil, mirror, a knife with small bells attached to it, a shield decorated with coconut shells and coins, and a red band across the breast, and (4) the presence of three layers of sound during the performance emanating from the "dry sound" of the skin drum, the rustling effect of the dancer's costume and ornaments, "and the tiny sounds of bells worn by the dancer ..." ⁷⁰.

The Tinguian *Da-eng* a ceremonial song and dance which Fay-Cooper Cole gathered from Abra province in 1922 (See Appendix A, No. 39), shows an apparent attempt by the transcriber to fit this Southeast Asian music specimen into the Western rhythmic mold. Some isorhythm is evident.

⁷⁰ Maceda, op. cit., pp. 108-110.

However, the use of the pentatonic scale, non-tonic cadential endings of the two sections, low range, narrow intervallic skips, absence of expansive lyrical phrases, presence of five-four metre, irregular note-groups, and ornaments (trills, mordents, grace notes) that strongly hint on free rhythm, are in direct opposition to the style of Hispanic songs and dances found in the lowlands, particularly in West Visayas.

The arbitrary placing of bar lines, a practice Filipino ethnomusicologists have abandoned in contemporary ethnic studies, definitely constricts the flow of this music. Irregular note subdivisions and ornaments, which are a natural feature of indigenous music, are impeded by restrictive bar lines from moving smoothly, due to a wilfull imposition placed by the transcriber. Hence the music is forced to behave like there is a regular pulse or a dominating stress in every bar, a feature that is alien to ethnic music in the country in the light of contemporary studies.

At any rate, both Cole and Maceda are unanimous in their decision in not venturing to mention the presence of any Hispanic features in the music they have heard. I have seen the dances of the Benguet Igorots⁷¹ myself many times in the past when I lived in Baguio City for seven years; and on one occasion, I also witnessed a performance by Sulod dancers of the Panay mountains in

⁷¹ The Benguet Igorots - Ibaloy and Kankanay tribes - are neighbours of the Tinguians, and they share a considerably similar music culture.

Iloilo City⁷². In neither of these occasions could I remember ever seeing or hearing any affinity between tribal music and Hispanic music of the lowlands. There is absolutely nothing in the *fandango*, *jota*, *habanera*, *bolero*, *balitao*⁷³, or other Hispanic-derived dances that could be found in indigenous dances in terms of music, choreography, costume, and use of instruments. The two traditions are poles apart.

The lack of "tunefulness" in ethnic dances made glaring by the din of gongs and drums, and the primitivism of their movements, which aforementioned colonial writers have noted, still hold true today, and are openly deplored by many hispanicized Filipinos who revel in their urban sophistication. This prevailing attitude continues to contribute to the ever-widening polarity of these two distinct Philippine musical traditions.

Vocal Tradition

Altogether eleven indigenous vocal types were reported by Povedano and Alcina in the region. These may be divided into the following categories: death-related songs, ritual chants, epics or narrative songs, and simple songs of the folk song variety.

72 I saw this at Central Philippine University in the summer of 1960 during one of the musical programmes sponsored by the Convention of Philippine Baptist Churches.

73 See Chapter VIII under these respective headings.

Death-related Songs -

Chirino's sixteenth-century reference to "music of the dirges and mourning which are also chanted"⁷⁴ is complemented by detailed accounts of the same period by both Povedano and Alcina. The funeral of Sikurimay, a native chief of his *encomienda* in Bago, Negros Occidental, provides Povedano his authentic first-hand source of information.

While the funeral procession was on its way to the burial cave at the base of Kanlaon Volcano⁷⁵, he heard the "singing" of "indecent songs" by a *baylan*⁷⁶, an officiating native priestess. With palm leaves in one hand and a lance in another, she punctuated her performance with shouts as she walked along⁷⁷. Upon reaching the cave, three of the closest relatives performed the *soraque*. "With their heads and parts of their bodies covered with blankets or wide loose garments", they danced and sang "a mournful song with feeling. And the song tells of nothing else but the life and deeds of the deceased from the day he was born into this world"⁷⁸.

The *anogon*⁷⁹, unlike the *soraque*, is, according to

74 Chirino, op. cit., p. 326.

75 The modern spelling is Canlaon Volcano. This is an active volcano at the border of Negros Occidental and Negros Oriental provinces.

76 A variant spelling is *bailan*, a term that is synonymous with *catalona* and *anitera* in Luzon.

77 Povedano, op. cit. Cited in Ignacio, op. cit., p. 28.

78 Ibid., p. 27.

79 The modern transliteration is *kanogon* (What a loss!).

Alcina, merely sung without dancing, and is a sorrowful expression of the loss of a loved one⁸⁰. He does not specify the relation of the performer to the deceased, but Bobadilla, writing about the same period as Alcina, noted that in the performance of mourning and lamentation, women were especially chosen, since "they were most apt for their music"⁸¹.

Wakes for the dead deserved some type of musical performance, too, and songs for these occasions were known in early Visayas as *parahayà*⁸².

After four centuries of westernization, all these indigenous death-related music had completely vanished from West Visayas, and were forced to seek refuge in the mountains⁸³. The *parahayà* has been displaced by the Spanish-derived *belasyon* and *bungkag-lalao*, while the role of the *baylan* has been replaced by that of the Roman Catholic priest⁸⁴. The *soraque* and the *anogon* are gone, too, for the Catholic office for the dead and requiem mass have taken over. The funeral procession to the cave has given way to

80 Alcina, op. cit. Cited in Romero, op. cit., p. 14.

81 Diego de Bobadilla, S.J., *Relación de las gloriosas victorias ... en las Islas Filipinas* (Mexico: 1638). In Blair and Robertson, op. cit., 29:293.

82 The root word *hayà* (to mourn) is still used today.

83 See Appendix A, No. 39 for an indigenous funeral dirge among the Sagada Igorots. A couplet rather than a quatrain is used for the text, while a four-note scale, free rhythm, vocal glides, and indefinite pitch are found in the music.

84 See "Songs for Wakes", "Songs for Death Anniversaries", and "Funeral Music" in Chapter VI. Music samples are found in Appendix B under similar headings.

the Catholic procession to the parish cemetery complete with choir and brass band, while dancing at the graveyard has been replaced by European dances in honour of dead children⁸⁵.

Ritual Chants -

Combés provides a lengthy description in his book of seventeenth-century pagan ceremonies in Mindanao involving sacrifices of rice, *buyò*, *bunga*⁸⁶, a rooster, and a hog to Manaug, a local idol. Priests and priestesses clad in elaborate finery - red apparel, glass beads, silver medals, gold earrings, and skirts embroidered with crocodile figures - danced to the sound of gongs, drums, and hawk's bells around the altar. Trembling, belching, and brandishing knives, they sang the *miminsad* until they fell senseless to the ground. After recovering from this trance, they killed the hog which was quickly devoured by all in a drunken orgy⁸⁷.

Two centuries later, the text of the *miminsad* song was transcribed by Rossel in his account of a Mandaya ceremony in Mindanao. It is given below with Blair and Robertson's translation.

Miminsad, miminsad si Mansilatan
Opod si Badla nga magadayao nang dunia.
Bailan, mangunsáyao,
Bailan, managunlíguít.

85 See Chapter VI, p. 205 for children's funerals.

86 See Appendix B, Song No. 29, p. 103 on mastication.

87 Combés, op. cit., p. 135.

Mansilatan has come, has come down.
 Later (will come) Badla,
 Who will preserve the earth.
 Bailanas dance;
 Bailanas, turn ye round about.⁸⁸

Ceremonies of this sort are no longer held openly in West Visayas except in the mountain areas. Whatever rite or ceremony pagan priests hold in Panay and Negros islands is done clandestinely to avoid the censure of the Catholic Church; this limits greatly the chances of scholars to obtain pagan ritual songs and dances for contemporary study.

Epics -

The *lintoy* and its cognates - *kalintoy*, *korbay*, and *kurintog* - were songs about warriors and past ancestors⁸⁹. Writing in Iloilo in the sixteenth-century, Loarca, a Spanish governor, noticed that the natives preserved

their ancient lore through songs which they sing in a very pleasant manner ... Also during their revelries, the singers who have good voices recite the exploits of olden times; thus they always possess a knowledge of past events.⁹⁰

Supporting this is Careri's observation which was made around 1700

Nothing has hitherto appeared in writing, either of these people's religion,

⁸⁸ Pedro Rosell, S.J., to his Superior, Caraga, Philippines, April 17, 1885. In Blair and Robertson, op. cit., 43:218-219.

⁸⁹ Povedano, op. cit. Cited in Ignacio, op. cit., p. 426.

⁹⁰ Miguel de Loarca, "Relación de las Islas Filipinas", Arevalo, Iloilo, June 1582. In Blair and Robertson, op. cit., 5:21.

their government or history; but only some traditions delivered from father to son, and preserved in songs, concerning the genealogy and heroic acts of their gods.⁹¹

The *hiboy* or *iboy* was an epic recounting the lives of great voyagers, and according to Povedano's terse description, these were "interesting sources of historical information"⁹².

From Coron Island, just west of Panay, Landor noticed around 1904 that the natives had a predilection for "chanting in a sad monotone". The music, if not dealing with a "striking event in the lives of the singers", dealt with legendary exploits, such as that "of a great voyager who was once landed or was wrecked on their island"⁹³.

The *siday*, according to Alcina, dealt with mythical heroes, and was performed by highly-paid singers from house to house⁹⁴, suggesting that indigenous minstrelsy antedated the Hispanic *awit* and *corrido*⁹⁵.

Among the Tagbanwas of Palawan, the *bactal* is the counterpart of the Visayan *siday*. Worcester describes the former as a "strange and very lengthy song, which recounts the remarkable adventures of a mythical person named

⁹¹ Careri, op. cit., p. 426.

⁹² Povedano, loc. cit. Cited in Ignacio, loc. cit. See "Songs of the Sea" in Appendix B, pp. 92-98.

⁹³ Landor, op. cit., p. 121.

⁹⁴ Alcina, op. cit. Cited in Romero, op. cit., p. 14.

⁹⁵ See *awit* and *corrido* in Chapter II, pp. 71-72.

Dumaracol"⁹⁶. Performed during wakes and rice harvest, the *bactal* could last for three successive nights "from dusk until daybreak", a feat demanding prodigious memory⁹⁷.

All these epics are now extinct in the Visayan lowlands⁹⁸, for all have been replaced by Hispanic forms - the *pasi6n*⁹⁹, the *awit*, the *corrido*¹⁰⁰, the Christmas *da-igon*¹⁰¹, and festival songs in honour of the Virgin¹⁰² - that presented a new set of heroes and heroines such as the legendary kings and queens of Spain and Europe, Christ, and Mary. Old gods and heroes were discarded in favour of new ones, who were adored, venerated, and championed by the conquering colonizers themselves.

The Philippines' leading anthropologist, E. Arsenio Manuel writes:

⁹⁶ Worcester, op. cit., p. 496.

⁹⁷ Ibid.

⁹⁸ Pfeiffer devotes over twenty pages to the discussion of extant indigenous epics in his book; while Maceda provides a thorough analysis of two Magindanao epics - *Radya Indara Patra* and *Diwata Kasalipan* in his dissertation. An excerpt of the former epic is given in Appendix A, No. 37. The *Hinilaw6d* epic from Panay, which is not available to the author for detailed study, has, according to Jocano, a typescript of 53,000 lines.

⁹⁹ See "Passion Chants" in Chapter VI, pp. 208-210 and Appendix B, No. 44 and 45.

¹⁰⁰ See *awit* and *corrido* in Chapter II, pp. 71-72.

¹⁰¹ See "Nativity Songs" in Chapter VI and Appendix B, Nos. 49 and 50.

¹⁰² See "May Flower Festival Songs" in Chapter VI, pp. 210-212 and Appendix B, Nos. 46 and 47.

Wherever Spanish culture was felt keenly, the blow to native traditions was strongest. Wherever the center of Spanish influence was greatest, the native culture suffered most. As a result, a correlation between absence and presence of cultural items is very elucidating. There are no more epics among Christianized peoples except among the Ilocano people and it has disappeared completely among the Bicolano people.¹⁰³

Folk Song Types -

The *bical*, *balak*, *ambahan*, and *awit* were indigenous folk songs that would correspond to today's Hispanic folk songs in respect to content and simplicity. According to Alcina, the *bical* is full of humour and satire, and is performed by a man and a woman, with or without instrumental support¹⁰⁴.

The *ambahan* is a ballad of unrhymed couplets and is done responsorially between a soloist and chorus, while the *awit*¹⁰⁵ is a song form popularized by boatmen and rowers¹⁰⁶.

Both Chirino¹⁰⁷ and Morga¹⁰⁸ mention in their books

103 E. Arsenio Manuel, "Epics are for Singing", *Archipelago* (1976) 3:11.

104 Alcina, op. cit. Cited in Romero, op. cit., p. 13.

105 This indigenous *awit* is different from the Hispanic *awit* which is a metrical tale.

106 Alcina, loc. cit. Cited in Romero, loc. cit. See "Songs of the Sea" in Appendix B, Nos. 26 and 27 and in Chapter VI, pp. 198-199.

107 Chirino, op. cit., p. 331.

108 Morga, op. cit., p. 271.

the fondness of Filipinos for singing, dancing, and instrumental playing during festive occasions when food and drink were customarily abundant. Colin gave a similar observation likewise.

The banquets are interspersed with singing in which one or two sing and the others respond. The songs are usually their old songs and fables as is usual with other nations ...¹⁰⁹

The *ambahan* still exists among the Hanunoo Mangyans of Mindoro. It varies in length - from 3 to 154 lines - and is extremely popular among all age groups due to the universality of its subject matter - cycle of life (birth, youth, adolescence, marriage, old age, death), home, personal problems, work, and, of course, the eternal topic of love. Fr. Antoon Postma, S.V.D., who has worked among the Mangyans for a long time, has managed to collect 261 *ambahans* complete with translation and explanation of their role in Hanunoo culture¹¹⁰. Many of these still use the old Indic-derived script and have been tediously incised in bamboo tubes for future preservation.

The following *ambahan* excerpt shows three parts - the male line in the bottom range, the female line in the middle range, and that of the *gitgit* fiddle in the high range. The vocal parts use only three tones in contrast to the *gitgit*'s pentatonic scale (except for the leading tone E which occurs

¹⁰⁹ Colin, op. cit., p. 67.

¹¹⁰ Pfeiffer, op. cit., p. 45.

only once)¹¹¹. Trills and quivers ornament the vocal parts, the monotonous aspect of which contrasts sharply with the moving lines of the *gitgit*.

Figure 4

A Hanunoo *Ambahan*

The musical score consists of four staves. The first staff is a bass clef line divided into two sections: 'Man's part:' on the left and 'Woman's Part:' on the right. The second staff is a treble clef line labeled 'Gitgit:' below it, featuring a series of eighth notes followed by two triplet figures. The third staff is another treble clef line with a more complex melodic line. The fourth staff is a treble clef line labeled 'Tuning of 3 strings' above it, showing a sequence of notes on a five-line staff.

From: Conklin and Maceda

As ethnic vocal forms, the *ambahan*, *awit*, *balak* and *bical* are gone forever from the Visayan lowlands. In the same manner that befell indigenous instruments, these were all uprooted by massive Hispanic cultural penetration, and their places forcibly taken by a new variety of folk songs in European garb which ninety per cent of the inhabitants have inherited from their Spanish masters. This

¹¹¹ Conklin and Maceda, op. cit., p. 19.

obliteration of a musical tradition by the music of another culture can, according to Seeger, be caused by the "forced imposition of a music under a tyrannical government"¹¹² which is "doctrinaire and intolerant"¹¹³.

112 Seeger, loc. cit.

113 Ibid.

CHAPTER IV

ANTECEDENTS OF CONTEMPORARY WEST VISAYAN
FOLK SONGS

Today's West Visayan folk songs are direct descendants of secular and semi-religious vocal repertoire of colonial Philippines. Again, Morga provides the earliest documentation, and he points critically at the clergy as the first disseminators.

The religious levy many contributions on the Indians for the expense of their festivities, for triumphal arches, castles, and dances. These entertainments are receptions which they compel the Indians to tender, as a welcome, to their provincials and priors, to whom breakfasts and dinners are given also. These festivities occur frequently, and are conducted with much worldly show and expense.

These servants, together with other Indians whom they have with them, who are taught to play on the guitar and other instruments, are made to dance, execute lively songs and dances, and to sing profane and immodest tunes. Thus they entertain their guests, setting a bad example to the Indians, without profiting anyone.¹

Scattered ecclesiastical and secular accounts throughout the colonial period testify to the fact that Morga's sixteenth-century report is not unfounded. The Jesuits were known for the teaching of masquerades² and for their tolerance of native tunes in liturgical functions as earlier mentioned in Chapter

¹ Antonio de Morga, "Report of Conditions in the Philippine Islands", (June 8, 1598). In Blair and Robertson, op. cit., 10:77-78.

² Le Gentil, op. cit., p. 96.

II³. Joining the Jesuits were the Augustinians and the Dominicans who allowed "all kinds of songs during the mass", as well as "profane dances, profane comedies and plays" in their respective parishes in the bishopric of Nueva Segovia⁴. For this they incurred the ire of Bishop Garcia as expressed in the 1773 Synod of Calasiao.

For their part, the Franciscans were known for sponsoring secular entertainment in their convents and parishes for scheduled and unscheduled visits of guests. Apart from the instrumental recital that was held in the Franciscan convent in Calauan, Laguna, of the eighteenth century, a theatrical performance was given to honour Mallat and the French consul⁵. This mixture of the sacred and the mundane finds further evidence in the musical activities of another Franciscan, Fr. Gonzales, who headed an operatic society in Manila⁶ in the nineteenth century. Antedating him was Fr. Santa Marta, who composed "popular songs" (*canciones populares*) early in the seventeenth century⁷, a feat that was paralleled by an eighteenth-century California Franciscan Narciso Duran, who composed a Santa Barbara folk song, *Libertad*, for the entertainment of his Indian converts⁸.

³ See Chapter II, pp. 40-41.

⁴ Sr. Ma. Benita de los Reyes, O.S.B., trans., "The Synod of Calasiao, 1773", *Philippiniana Sacra* 5 (May-August 1970): 189, 197.

⁵ Mallat, loc. cit. See Chapter II, p. 63.

⁶ See Chapter II, p. 39.

⁷ *Misiones Catolicas*, loc. cit.

⁸ da Silva, op. cit., p. 6.

What Morga complained as "profane and immodest tunes" must be secular songs that were then currently popular in the mother country or their colonial derivatives. In this respect, Barbieri's *Cancionero de Palacio* (1890), which contains songs that span the reigns of Queen Isabella and Emperor Charles V, provides some clues⁹. Many of the songs from this collection are included in Pedrell's more recent *Cancionero Musical Popular Español*¹⁰ and the texts are in Castillian, Catalan, Basque, Galician, Latin, Italian, French, and Portuguese. Part-singing in madrigal style is dominant, while solo pieces with vihuela accompaniment are also found. Most of the songs are marked *anonimo*, but the works of Spanish composers such as Juan del Encina, Juan de Anchieta, Juan Escobar, Luis Narvaez, Luis Milan, Miguel de Fuenllana, Juan Vasquez, and others appear.

The *villancico* and the *romance* or ballad are prominent, and next in rank are other short vocal forms such as the *endecha*, the *ensalada*, the *estrambote*, the *frottola*, and the *villanesca*. The *endecha* is a lament over a friend or a patron who passed away, while the *ensalada* (literally "salad") combines amusingly different tunes in a contrapuntal treatment. An example by Peñalosa in Pedrell's work uses three different texts in Latin and Spanish set to three

⁹ Francisco Barbieri (1823-1894) discovered this magnificent collection at the National Library in Madrid in 1870 and the compilation is ascribed to the household of the Duke of Alba. Transcribed and published in 1890, this collection is one of the largest and most important source of Renaissance music in Spain.

¹⁰ There are four volumes in this monumental collection of Spanish music. Volume III is devoted to the Renaissance Period. Hereafter, this work is abbreviated *CMPE*.

different tunes for six voices. The *villanesca* is closer to the Italian madrigal, while the *estrambote* resembles the *villancico*, except that the words are more bombastic and extravagant. Spanish and Italian texts are occasionally mixed.

Since these songs were in vogue in *representaciones* (pastoral playlets) and eclogues, amatory, pastoral, and chivalresque themes are prominent. Other songs have historical, religious, political, picaresque, humorous, and even bawdy themes, and their probable performance in Philippine convents of the sixteenth century makes Morga's criticism not totally unjustified.

The Villancico

This "rustic song" from Spain is the most prominent prototype of contemporary West Visayan folk songs. Some occasions in which *villancicos* were performed in the Philippines include the Beatification of St. Ignatius of Loyola in 1611¹¹; the celebration in honour of the birthday of Prince Philip, son of Philip V, in 1708¹²; and the Marian Festival in Antipolo in 1748¹³. The varied nature of these events shows the diversity of *villancico* themes, a fact which finds adequate support in different anthologies

¹¹ Gregorio Lopez, S.J., *Anua* (Manila: 1611). Cited in Retana, *op. cit.*, p. 14.

¹² *Ibid.*, p. 45.

¹³ See Chapter II, p. 55. See also Appendix A, No. 16b.

of Spanish folklore music. While nativity *villancicos* prevail in contemporary collections of Pedrell and Schindler, festal, political, and amatory ones are found in earlier collections such as those of Barbieri, where four-hundred out of six-hundred songs are *villancicos*¹⁴.

Villancicos of Renaissance Spain were often sung and danced on stage, as exemplified by Encina's eclogues and dramatic pieces on secular themes, e.g., shepherds and shepherdesses. His *Levanta Pascual* (Rise Up Pascual) for SAB voices is cast in AABB form - with A being canonic, and B being homophonic. Modal flavour, false relations, and brisk rhythms are used to lend appropriate colour to the news that Granada was at last recaptured from the Moors.

Figure 5

32

21)

Levanta, Pascual

Juan del Encina.
Composicion anterior al 1600

S. Le - van.ta, Pas - cual le van -
Vamos a ver al ga - sa - ja -

T.

B.

¹⁴ Livermore, op. cit., p. 56. From hereon, *villancico* is no longer italicized.

ta a - ba - lle - mos a Gra - na - da que se
do da que - lla ciu - dad nom bra da

sueña qu'es to - ma - da Le - van - ta tos - te pri -
tu sa - marray sama -

a - do, toma tu pe - rroy su - rrón.
rón, tus al - bo - gue e ca - ya - do.

Reproduced from: Felipe Pedrell, CMPE, tomo IV.

A contrasting villancico is Encina's *A Tal Perdidã Tan Triste* (For So Sad A Loss!), a lament over the passing away of Prince Juan in 1497. Slow-moving voices in four-part polyphony is characteristic of the sustained intensity and mysticism of the works of Spanish composers.

Figure 6

35

23)

A tal pérdida tan triste

Juan del Encina
 Composición probable del 1497.

A musical score for the first system of the piece. It features a vocal line on a treble clef staff and three instrumental accompaniment staves (likely vihuela, lute, and bass). The lyrics are: "A tal pér - di - da tan -". The music is in a minor key and 4/4 time.

A musical score for the second system. The vocal line continues with the lyrics: "tris - te bus - car - le con - so - la - ción". The accompaniment continues with similar rhythmic patterns.

A musical score for the third system. The vocal line concludes with the lyrics: "Claro es tá qu'estra - i - ción." The piece ends with a final cadence.

Reproduced from: Felipe Pedrell, CMPE, tomo IV.

Some sixteenth-century Spanish tablature books contain villancicos for voice with vihuela accompaniment such as the amorous *Aquel Caballero Madre* (That Knight, Mother) by

Luis Milan¹⁵, while polyphonic villancicos for sacred use exist, likewise, such as Matias Veana's works that are found in *Villancico Asturiano*, a seventeenth-century collection of Eslava¹⁶. Elaborate settings for eight-part chorus, solo, and basso continuo are found in the latter; some were written for the Nativity of Christ and for the honour of various saints, while others bear political themes¹⁷.

In contrast to polyphonic villancicos are contemporary villancicos which Spanish children sing in the streets during Christmas. They are simple *coplas* (verses) that require no more than the tambourines and toy horns for accompaniment. Such compositions abound in the collections of Pedrell and Schindler. They tell the simple joys of the nativity story and they may be performed before elaborate creches of the Holy Family inside the churches. Castanets are, likewise, used for accompaniment.

The following example from Soria in Castille, *Nada estorbe, pastorcitos*, (Let Nothing Hinder Ye Shepherds), exhibits the rustic simplicity of Spanish villancicos of today. Short, repetitive, but lyrical melody within the range of a tenth, scalewise movement, narrow leaps, harmonic minor scale, straightforward rhythm, and the verse-refrain form help to bring across the familiar Biblical narrative.

¹⁵ Hamilton, op. cit., p. 185.

¹⁶ Ibid., pp. 185-186.

¹⁷ Ibid., p. 186.

Figure 7

881. Nada estorbe, pastorcitos (Villancico) Vozmediano

Na - daes - tor - be, pas - tor - ci - tos, Mi bri - llan - te res - plan -
dor, Soy un án - gel que os a - nun - cia Que ha na - ci - do el Sal - va - dor.
Estrillo
Va - ya - mos a - le - gres to - dos a a - do - rar Al re - cién na - ci - do
a - llá en el por - tal, Al re - cién na - ci - do a - llá en el por - tal.

Reproduced from: Kurt Schindler, *Folk Music and Poetry of Spain and Portugal*.

Villancicos that were performed in the aforementioned St. Ignatius festival in Manila were works of resident Augustinian composers¹⁸. Two other Augustinians Castelló and Bolivar, who worked in West Visayas in the eighteenth century were, likewise, villancico composers¹⁹.

Only nineteenth-century villancicos of colonial Philippines are, however, available for study. With no exception, all are nativity villancicos²⁰. In *Villancicos: Mga Awiting Pamasko* compiled by Abejo, two types of the

¹⁸ Retana, op. cit., p. 14.

¹⁹ See Chapter II, pp. 25-27.

²⁰ A collection called *Colección de Canticos Religiosos* by Fr. Domingo Carceller, A.R., at the Santo Niño Parish in Calapan, Mindoro Oriental, is said to contain nine villancicos according to del Rosario. From Pedro del Rosario, cathedral organist, Santo Niño Parish, Calapan, Oriental Mindoro, to the author, August 21, 1978. A letter from Bishop Cipriano V. Urgel of Palo, Leyte, August 23, 1978, to the author states that "hundreds of villancicos" by anonymous composers circulate around his bishopric.

genre are found - the erudite *misa pastorela* and the simple carol which is known today in West Visayas as *da-igon*. Two examples of the former include Calahorra's polyphonic mass for three voices (SAB) and organ and P. Hernandez' mass for *tiple 1* or tenor, *tiple 2* or baritone, bass, and piano or organ²¹.

An interesting nineteenth-century villancico which Romualdez took from the *Pequeño método teórico-práctico de solféo* (A Simple Theoretical-Practical Method in Solfeggio), a music book published in 1866 by the Spanish government for Philippine schools, is *Toquemos, Cantemos* (Let's Play and Sing)²². It exhibits the *estribillo-copla* (verse-refrain) structure of Spanish villancicos although modality has given way to clearcut major-minor tonalities. The melody has the range of only an octave but has varied leaps and sequential patterns for interest. The rhythm manifests the brisk movements of nineteenth-century Spanish dance transplants; and Romualdez' arrangement for three vocal parts spells out clearly the harmonic intent of the piece, although the original text in Spanish has given way to English which was the medium of instruction during the American regime.

The strongest contribution of the villancico to this study is that it has fathered the twentieth-century *da-igon*, a nativity carol in West Visayas²³, that forms a considerable portion of the region's folk song tradition.

²¹ A published copy of the Hernandez mass is being kept in the Parish of St. Catherine, Leon, Iloilo.

²² See Appendix A, No. 31.

²³ See "Nativity Songs" in Chapter VI and Song Nos. 49 and 50 in Appendix B.

The Romance

Sometimes called ballad, the *romance* (from hereon, this term is no longer in Italics) in Spain stemmed from the *cantar de gesta* (Spanish counterpart of *chanson de geste*) of the Middle Ages which the wandering *juglares* popularized²⁴. Old tales of the wars of the reconquest were common themes and many of them are shrouded in anonymity. Leading collectors of romances were Hernando de Castillo with his *Cancionero General* (Valencia: 1511); Esteban de Najera with his *Silva de Romances* (Sarragossa: 1550); and Barbieri with his aforementioned work, the *Cancionero de Palacio*²⁵.

Like the rustic villancico, the themes of the romance are of a wide provenience - religion, Spanish history, chivalry, pastoral, amatory, and even bawdy ones. The *romancero viejo* (old ballad) may have over a thousand lines set to a melody that is repeated over and over again; but composers like Milan and Salinas have condensed and improved the musical treatment.

In Section V of Pedrell's collection (Vol. II) twenty-one samples are religious romances, while No. 45 to No. 89 are all secular ones, called "tonadas de romances profanos" in which the love theme prevails. Romance No. 51 from Tortosa in Cataluña, which is entitled *Tonadas del Conde Sol*, is for guitar and voice, and it narrates the story of a count as he bids goodbye to his countess before proceeding

²⁴ L. Jeannette Wells, "Secular Choral Music of the Spanish Renaissance", *Musart* (November-December 1968) 21:31.

²⁵ Chase, op. cit., pp. 44-47.

to the battlefield to fight the Portuguese.


Repeated lines for both voices and instrument are evident in this sample. The guitar here undulates effectively around the voice in steady  pattern with occasional syncopation, although following closely the harmonic intent of the singer.

Figure 8

51)
Tonada del Conde Sol

Tortosa. *Recogida por mi.*



The musical score consists of two systems. The first system is for guitar and voice. The guitar part is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a *p stac.* marking. The voice part is indicated by a brace on the right side of the staff. The second system is for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The word *Grandes* is written at the end of the piano part.

gue - rras se pu - bli - can entre Es - pa - ña y Per - tu -

ga - le: Pena de la vi - da tie - ne Quien no

se quiera em - bar - ca - re. Al Con - de Sol le nom -

bra - ban por ca - pi - tan ge - ne - ra - le Del

etc.
Rey se fue a des - pe - dir de sus - po - sacro que

Albuquerque, another Renaissance romance from Spain, exhibits yet another common feature of the genre, which is a fondness for the octosyllabic quatrain. This anonymous romance has twenty-seven measures with no refrain. The melodic range is limited to an octave and the intervallic skips do not exceed that of the minor third. It is written for three vocal parts in homophonic texture and the phrygian mode prevails²⁶.

Many twentieth-century romances found in Schindler's collection have short melodic lines of two to four phrases. Modal and diatonic scales are used and metric changes are not consistently employed²⁷.

The romance was enormously popular with all levels of Spanish society, and after the villancico, this is the next most important vocal form as attested by its presence in many collections.

In social gatherings in colonial Philippines, Spaniards, who obviously were homesick, were wont to sing romances as witnessed by Marche around 1885 in Siasi, Sulu²⁸. It is, likewise, presumed that in countless *tertulias*, *saraos*, *funciones*, *conciertos*, and fiestas of the era, ballad-singing among these expatriates, wherever they were in the colony, was commonly done.

Ballads were sung in Manila in 1619 during the celebration

²⁶ Pedrell, op. cit., 3:20.

²⁷ See Appendix A, No. 32.

²⁸ Marche, op. cit., p. 270.

of the Bull or Urban VIII²⁹, and towards the nineteenth century massive repertoire of the genre was transplanted to the country as evidenced by great quantities of extant *corridos* and *awits* in Philippine literature of the period concerned³⁰. Unfortunately, no extant music of either species is available for study, a direct contrast with the situation in Mexico and the Caribbean countries where the *corrido* is still very much alive³¹. Despite the seeming disappearance of *corrido* music of the nineteenth century from the Philippine scene, it is reassuring to know that its descendant of today, the *composo* of West Visayas, can still be heard around³². This contemporary Hispanic narrative song can only be found in the rural areas of the region, but recent radio programs in the cities of Iloilo and Bacolod have revived the interest of city-bred people in the genre.

Love Songs and Serenades

Apart from villancicos and romances from preceding Spanish collections, two other sources of Philippine love songs are: *La Música Popular de Filipinas* by Manuel Walls y Merino of Puerto Rico; and a collection of Spanish folk songs in the Tagalog region from the aforementioned master's thesis of Consejo V. Cauayani. Songs from both local sources

29 "Unsigned Relations", op. cit., 19:64.

30 See Chapter II, pp. 71-72.

31 Béhague, op. cit., p. 199.

32 See Chapter VI, pp. 190-192.

were popular during the second half of the nineteenth century and their stylistic links with contemporary love songs and serenades of West Visayas need to be underscored.

A typical Spanish love song from Cauayani's work is *Despedida* (Farewell), which Cristeta Fara-on learned from a Spanish soldier, who sang it to his Filipina fiancée upon learning that his outfit was moving to a distant destination³³. This song was popular in 1884³⁴, and it carries the common ingredients of contemporary West Visayan love songs. It is short (two four-line stanzas) and deeply sentimental. The melody, which has a range of over an octave, uses the harmonic minor scale to enhance its sad message. The rhythm is in two-four *danza* pattern with occasional syncopation, traits of both the *tango* and *habanera* dances of Spain (See *tango* and *habanera*, Chapter VIII, pp. 254-257.

The harmony implies a simple application of primary chords, except for two secondary dominant seventh chords in lines 4 and 8, where the D-sharp appears to emphasize the sub-dominant chord of E minor. Except for a short six-bar incursion into D Major in lines 6 and 7 for contrast's sake, the song is primarily confined to B Minor, its home key, thus making it easy even for an untrained guitarist to accompany. The theme of the song is suffering and sorrow, the burden of the majority of folk songs from West Visayas.

33 Consejo V. Cauayani, "Some Popular Folk Songs of the Spanish Period and their Popular Use in the Music Program of our Schools", (M.A. thesis, University of the Philippines, 1954), p. 137.

34 Ibid.

Figure 9

DESPEDIDA

STA. CRUZ MANILA

1884

Ya lle - gó, pues, a - - quel fa - tál ins -
 tan - - - te tris - te des - ti - no de
 mi suer - te im - pía; — — — lle - gó ya en
 fin el mo - men - to y dí - -
 - a en que — voy a se - pa - rar de ti.
 A - diós a - mor, a - diós que me des pi - -
 do; mi co - ra - zón a - man - te te lo de - jo
 A - diós, Ne - neng; que ya de tí me a - le - -
 - jo au - sen - cia tris - te; ay que a - mar - go do - lor. —

Reproduced from: Consejo V. Cauayani.

FAREWELL

At last that fateful hour has come,
Sorrowful end of my unlucky destiny.
At last has come the torment and the day
When I shall be parted from Thee.

Goodbye, my love - I bid thee farewell
My loving heart with thee I leave.
Goodbye, Neneng, far from thee I depart,
Sad absence ah what bitter pain.

The *Kumintang* -

According to Retana, quoted by Walls y Merino, this war song of the early Filipinos had its origin in Batangas province³⁵. Zuñiga mentions this together with the *kundiman* as love songs that he heard in eighteenth-century Philippines. Both forms were danced and sung, according to him³⁶.

The earliest *kumintang* specimen to appear in print was one that Mallat published in his book in 1842³⁷ and subsequently republished in Bowring's book in 1859. As seen in Appendix A, No. 33, this specimen does not exhibit any vestige of Southeast Asian musical tradition at all. All indigenous features, if Retana's claims are true, had already vanished at the time it was collected and transcribed.

35 Manuel Walls y Merino, *La música popular de Filipinas* (Madrid: Librería de Fernando Fe, 1892), p. 31.


36 Zuñiga, *Status of the Philippines*, p. 83.

37 The music is not included in Blair and Robertson's translation of Mallat's work, but Bowring included it in the appendix of his book seven years later. He claims that he obtained the music from Mallat.

Pre-Hispanic tribal belligerence had gone in order to give way to tender amatory declarations of an anguished lover, who had turned to pursuing a woman's love rather than an enemy's scalp.

The music is fully garbed in Western features that Spain had introduced to the country - triple metre, major-minor scales, Western harmonic techniques with some bitonality, piano and guitar for accompaniment, passages for preludes and interludes, and a dodecasyllabic quatrain for a text.

Remnants of Andalusian idioms of Southern Spain are observable (marked in letters) - chromaticism (A), augmented second interval (B), musica ficta (C), a turn at the final cadence (D), and the vocal part ending on the leading tone of the dominant chord rather than on the tonic chord (E)³⁸.

An 1892 *kumintang* sample that Walls collected, likewise, portrays the hispanisms of Mallat's specimen, the striking ones being the steady rhythmic flow of the pattern  in triple time which is commonly found in West Visayan folk songs, and the presence of Andalusian embellishments - grace notes and arabesques (A) - in the vocal part which ends in the leading tone of the dominant chord (B). The verse structure is similar to that of Mallat's example - a dodecasyllabic quatrain - except that this one has a two-line

³⁸ See Chapter VII, pp. 235-245 for a longer discussion of the Andalusian folk style. Both D and E in Mallat's sample hint at the descending Phrygian cadence.

estribillo (refrain) that is punctuated by the interjection
ay!

Figure 10

The Kumintang

The musical score for "The Kumintang" consists of a vocal line and piano accompaniment. The lyrics are in Tagalog. The score is divided into sections marked with letters A and B.

The lyrics are:

la-la-pi-tum
 co na, ta-qung bu-bu - lu-gin ang n-nag li - nag nag nang ta-la, bu-
 tu-in ca-hit ang es - ga - sa, mag cae-lem
 sa-gin lamang mag-ung gin - so sa, sa-sa - bu-hu co
 ay! la-qung sa - quit i-na-cil
 ay! la-qung sa - quit mamantay a - co

The score includes a piano accompaniment labeled "Acamp." and a vocal line with lyrics. The score is divided into sections marked with letters A and B.

Reproduced from: Manuel Walls y Merino

KUMINTANG
(Free Translation)

1. Let me come close towards
The brilliant rays of the star.
Not even a sword could hinder me
As I pour all the longings of this heart.

Refrain: Oh the utter pain! The utter pain!
I'll die.

2. Here comes the grieving one
A heart languishing for affection
Hindrances must be overcome
As I offer this love so true.

The *Kundiman* -

When Chirino wrote in the sixteenth-century that the early Filipinos were "much given to serenading"³⁹, he recorded the earliest transplanted evidence of an aspect of Spanish courtship tradition in the country. The indigenous "*cutyapi*"⁴⁰ was the serenading instrument instead of the Iberian guitar during those early decades of transition; but when Mallat's book was published in 1846, the serenading tradition in the country had already taken on its full Spanish garb. Mallat wrote:

³⁹ Chirino, op. cit., p. 279. Today's *rondas* that Spanish boys sing during their periodic nocturnal rounds beneath the windows of their loved ones, although stylistically removed from their Philippine counterparts, could be considered descendants of serenades that the Spaniards of the previous centuries sang in the colony. Song Nos. 95, 106, 136, 452, 453, and 819 from Kurt Schindler, *The Folk Music and Poetry of Spain and Portugal* (New York: Hispanic Institute in the United States, 1941) attest to the predilection for vocal embellishments and modal scales of Spanish models, characteristics that are no longer found in Philippine serenades of today. See also Appendix B, *Songs For Serenading*.

⁴⁰ See "Chordophones" in Chapter III, pp. 99-102.

Sometimes a number of Indians ... five, seven, or nine *bagontaos* (young bachelors) assemble at night in the beautiful clear moonlight and run about the villages in the vicinity of Manila, where they give serenades to their sweethearts, their *dalagas*, or *donzellias* [i.e., *doncella* (maidens)], whom the Tagalogs who are of more distinguished rank and who speak Spanish call their *novias* [i.e., sweethearts]. One could imagine nothing more singular and more picturesque than to see during those brilliant nights of the torrid zone, when the moon sheds floods of silver light, and the balmy breeze tempers the burning heat of the atmosphere, to see, we say, the Indians crouched *en cuclillas* for entire hours without getting tired of that position, which we would find so uncomfortable, singing their love under the windows of their mistresses.⁴¹

Fifty years later, Walls y Merino corroborated Mallat's account when he identified the *kundiman* as the type of music Tagalog swains were wont to sing during serenades of the late nineteenth century.

The *kundiman* has come to be the love song of the Filipinos. It is no longer in front of the castle whose towers project in the darkness of the night and its bridges made inaccessible to the enamored gentleman who braves inclement weather, crosses villages and towns on foot until he reaches the window of his beloved, to pour out all the sentiments and longings in his heart. It is no longer before the feudal castle which towers high before which he sings his *kundiman*. The amorous Filipina, lost in the green of the forest and secluded trees, or in some silent beach where the waves gently lap, gives forth an attentive ear to the plaintive strains which the enamored lover sings as expression of his love.

The young man does not resort to writing letters on linen paper; he simply gets his guitar, tunes it, and hastily dedicates a torrent of songs to his lady

⁴¹ Mallat, op. cit., p. 274. Zuñiga noticed an eighteenth-century performance of a *kundiman* in which two girls sang and danced alternately from stanza to stanza. Zuniga, op. cit., pp. 74 and 83.

love. And if the lady responds to his fantasies, he is most happy. Sometimes he hires the town orchestra to play the sweetest of love songs beneath the window of his loved one.⁴²

The following Tagalog *kundiman* from Marilao, Bulacan, which is found in Cauayani's collection, has all the trappings of romanticism that are contained in the accounts of both Mallat and Walls y Merino. For sheer lyricism and pathos, this song, which Cauayani claims, was popular around 1880, typifies everything what the genre should be (See von Scherzer's comments on the *kundiman* in Chapter VII, p. 234). Deep sentimentalism pervades the text which is structured on the dodecasyllabic quatrain. While the example gathered around 1892 by Walls y Merino himself is in triple metre with the usual accent on the second beat of the bar, this sample from Cauayani's has opted for duple metre and the preponderant rhythm of the *danza* and the *habanera* dance (See Chapter VIII, pp. 254-259). It is in binary form of verse and refrain, and although no guitar chords are given, the melodic lines imply the use of primary chords for harmonic structure, with one secondary dominant seventh chord (D7 resolving to G Minor) appearing on the third line of the B section. For a desired poignant effect, the minor tonality is relied upon, as expected, and for appropriate climax, the final phrase vaults to the range of a tenth in the final bars.

⁴² Walls y Merino, op. cit., pp. 36-37.

Figure 11

KUNDÍMAN NG PUSO

MARILAO, BULACAN.

1880

Ti-ni-ting - nan mo man di ako ku-mi-ki-bo,

Nag-ti - ti - is la-mang, may dam-dam ang — pu - so;

Dam-dam ng pu - so ko kung i-yong ma-tan - to

Di ka man ma-a-wa, lu - ha moy tu-tu - lo. Ti-ni-ting-

At sa-ka-tu - na-ya'y dib - dib — ko ay bi-ya-kin,

Ha-ngu-in ang la - man, pu - so ko'y tad-ta - rin;

Ang ba-wat pi - ra-so ay i-yo-ng ta-nu-ngin,

Wa-langibangi - sa - sa-got kun - di sa i - yong da-

hil. At sa ka-tu di sa i-yong da-hil. —

Reproduced from: Consejo V. Cauayani.

KUNDIMAN OF THE HEART
(Free Translation)

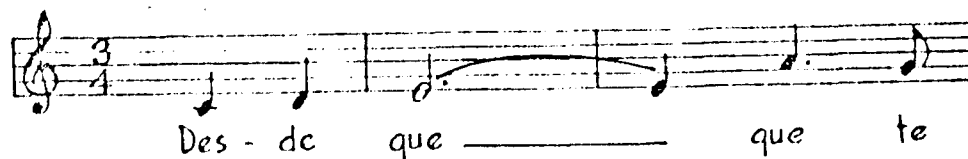
As you behold me in dire silence
The heart suffering and languishing
Yet with all the pangs I am bearing
Mercy, tears from you I can't solicit.

For proof, my chest you can cut apart
My flesh, my heart you can turn into shreds.
And from every shred a question you may ask
The only reply comes - it's all because of you.

A good contrast to this *kundiman* is a Spanish serenade, *De Un Amante* (From A Lover). According to Cauayani, this was popular in Bay, Laguna around 1890, and it was purportedly sung by a Filipino boy as a serenade to his Spanish girlfriend⁴³. It has a wide range of a twelfth with arching melodic lines. It is in triple metre and is designated as a waltz. Ties across the bar lines and running eighth-note passages in the final measures provide the song needed momentum for climactic effects. Both verse and refrain are in quatrain form. The song stays in the major key and the mood is definitely optimistic in spite of the desperate tone of the words.

Figure 12

DE UN AMANTE
VALS
BAY, LAGUNA.
1890



⁴³ Cauayani, op. cit., p. 146.

vi Re - na - ció el a -
mor, Ha - cc - tiem - po que su - fri - a -
sin ge - mir - te, her mosa flor. Bus - caba
yo la o - ca - sión, no la pue -
do ha - llar; Pues me cau - sa un pe -
sar que con - clui - rá mi ex - is -
tir. No per - mi - tas que yo
mue - ra sin ge - mir - te mi pa -
sión, Ni des - oi - gas mis sus -
pi - ros. Que re - cla - ma tu tro - va - dor.

FROM A LOVER

Ever since I saw you,
 Love has blossomed anew.
 Long have I suffered
 Without sighing to you, lovely flower.
 I sought the chance
 But I did not find it.
 This caused deep grief
 That shall end my life.

Do not let me die
 Without sighing out my love to you.
 Do not be dead to my sighs,
 This thy troubadour asks.

With the advent of the twentieth century, native composers like Santiago and Abelardo lifted the lowly *kundiman* from its folk setting and adorned it for the concert stage. Former characteristics that have been retained include the following: triple metre with accent on the second beat; contrast between major and minor sections; the binary form; diatonic scales; lyrical tunes; pervasive sentimentalism; and verses in quatrain form. Additional features superimposed by the composers include sophisticated harmonization that makes use of diminished and augmented chords; modulation to distant keys; scoring for voice and piano with an occasional obligato instrument such as the violin; extremely wide vocal ranges; and operatic passages that keep amateur performers away.

Abelardo's "Nasaan Ka Irog?" (Where Are You Beloved?) and Santiago's "Madaling Araw" (Dawn), "Anak Dalita" (Unfortunate Child), and "Ano Kaya Ang Kapalaran?" (What Will My Fate Be Like?) are examples of contemporary *kundimans*. Although the concept of serenading is well-

preserved in the genre, it is unsuitable for actual serenading due to its technical demands, but arrangements for rondalla and orchestra are commonly heard in commercial records that enjoy wide patronage. These concert *kundimans* rather than the folk versions are the ones people in the country today generally refer to when the genre is under consideration.

Religious Music Outside the Church

In Spanish parlance, songs for the Virgin and the saints are often referred to as *gozos* ("joys"). In reference to the adoration of the Virgin, her *gozos* covered seven mysteries of her earthly life - incarnation, birth of Christ, adoration of the magi, resurrection of Christ, ascension, coming of the Holy Spirit, and her assumption.

Pilgrimage songs compose the bulk of the *gozos* found in the collection of Pedrell. These are sung by the faithful when they visit shrines like that of the Black Virgin of Montserrat or of St. James of Compostela.

A Catalan piece that is meant to be sung and danced in honour of the Virgin is the *Ballada dels Goyts de Nostra Dona*. It is in the Dorian mode and is divided into three parts - the *entrada*, the *tornada*, and the *cobles*. The *entrada* and the *cobles* have identical melodies, except that the final phrase of the *entrada* is done three times in the *cobles*. Both stay in two-four time and in the higher register of the scale, whereas the *tornada* stays in the lower register and alternates between two-four and three-four metres.

Figure 13

151)

Ballada dels Goyts de Nostra Dona

Entrada



Los set goyts recompta - rem et de - vo - ta -



ment can - tant hu - mil - ment sa - lu - da - rem la dol -

Tornada



ca Ver - ge Ma - ri - a. A - ve Ma - ri - a gra - ti - a



ple - na Do - mi - nus te - cum vir - go se - re - na

Cobles



Ver - ge fos a - nans del part pu - ra e sens



fu - lli - ment, en lo part e pres lo part sens ne .



gun cor - rom - pi - ment lo fill de Deus Ver - ge pi a



de vós nasqué ve - ra - ment lo fill de Deus Ver -

A la Tornada



ge pi - a de vós nasqué ve - ra - ment.

Reproduced from: Felipe Pedrell, CMPE, tomo I.

A famous pilgrimage shrine for the Virgin in the Philippines is one that is found in Antipolo, near Manila. One could gauge the importance attached to it by the church by the long and florid account devoted by Murillo to the

eighteenth-century Marian Festival held there⁴⁴.

Today's patron saint of Omambong, Leon, Iloilo, is similar to that of Antipolo - the Lady of Peace and of Good Voyage. Song No. 48 in Appendix B of this study is a processional song in Omambong in honour of this patron saint, and in the verses, miracles, attributed to the Lady, are enumerated. The desire by the faithful to make the pilgrimage to Antipolo is expressed in the final strophe.

Gozos in praise of the Holy Virgin of the Rosary were sung in chapels of churches in eighteenth-century Spain⁴⁵. *Cofradías* (brotherhoods) were organized by Spanish devotees in towns and villages for the cult, and compositions such as *gozos*, motets, *salves*, and litanies by professional musicians along with folk versions exist for the purpose. A good example of the latter is *Goigs del Roser*, a Catalan piece. There are three parts to the music: the *entrada*, *responcion*, and *coplas*. Repetitive melodies, narrow melodic range (an octave), alternation between triple and duple metre, and use of the phrygian mode are at once evident.

⁴⁴ See Chapter II, p. 55 and Appendix A, No. 16b.

⁴⁵ Hamilton, op. cit., p. 179.

Figure 14

140

153)

Goigs del Roser

Vich

Versión del

Maestro Don Luis Romon.

Entrada



Puix que ro-sa molt su-au Deu mon Fill m'ha e-le.

Responcion



gi-da — Lo Psalti-ri pre-sen-tau quinze ac-tes de ma

Coplas



vi-da — Contemplancomse mos-tra-va és-ser



tristmonFillen l'hort quan lo seucossang su-a va es-pe-



rant la tris-ta mort; tal pe-na perquè en ten-



gau més que tots la he sen-ti-da — lo Psalti-ri pre-sen-



tau quin-se ac-tes de ma vi-da.

Reproduced from: Felipe Pedrell, CMPE, tomo I.

In the Philippines the Dominican *La Naval Fiesta* is the height of pomposity as far as honouring the Virgin of the Holy Rosary is concerned. Pontifical masses, concerts by the Santo Domingo Triples Choir, and long processions around the streets of Manila are the usual fare.

A folk hymn for the Holy Rosary is still sung today in Omambong, Leon, Iloilo, honouring the anniversary of a departed faithful. The song in Appendix A, No. 19, is sung for this purpose. All the verses are in Spanish, except the final strophe which is in Latin. It is in quadruple time and in the major key. The guitar provides the accompaniment and the interludes in a responsorial manner, and thirds are interpolated by singers where they feel they are needed.

Passion Chants from Spain -

Passion tunes found in Pedrell's collection foreshadow contemporary passion tunes in West Visayas. Song No. 141 in the first volume is the closest to extant passion tunes of today in Iloilo province. It is marked *Lento y sin rigor de compás* (very slow and free rhythm) although it is marked in common time. Melismas, long tied notes, fermatas, and irregular note groups are at once visible. While other passion tunes from the same collection rely on the modal scale and on the syllabic style of performance, this particular passion tune bases its reliance on the harmonic minor scale with a tonic ending and on the domineering melismatic style of delivery.

Figure 15

141)
Canto de Pasión
*Comunicado por el maestro
D. Antonio Nicolau.*
Lento y sin rigor de compás.

Ca_minant_____ amb una creumolt pe.
sa_da alli en loGal.va_ri va anar
molt submis_____ car_re.gat
dan_gús_ties i pe_nes u_nacruel
so_ga en lo seu cos cenyi

Reproduced from: Felipe Pedrell, CMPE, tomo I.

Dance-Derived Songs

After the love songs and serenades in which the rhythmic influences of the *habanera*, the *danza*, and the *valse* are found, two acculturated specimens may be mentioned lastly to further show the grip that Spanish dances strongly exert on Philippine folk songs (See "Rhythmic Patterns" in Chapter VIII).

The Nineteenth-Century *Balitao* -

A *balitao*⁴⁶ appears in the nineteenth-century collection of Walls y Merino, and his claim that it was more danced than sung provides ample justification for the textless example⁴⁷. It is cast in AABB form with an introduction and a *da capo* repeat of A. He definitely links this with the *jota* dance from Spain⁴⁸, an assertion that is not far-fetched, since this *balitao* is in the major tonality and is in fast triple time with unmistakable *jota* rhythm patterns which are common features of modern *jotas* in Spain and the Philippines⁴⁹.

Except for two bars in G Minor (in asterisks), the harmonic structure shows a constant alternation of tonic and dominant chords, which are, again, part and parcel of this dance form.

⁴⁶ See Chapter VIII, pp. 275-280 for twentieth-century *balitao*.

⁴⁷ Walls y Merino, op. cit., pp. 44-46.

⁴⁸ Ibid., p. 44.

⁴⁹ See Chapter VIII, pp. 267-271, Chapter II, p. 88. and Appendix A, Nos. 28 and 30b for *jota*.

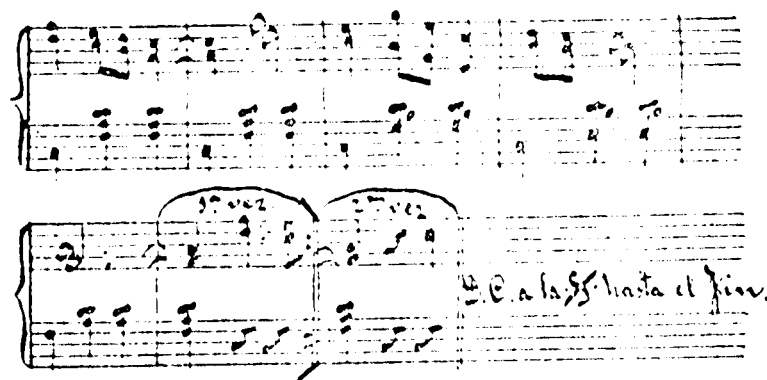
Romualdez claims that this *balitao* was once popular in the Visayan Islands⁵⁰, but unfortunately the version that is found in his book uses English and Tagalog texts rather than Visayan⁵¹. The *B* section, which is the refrain in Walls y Merino's specimen, is not found in the Romualdez version. It is a fun song which today's children sing in the classrooms and in the streets.

Figure 16

The *Balitao*

50 Norberto Romualdez et al., *Philippine Music Horizons* (New York: Silver Burdett Co., 1914; reprint ed. 1953), p. 157.

51 See "Romualdez Series" in Chapter V, pp. 166-167.



Reproduced from: Manuel Walls y Merino.

The First Filipino Folk Song Published In Spain -

Lolay (short for Eulogia, a girl's name), a folk song from Iloilo, so far holds the singular honour as the first Philippine folk song to appear in print in Spain. According to Romualdez, this popular nineteenth-century folk song was published in Madrid as an arrangement for voice and piano by A. Lopez Almagre with words by Graciano Lopez-Jaena, a Filipino patriot from Jaro, Iloilo, then living in the Spanish capital city⁵². The arrangement, as found in Romualdez' collection, is reproduced in full in Appendix A, No. 34. Like the preceding *balitao*, the original Ilongo text was dropped by Romualdez in favour of English, although today, this Ilongo folk song is commonly performed in its borrowed Tagalog text. The verse of this song serves as the piano introduction in the Almagre arrangement, while the refrain serves as the basis for the rest of the arrangement.

This folk song along with the preceding *balitao* constitute some of the rare nineteenth-century folk music

52

Romualdez et al., op. cit., p. 120.

specimens from West Visayas that have managed to survive until today. The following figure shows *Lolay* as is currently performed in the country. As a typical forerunner of today's West Visayan folk songs, it exhibits contagious Spanish dance rhythms, particularly that of the *fandango*⁵³, repetitive melodies; lyrical phrases that span a wide range; use of diatonic scales; clearcut harmonic structure that is adapted to guitar playing and accompaniment; adherence to the quatrain form of the Spanish *copla-estribillo* tradition; and a flair for sentimentalism in the poetry.

Figure 17

LOLAY

A - nong la - king hi-rap kung pa ka - i - i - si - pin,
Ang ga - wang u - mi - big sa ba - ba - ing ma - hin - hin;
Lu - mu - lu - hod ka na 'y di ka pa man - din pan - sin,
Sa hi - rap i - kaw kan - yang, su - su - bu - kin.
Li - ga - ya ng bu - hay, Ba - ba - ing
sak - dal i - nam. Ang ha - la - ga ni - ya 'y di

53

See Chapter VIII, pp. 261-266 for *fandango*.



ma-tu-tum-ba- san. Ka- hin-hin- an ni- ya'y ta-
nging ka- ya- ma- nan.

LOLAY
(Free Translation)

Nothing in this world is as hard
As falling in love with a dainty maiden.
Kneeling before her, yet she still scorns you
Your love, she'll indeed put to the test.

Ah, life's deepest joy
This virtuous woman to win!
She is priceless
And her charms, a real treasure.

Other Folk Genres

Other song classifications in the collections of Pedrell, Schindler, and Lorca that bear a significant relationship to this present investigation include the cradle song (*canción de cuna*), occupational songs, songs to celebrate the end of a young maiden's single days (*cantar de boda*), and various others that are merely done for pleasure such as those relating to a bullfight or a carnival.

While a firm assertion cannot be safely maintained regarding their diffusion in the Philippines due to absence of documentation, it is not safe to advance an assumption

either that these were not introduced at all to the natives by Spanish residents of the past, considering the constant and close intermingling between both racial groups as seen in Chapter II. In addition, these genres have their local counterparts in West Visayas as seen in Chapter VI. The latter could possibly be descendants of Spanish folk models of the dim past that later became stylistically obsolete and thus eventually fell into desuetude as exemplified by the romance and the *soléa*.

What has remained could be plausibly viewed as contemporary retouched versions, as proven by late nineteenth-century collections of Walls y Merino, Cauayani⁵⁴, and Romualdez, that have maintained their current popularity among the native folks. All these serve as fitting prototypes of today's West Visayan folk songs, for their poetical and musical characteristics aptly foreshadowed what was coming in the next century.

54 Besides love songs and serenades which dominate Cauayani's collection, there is one song for wakes (*Obediencia*, No. 7); a patriotic song (*Alerta Voluntario*, No. 18); a song taken from a drama (*Danza*, No. 12); an orphan song (*Lamentos de un Huerfano*, No. 15); and other songs that are merely sung for pleasure. The sources of some of these songs were Spanish military officers; (for song numbers 3, 4, 8, 10, and 17); Spanish civilians, e.g., a surveyor (Song No. 16); a Spanish gentleman in a party (Song No. 11); and a Spanish officer's wife (Song No. 19).

CHAPTER V

FOLK SONG PRESERVATION AND DISPERSION

With very few exceptions, West Visayan folk song tradition is largely oral, and it has caught the attention of scholars, collectors, and folklorists only recently. This chapter is mainly concerned with how these scholarly investigations, collections, and folklore studies have aided the preservation of such a tradition. How the songs have been dispersed to other areas of the country is a relevant topic that is also dealt with in this chapter.

The Magdamo Collection -

This is the most important published collection as far as this study goes, because it is the first collection of any kind that devotes two volumes solely to the folk tradition of West Visayas.

Priscilla V. Magdamo, former faculty member of Silliman University in Dumaguete City, collected in the 1950s six volumes of folk songs all over East, Central, and West Visayas. Volumes 4 and 5 are songs from West Visayas that were gathered mainly from the Aklan Valley and from other unspecified points of Panay Island. Volume 1 contains selected songs with piano accompaniment from all three regions; Volume 2 is designed for teaching children, and Volume 3 contains choral arrangements that have been recorded by the Silliman University Folk Arts Ensemble.

Although Hispanic folk songs are, likewise, found in the seven other major language regions of the country, none of these, not even the Tagalog region, could boast of a solid two-volume published collection of folk songs like Magdamo's. Since many songs came from the northern part of Panay Island, a considerable number were unknown to the author who comes from the south. A good number of duplications occur, however.

The Romualdez Series -

The late Justice Norberto Romualdez and his colleagues - Petrona Ramos, Abbie Farewell Brown, Charles E. Griffith, Horatio Parker, Osborne McConathy, Edward Bailey Bridge and W. Otto Miessner - have produced a series of music textbooks during the American regime that dominated Philippine classrooms from 1914 until about 1960, a project that was envisaged by the Bureau of Public Instruction under the Commonwealth government.

For Primary Grades (Grade 1 to Grade 4), there was the *Philippine Progressive Musia Series*; for the Intermediate Grades (Grades 5 and 6) there was the *Philippine Music Horizons*; and for teacher training colleges and universities like the Philippine Normal College in Manila, there was the *Philippine Progressive Music Series: Advanced Course*. Each book carries a long list of copyright dates that stretch back from 1914 until 1950; massive printing of all of these was undertaken by the Silver Burdett Company of New York, Chicago, and San Francisco.

The books contain varied materials like the traditional "Oh My Darling Clementine", European folk songs such as the "Tiritomba" from Italy; adaptations from works of the masters like Rameau's "Tambourines"; complicated vocal works such as Debussy's "Romance"; hymns and chorales like "Come, Thou Almighty King"; and difficult part works for advanced choirs by Filipino composers of the nineteenth-century Spanish School such as Santiago, Molina, and Abelardo.

Over half of the items found in all three books are Philippine folk tunes or original works of native composers. Two numbers from the Advanced Course, five in the primary text, and fifteen in the intermediate text are old tunes from West Visayas that cannot be found in any other source. Some are dated in the second half of the nineteenth century and many contain valuable musicological data. The compilation of authentic Philippine tunes is owed largely to the late Justice Norberto Romualdez who took for his hobby the collection of tunes from the Philippine countryside.

It is unfortunate, however, that the original texts of most native songs are not given, for in their consuming desire to be of utmost help to schoolchildren who come from diverse linguistic regions, the compilers translated all songs into the national language (Tagalog) and English.

Some of the old songs in these books like *Dandansoy* and *Ang Alibangbang* (The Butterfly) are still sung in West Visayas in Ilongo, but the rest have fallen into desuetude, and can only be sung today in either English or Tagalog as they are printed in the aforesaid books. No one knows what the original words were.

Lesser-Known Publications -

Filipino Folk Songs by Emilia Reysio-Cruz contains three popular folk songs from West Visayas - *Dandansoy*, *Walay Angay*, and *Ang Alibangbang Galupadlupad*. Although no musicological data are available, the harmonization by Francisco Santiago¹ has made the work valuable since they could be done easily by amateur choirs.

Ramon Tapales' *Singing and Growing (For Primary Grades)* and *Singing and Growing (For Intermediate Grades)* follows closely the organizational pattern of the Romualdez series. Some West Visayan folk songs are included like *Walay Angay* and *Dandansoy*.

A more recent *Music To Remember* series (Books 1 and 2) by Salud R. Enriquez and Alejandro del Rosario contain Philippine folk songs that are elaborately arranged for four-part chorus including *Ili-Ili Tulog Anay*², a popular West Visayan lullaby; *Dalawidaw*³; *Lumabaylabay Nga Daw Aso*⁴; and six others from the region. No musicological data are provided.

Beautiful Philippines in Panoramic Music (copyright 1976) by Magdalena B. Bautista et al. was published for classroom use and its main strength lies in the chronological arrangement of Philippine music. Only one West Visayan folk

¹ See Chapter IX, pp. 293-294 for one sample.

² See Appendix B, Song No. 37.

³ See Appendix B, Song No. 8.

⁴ See Appendix B, Song No. 5.

number is included - *Ang Alibangbang Galupadlupad* (There Goes the Butterfly).

An American Methodist missionary named Janice Johnson compiled and arranged Philippine folk tunes in her *Tayo'y Umawit: Let's Sing* which contains three folk songs from West Visayas, including the popular *Dandansoy* and *Walay Angay*. It was published in the United States and, for the benefit of an international audience, Philippine terms are appropriately explained.

Six Philippine folk songs are included in a volume entitled, *Folk Music Festival in Hawaii*, compiled, edited, and annotated by John M. Kelly, Jr. Songs from Asia, America, and the Pacific are included, one of which is *Dandansoy* from West Visayas.

The 1960 Caltex Calendar in full colour featured Philippine folk songs that were obviously taken from Emilia Reysio-Cruz' collection due to the identical type of print and transcription. Francisco Santiago's harmonization also proves that the songs were lifted from the same source.

Philippine Choruses for All Occasions by Corazon Maceda and Crispina C. Garcia features arrangements of native tunes for choirs including Kasilag's *Dandansoy*⁵.

The Philippine Music Educators Group had a conference and workshop at Silliman University (February 24-26, 1961) and one publication that came out of this was *Enhancing Musical*

⁵ See Appendix A, No. 36.

Growth Through Folk Music. Three of the thirty songs in the publication come from West Visayas including *Montor* (Appendix B, No. 17).

Unnotated Publications -

West Visayan folk songs appear periodically in published *Song Hits*, pocket-size albums of current rock and popular music from Hollywood films, Broadway musicals, local cinema productions, and stage shows.

A good example is the *PC Songbook* for the use of the Philippine Constabulary in which dozens of native folk songs are found including six from West Visayas. Albums of this sort are enormously popular in the country and are displayed in roadside newsstands.

Urban Sources -

The Mirasol National Music Publications in Iloilo City has turned out quantities of Ilongo popular songs in sheet music form before World War II and before the rock music era of the early fifties. They were "song hits" of these periods and they attained immense popularity in dance halls because of their affinity with the waltz and other salon dances that both the Spaniards and the Americans patronized. Lyricists like Augurio Abeto, Cesar Mirasol, and Idemne Mirasol; and composers like Delfin Mesa, Teodulfo Villa, Mauricio Madrona, and Paulino Altura became household names in the region.

The style is highly predictable⁶ and clearly set apart from songs of apparently rural origin. With no exception, the songs are always in binary form of verse and refrain with occasional enlargement into a double binary structure. This necessitates a longer text and almost always a mandatory tonal shift from major to minor key or vice versa. For this purpose, the relative key is often chosen, and due to the strong demand for these songs in dance halls, waltz rhythm towers above all other rhythmic patterns (See Chapter VIII, pp. 274-280). Lastly, the text nearly always revolves around the love theme; and the original scoring is so far always for voice and piano. Translations of the text into English, Tagalog, and Spanish are often given.

The songs in Appendix B that decidedly belong to this category are: *Sa Tuburan* (NO. 6), *Daw Pispis Nga Bukaw* (NO. 7), *Dalawidaw* (NO. 8), *Iloilo Ang Banwa Ko* (NO. 19), *Tingug Ni Nanay* (NO. 38), and *Rosing* (NO. 42). Altura's *Ako Ining Kailo* and *Ang Nailo Sa Kalipay* or better known as *Karon Ang Imong Pagpahilayô* (Now You Are Departing) also belong to this group.

The style became obsolete in dance halls with the advent of the rock era, and were it not for recent recordings of the Mabuhay Singers, interest in them would not have been revived⁷. They failed to re-assert their supremacy in dance halls but they have found a ready ally in the old established

⁶ See Chapters VII to XI for a separate discussion of stylistic features of West Visayan folk songs.

⁷ See the succeeding section on the recording industry.

folk songs of the region like *Dandansoy* (No. 1, Appendix B). The affinity of style⁸ made the merger of the two very easy, and soon these popular songs of obvious city origins became absorbed into the region's mainstream of folk songs as people from the rural areas took them and changed them in the process (See pp. 181-184 for stylistic changes in the process of dispersion). Some of them like *Dalawidaw* (Appendix B, No. 8), *Pispis Nga Bukaw* (Appendix B, No. 7) and Altura's *Ako Ining Kailo*⁹ have appeared in folk song collections without proper acknowledgements of lyricists and composers, simply because these have been floating around the region in the manner of anonymous folk songs and have been subsequently patronized by both urban and rural dwellers.

From the *Proceedings of the Seventh Conference of the International Folk Music Council* held at Saõ Paulo, Brazil, in 1954, Maud Karpeles admits that "where there is a strong folk music tradition a composed song which hits the popular imagination will very quickly be absorbed into the tradition ...". She adds further that it is the "fashioning and re-fashioning of the music by the community that gives it its folk character"¹⁰. This hypothesis is strengthened by

⁸ Diatonic scales, triple and duple metres, vernacular text, sentimentalism, and similarity in textual structure unite both.

⁹ Altura's work bears the original title *Ang Kailo Nga Binayaan* (The Forsaken One) and was published by Mirasol in Iloilo in 1930; it appears in Vol. 5 of Magdamo's work under the title of which it is known today, *Ako Ining Kailo* (My Unfortunate Self). *Daw Pispis Nga Bukaw* appears in Vol. 4 of Magdamo's work, while both the *Lumabaylabay Nga Daw Asó* and *Dalawidaw* (Appendix B, Nos. 5 and 8) are found in the *Music To Remember* series.

¹⁰ Maud Karpeles, "Definition of Folk Music", *Journal of the International Folk Music Council* (1955) 7:6-7.

Mendoza of Mexico City who contends that what is "fashionable" and "popular" music reaches a stage in which it "finally takes root in the community" and acquires folk flavour¹¹. To these could be added the view taken by Lamás of Rio de Janeiro who maintains that "to a limited extent, some popular tunes are assimilated by rural populations, and may become folk music". Her examples of these are the *modinhas*, schottishes, and mazurkas of Brazil¹².

Rural Sources -

As a contrast to their urban counterparts, West Visayan folk songs of apparently rural origin have no known composers. They are generally short (one-part songs), and very few of them are in binary form of verse and refrain. Shifting of key from major to minor or vice versa seldom happens, and in spite of their contagious rhythms, they have never been used for ballroom dancing. Apart from the dominant subject of love, other themes exist, such as those found in children's songs, fun songs, nature songs, and occupational songs that describe the daily chores of rustic life - fishing, farming, harvesting, etc. No original scoring for voice and piano has been known to exist among these songs.

There is a marked integration of urban and rural songs in West Visayas, and the line between the two cannot be

¹¹ Vicente T. Mendoza, "The Frontiers Between 'Popular' and 'Folk'", *Journal of the International Folk Music Council* (1955) 7:27.

¹² Dulce Martins Lamás, "Folk Music and Popular Music in Brazil", *Journal of the International Folk Music Council* (1955) 7:28.

definitely drawn in many cases, especially in respect to other genres such as serenades, *balitaos*, *composos* (ballads), patriotic songs, lullabies, songs for wakes and Marian songs (See Chapter VI for an expansive treatment of these types); although I have heard these performed more in the rural areas where conservatism prevails than in the cities of Iloilo and Bacolod where rock-related music has a vast audience. But as rural people move to the city to visit, to study, to work, or to live, they bring their repertoire and share them with relatives and friends.

Movement among urban and rural populations in West Visayas is definitely taking place at a faster rate than before, and the exchange of music repertoires between these two groups is happening all the time. In some cases it is easy to pinpoint the geographical origin of one song and the social stratum with which it is associated, but in many cases, this is impossible to do. Modern transportation, mobility of population, the public and private schools which teach both types of folk songs to schoolchildren, the publishing companies that print the songs together in one cover, and the mass media, all combine to work towards the rapid integration of both rural and urban songs which find acceptance from local people who come from varied socio-economic strata. Except for European music of the concert stage, which is patronized by a few elite connoisseurs, the singing of folk music in West Visayas often crosses social barriers. Hardly does anybody pay any attention to whether a song is of urban or of rural origin for both are equally consumed by the populace.

Unpublished Studies and Collections -

The three master's theses of Cuevas, Buenaflor, and Garibay that are listed on pages two and three of the Introduction give a substantial coverage of the folk song tradition of West Visayas. The songs contained in Cuevas' study were collected around Panay Island; those of Buenaflor's were obtained mainly in Negros Occidental province; while Garibay's specimens were gathered in Guimbal town along the southern coast of Iloilo province in Panay Island.

The Center for Visayan Studies of the University of the Philippines College of Iloilo in Iloilo City has a collection of cultural studies on the history and folklore of the towns of Panay and Negros Islands. The Teaching Force of the public elementary schools of the respective towns have done a commendable job, but unfortunately, only a few of the songs are notated. Field collections of the students in literature classes are unnotated as well. Other unpublished collections of the region's folk songs in unnotated forms are, likewise, kept in the libraries of the University of San Agustin and West Visayas State College in Iloilo City.

The folk songs found in my two-volume collection of 1968 are songs that I have learned since childhood from members of my family, relatives, and friends in my home village of Omambong, a rural farming community belonging to the town of Leon, which is about twenty-eight kilometres southwest of Iloilo City. A third volume was added in 1978, and altogether about three hundred songs are found in these three manuscript collections.

The village of Omambong has a population of nearly a thousand people and, since nearly all of them are my blood relatives, kinship ties are particularly close, a factor that is helpful in the fast transmission of vocal repertoire within the community. Music plays a dominant role in the social and cultural activities of the village as seen in the description and analysis of songs in Appendix B and in Chapter VI.

Omambong is three kilometres south of the town of Leon, and merely ten kilometres north of the town of Tigbauan where the Jesuits established their first boarding school in the sixteenth century¹³. The village is situated along an abandoned highway that used to connect the two aforementioned towns. Friends and relatives from neighbouring villages of both towns, particularly those from Barosong, Linubayan, Cordova, Anonang, and from the town of Leon itself have also contributed to the songs in my collection.

I have visited almost all the towns of the province of Iloilo and all the towns of Negros Occidental province south of Bacolod City, and whatever songs I failed to learn in Omambong have been learned here. I have spent a long time particularly in the towns and villages of Ajuy, Magallon (now Moises Padilla), La Castellana, Binalbagan, and Sipalay (See Map No. 2, Appendix A). Although I failed to travel to Aklan, Capiz, and Antique provinces, and to the peripheral provinces of Romblon, Palawan, Mindoro, and Masbate, my long contacts with classmates and friends from these provinces

¹³ See Chapter II, p. 28. See also Map No. 2, Appendix A.

while I was a student in Manila and in Central Philippine University in Iloilo City have afforded me the chance to hear and assimilate their songs, and to compare these with the ones I had already learned. Whatever songs that have escaped my attention, despite these diverse contacts, were later learned via radio and television programs in the cities of Iloilo and Bacolod.

The Recording Industry and the Media -

Burgeoning record companies in Manila account for the heavy dissemination and preservation of the country's folk songs. Villar Recording Company and Mareco Incorporated are known for their specialization of Philippine music, while Vicor Records and Bayanihan Company produce both popular and folk records.

Altogether three long-playing records of West Visayan folk songs have been released by Villar Records which are outstanding in both performance and quality. The Mabuhay Singers, a group of about ten singers who are products of conservatories and opera schools, and winners of national amateur singing contests like the *Tawag Ng Tanghalan* (Call to Fame), interpret the songs in simple choral style with the support of the Silos Rondalla and Symphonette. Thirty-six folk songs from West Visayas are included in the three albums¹⁴.

¹⁴ The two long-playing discs are the stereophonic *Popular Ilongo Songs* and *Ohoy Alibangbang*. A recent release (1977) is the quadrophonic, *Bilang Handumanan* featuring songs from Magdamo's collection. See Chapter IX, p. 292 about this style.

Other folk singers like Ruben Tagalog have recorded folk songs from the same region such as *Malakat Ka Na Galî* (So You're Leaving)¹⁵ and *Maghirupay Kita* (Let's Be Faithful)¹⁶. Nora Aunor, a film star has recorded *Dandansoy*¹⁷, while Sylvia la Torre makes the song *Ahay Kalisud*¹⁸ an appropriate vehicle to display the operatic qualities of her voice. A unique recording of *Walay Angay* by Romy Tamayo has recently been released in the modern popular idiom; it is sung alternately in Tagalog and English with the support of voices and instruments, both conventional and electric¹⁹.

Instrumental versions of West Visayan folk songs have also been given considerable attention by commercial recording companies. These include arrangements for piano, violin, guitar, electric organ, bamboo band, brass band, and *rondalla*. These are published in sheet music form and are being disseminated over radio and television²⁰.

Comical, dramatic, and variety shows graced by the country's top popular entertainers feature music whose lines often cross the popular, serious, and folk idioms of urban and rural societies. This is especially obvious in radio-sponsored amateur singing contests, some specifically

¹⁵ Enrique Cainglet, *Ilongo Folk Songs* (1968), Ms. Vol. 2.

¹⁶ See Song No. 9, Appendix B.

¹⁷ See Song No. 1, Appendix B.

¹⁸ See Song No. 3, Appendix B.

¹⁹ See Song No. 2, Appendix B.

²⁰ See Chapter II, pp. 63-65 for the use of folk songs in instrumental repertoire.

requiring *composos* or ballads (See Chapter VI, pp. 190-192) in which attractive prizes are offered. In the cities of Iloilo and Bacolod, radio stations DYRI, DYRP, DYPL, and DYOO compete with one another for attention; and the popular *Halintang Sa Kadunggan* (Steps to Fame) of station DYRI has been known for catapulting unknown singers to heights of stardom, if they manage to win through to the annual Grand National Finals in Manila. People from all walks of life in West Visayas find enormous enjoyment in these programs that cross social boundaries and ignore petty class distinctions.

While admitting that village folk repertoires in Germany have been changed and destroyed by the radio and other means of mass media brought about by industrialization, Kutter also admits that these varied mechanical means of reproducing music has also contributed towards the revival of dying repertoires²¹. To a certain extent, these negative and positive effects are happening in present-day Philippines, but in the less-industrialized regions of the country like West Visayas, the folk song tradition has remained strong; and the mass media has become more of a friend rather than an enemy in the spreading of folk songs. More remote areas are reached and the exchange of repertoires between different localities is happening all the time. This contributes towards the saving of old songs from extinction and the creation of new ones to fill current demands, goals and

21 Wilhelm Kutter, "Radio as the Destroyer, Collector and Restorer of Folk Music", *Journal of the International Folk Music Council* (1957) 9:34-37.

objectives which both the national government and folklorists have been aiming to achieve for the sake of cultural revival and for the restoration of national pride.

Dispersion -

All the folk songs found in this present study including the fifty that are analyzed in Appendix B were gathered from aforementioned publications, theses, manuscript collections, and record albums. They are representative of the region of West Visayas, since they were gathered from different villages, towns, and cities of Panay Island and Negros Occidental province. Thousands still remain to be collected and studied, but the ones that are available at the moment are substantial in number and stylistic variety, and are thus deemed sufficient for valid investigation.

Informants from the peripheral areas of Romblon²², Palawan²³, Masbate²⁴, and Mindoro²⁵ islands where sizable

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- 22 Juanita Orbe Agbuya and Nathan D. Rios, interview held in Angeles City, Pampanga, August 5, 1978. Agbuya comes from the town of Magdiwang while Rios comes from the town of Cajidiocan. Both towns are in the island of Sibuyan in Romblon province.
- 23 Ulpiano Evangelista, interview held at the FEBIAS College of Bible, Polo, Valenzuela, Bulacan, January 12, 1978. Evangelista comes from the town of Culion in Palawan province.
- 24 Conchita Barbolino and Elvira Lovidisis, interview held at the residence of Ruben Pascual, La Huerta, Parañaque, Metro Manila, May 10, 1978. Both informants, who are domestic helpers of Pascual, come from the town of Aroroy in Masbate province.
- 25 Eleven students from FEBIAS College of Bible, interview held in Polo, Valenzuela, Bulacan, January 12, 1978. The students come from the towns of Bongabon, Mamburao, Victoria, and Calapan - all of Mindoro Island.

Ilongo communities are found, do admit their knowledge and familiarity with many of the songs in the study. They were either learned from parents or heard via radio programs. It is particularly interesting that even in the Moslem-dominated island of Mindanao in the south, especially in Cotabato where Ilongo families have immigrated in past decades, these songs have not diminished in popular appeal²⁶.

Population movement has much to do with the direct dispersal of West Visayan folk song tradition to these transitional areas. Where diverse regional languages co-exist as in Mindoro, Palawan, and Mindanao, translations of the original songs into the national language (Tagalog) have been resorted to by radio and television stations. In fact, translations of some West Visayan songs into the Bicol and Pangasinan languages in the north have been found lately in published forms²⁷. This phase of inter-regional acculturation is an ongoing process and the media plays a big role in it.

Musical and Textual Changes -

Consistent with the consensus arrived at by the delegates at the aforementioned conference of the International Folk Music Council in Brazil in 1954, changes in melody, rhythm and text are observable in West Visayan folk songs as one travels from place to place in the region. This becomes



²⁶ Six students from FEBIAS College of Bible, interview held at Polo, Valenzuela, Bulacan, January 12, 1978. The informants come from the towns of Tupi, Maitum, and Marbel of the province of South Cotabato.

²⁷ See Appendix B, Song Nos. 2 and 38.

more apparent when one compares the songs from my manuscript collections with the same ones that are found in Magdamo's or in the aforesaid record albums of the Mabuhay Singers. Changes that are found in any given locality are, however, not substantial enough as to render the songs unrecognizable to a person coming from another locality.

Melodic intervals are the elements that are most vulnerable to change. In Song No. 1 in Appendix B (*Dandansoy*), for instance, I have heard versions in which a downward scale movement (Bb, A, G, D, middle C) follows the third note of the opening line. In the second line, a change also occurs in the third bar following D. Here another downward scale movement (Bb, A, G) appears instead of the leaping version that I know. Lucrecia R. Kasilag's arrangement of this song (Appendix A, No. 36) shows a melodic change in the third phrase beginning with the word *ugaling* (marked with an asterisk) in which the notes - Bb, Bb, C, D natural - deviate from my own version of the same passage (marked with an asterisk in Appendix B, No. 1) which would be Bb, Bb, Bb, D natural were this transposed to Bb flat minor key that she is using. In the lullaby, *Ili-ili* (No. 37, Appendix B), the melodic phrase from the second bar of line 3 until the downbeat of bar 3 appears like this in other versions -C, A, B, C, B - instead of the downward scale passage (C, C, B, A, G) which we sing in Omambong.

Common rhythmic changes that I have noticed are the following: addition or elimination of dots and ties, extension of phrase endings which is commonly due to rhythmic uncertainty, and variations of related rhythm

patterns. Thus every half note at the end of every phrase in Song No. 11, *Silencio Ang Gab-i*, may be extended by other singers to fill another bar; while in Song No. 2, *Walay Angay*, the opening triplets in the refrain may be converted to this pattern -  - or to .

Metric change which rarely occurs is typified by *Maghirupay Kita* (Song No. 9), a song in triple metre which Ruben Tagalog recorded in duple metre for Villar Records. No other sample of metric oddity has been heard by the author in the region so far.

Minor changes in text are often seen in the use of articles, prepositions, verb tense, and vocabulary, particularly where there is a choice of synonyms. Thus in line three of Song No. 5 (*Lumabaylabay Nga Daw Aso*) the verb *nagapa-it* (is turning bitter) has, in a number of instances, been heard as *magapa-it* (will turn bitter). Or, as I have heard from a group of schoolchildren of Bayag Elementary School (about eight kilometres west of Omambong) during the Scouts' Jamboree in Leon town in 1978, this same word of the same song could have its root doubled, so it becomes *nagapa-itpa-it*, thereby necessitating a subdivision of eighth and quarter notes into smaller values to accommodate two extra syllables.

Another type of textual change is the addition of extra verses to an existing version. As far as my personal knowledge of Song No. 4 (*Ohoy Alibangbang*) is concerned, verse three is relatively a recent addition. In Omambong I have heard children improvising on this verse while playing in the streets or going about their errands. This is reflected on

the content of the verse, which is an obvious play on words, and is detached, context-wise, from the amorous declarations contained in the preceding verses.

The song, *Daw Pispis Nga Bukaw* (No. 7), also appears in volume four of Magdamo's work with a strange second section in two-four time appended to it. This is a substantial change so far from the version that I know and from the version recorded by the Mabuhay Singers which, I believe, is true to the original music of Teodulfo Villa²⁸. Magdamo collected this song from the northern part of the region, a plausible reason for this appendage.

Apart from this, all other changes in melody, rhythm, and text of West Visayan folk songs are only minor in scope, and are thus considered negligible²⁹. Hardly anyone in the region pays attention to these slight deviations, since the basic framework of the songs are substantially intact and discernible, and are thoroughly enjoyed by the masses whenever and wherever they are performed.

²⁸ See Appendix B, p. 28.

²⁹ See *Rosing* (Song No. 42) and *Ang Tingug Ni Nanay* (Song No. 38) in Appendix B for more details regarding changes due to dispersion. See also "Melodic Aspects" in Song No. 4.

CHAPTER VI

FOLK SONG CLASSIFICATION

West Visayan folk songs may be generally classified according to function and content. Those that are functional are performed only for specific occasions, or during specific seasons of the year as regulated by the Roman Catholic calendar. These include paraliturgical music like death anniversary songs, passion chants, May Flower Festival songs, fiesta processional hymns, and nativity songs. Being indigenous extensions of the Catholic liturgy into the life of the people outside the church, they have managed to stay out of reach of stringent papal encyclicals, thus yielding themselves to innovative changes. The present repertoire of this genre shows considerable transformations that have been applied in the course of time by the local people.

Other functional songs show very little or no religious connotation at all. These include funeral music, songs for wakes, songs for serenading, children's songs, work songs, song of the betrothed woman, and lullabies.

Songs that are classified according to content are not bound by rigid rules as to time and season of performance. These include love songs, ballads (*composo*), the *balitao*, songs of pride and prejudice, patriotic songs, nature songs, songs of the sea, humorous songs, songs in honour of parents, and orphan songs.

In Appendix B, which is the second volume of this study, are found fifty folk songs that are individually analyzed as to text and music. These have been carefully chosen to give a good cross section of the regional tradition and each aforementioned category has at least one representative that is analyzed in detail. The following are found under textual analysis: free translation, background of the song, explanation of native terms, list of publications and records containing the song, scansion, poetic metre, figures of speech and rhetorical devices, and listing of Spanish loan words. The musical analysis includes aspects of melody such as tonality, scale, and range, and outstanding harmonic, rhythmic, and formal features.

After the analysis of individual songs in Appendix B, comes the composite analysis of both text and music of all fifty songs which is found in chapters seven to eleven. These five final chapters serve as the resumé of the overall style of West Visayan folk songs.

Love Songs

The universal theme of love is the most popular subject of folk songs in the region. Twenty-three out of fifty songs in Appendix B revolve around this theme which often crosses generic boundaries. Serenades, *balitaos*, *composos* (ballads), nature songs, festive songs, humorous songs, and songs for wakes deal directly or indirectly with this romantic aspect of male and female relationship. Roughly about eighty

per cent of the folk songs in West Visayas that are found in extant collections (See Chapter V for listing) have something to do with love, courtship, and marriage. They could be subdivided into declarations of love, pledges of faithfulness, regrets and reproaches, and the utter anguish of being ignored and forsaken¹.

The ten most popular love songs in Appendix B have been selected primarily on the basis of their inclusion in published collections and in record albums. Likewise considered are their frequency of use by serious composers and arrangers, and the extent of their dissemination in and out of the region.

Songs for Serenading (*Harana*)

The boys in West Visayas today call their serenading songs *harana* from the Spanish *jarana* (literally "to go on a spree" or "to carouse"), rather than the *kundiman* of the Tagalog region². Aside from the obligatory opening and farewell songs, there is plenty of freedom in the choice of repertoire of love songs in-between.

The opening song always contains an apology for waking the hosts up, for some serenades take place at midnight or beyond it. The boy tenderly sings of his intentions at once,

¹ See Chapter VII, p. 245 about the comment of Mallat on native songs that he heard. See also p. 234 of the same chapter regarding lyricism.

² See Chapter IV, pp. 147-154 for *kundiman*.

that is, to meet the girl he adores (See Song No. 11, Appendix B). He may even reveal his name or place of origin³, and to impress his hosts, he sometimes exaggerates about his "perilous journey" through field, forest, mountain, and river, although he may be living just a few houses away. After this stereotyped formality, all sorts of love songs are unleashed. A girl may or may not open the window, and the serenader may have to go home sometimes without seeing her face at all⁴.

Some boys⁵ are occasionally drunk and abusive; they serenade merely to pass time or, worse still, use the occasion as an excuse to steal chickens under the house. Stories circulate around of serenaders being apprehended by the police or being doused with water by the hosts for unacceptable behaviour. Otherwise, it is an honourable tradition if done in a respectable manner.

If the girl and her parents like the boy and his companions, they may not just open the window, but ask them to come up and partake of some refreshments. Inside the house a vocal combat may ensue between the girl and the serenaders. When it is time to go home the boys sing their final number, a farewell song⁶, which contains bits of advice

³ See Appendix B, Song No. 13, pp. 44-45.

⁴ See Appendix B, Song No. 12, pp. 41-43.

⁵ A bashful swain may sometimes bring a group of friends for moral support, or a group may band together to serenade someone they commonly admire. She may be just visiting in the locality, and in this case, a serenade provides the boys a chance to meet her.

⁶ See Appendix B, Song No. 14, pp. 46-48.

to the girl and hints of a future meeting with her, perhaps, below her window again on another moonlit night.

All serenades in the region are in the minor key⁷ and the harmonic minor scale is especially preferred. This gives the songs a desired melancholy tone, which matches the solemn declarations of love and endless litanies of anguish and agony that are contained in the text.

Thirds and sixths are freely interpolated in the melody, while guitar chords provide the basic harmonic foundation based on tonic-dominant relationship. The rhythmic patterns of the *danza*⁸, the *balitao*⁹, and the *valse*¹⁰ are employed, and the metre is either simple duple or simple triple. No compound rhythm is used and the formal structure does not go beyond the simple binary pattern of verse and refrain¹¹.

The Balitao

Twentieth-century *balitaos*¹² may be classified loosely as a song, a dance, or song-dance form. The sung *balitaos*

⁷ See Chapter VIII, p. 257 for *danza menor*.

⁸ See Chapter VIII, pp. 257-259 for *danza*.

⁹ See Chapter VIII, pp. 275-280 for *balitao*.

¹⁰ See Chapter VIII, pp. 274-275 for *valse*.

¹¹ See Chapter X, pp. 297-302.

¹² See Chapter IV, pp. 159-161 for nineteenth-century *balitao*.

are many; the dance *balitaos* are not so many¹³; and the song-dance *balitao* are very few. Interchange of style and function sometimes takes place.

The nineteenth-century sample in Walls' collection¹⁴ is still popular in the Tagalog region both as song and dance, and its inclusion in Romualdez' *Philippine Music Horizons* has assured this number nation-wide circulation, since the book is used in the nation's elementary schools.

The song-dance *balitao* in Appendix B (No. 15) is a very rare kind, and, as is true with all love songs, the text is full of colourful figures of speech; while the music is reminiscent of the rhythms of the Spanish *fandango* dance¹⁵.

The Ballad (*Composo*)

The *composo* narrates significant events that are tragic, patriotic, historical, or even picaresque. They may use real-life situations, or allegories (often about lovers) using birds, flowers, and animals as characters in the narrative.

As already presented in Chapter III on indigenous vocal traditions, early Filipinos were fond of extolling the virtues of their gods and mythical heroes, and of their adventures in war through the singing of extremely long

¹³ See Appendix A, No. 27 for a danced *balitao*.

¹⁴ See Chapter IV, pp. 160-161.

¹⁵ See Appendix B, Song No. 15, pp. 49-56.

epics. These were superseded in the course of time by the romance or ballad and its nineteenth-century equivalent, the *corrido* (See Chapter II, pp. 71-72). Twentieth-century survivors of this Spanish import include the *composos* of West Visayas which the natives have found handy in narrating events that are locally significant. The tunes are all in the minor key and the metre is invariably in simple triple time using the rhythm patterns of imported Spanish dances. The text is often long and in quatrain form with a strong preference for a dodecasyllabic line structure. It may be sung with or without accompaniment.

Many *composos* circulate in the region but only two can be accommodated in Appendix B (Song Nos. 16 and 17). The drowning of Gelacio Tabiana, mayor of Leon town, is the theme of one *composos*, while the adventure of Montor, a bandit leader, is the theme of another. Other *composos* that have come to the author's attention include the tale of two lovers who eloped due to parental objections (*Si Romy kag si Pasing*), the true story of a logging truck in Negros Occidental that fell from a bridge killing many of the occupants¹⁶, and a catastrophic 1948 earthquake that rocked Panay Island causing untold destruction in life and property¹⁷.

Most *composos* normally begin by informing the audience of the locale and date of the tragic events the balladeer

¹⁶ Sampaguita S. Buenaflor, "A Study of Ballads of Negros Occidental" (M.A. thesis, University of Negros Occidental-Recoletos, Bacolod City, 1962), p. 210.

¹⁷ Magdamo, op. cit., 4:53.

is about to narrate. The names of the main characters in the story are provided and the events unfold in chronological sequence. The conclusion is signalled by a prayer or appeal to God, the Divine Dispenser of justice, after which a moral lesson is emphasized for the audience to take heed. The singer then asks the audience formally to allow him to close his narrative; then he bids goodbye.

Some songs that do not follow the above formalities are still ballads in reality because of their narrative nature¹⁸. One such song from Omambong tells of the tragedy that befell a *punay* bird. Her heart was pierced by an arrow and she died in the forest all alone. Another one from Buenaflor's thesis narrates the tale about the birds Manaol and Tanching¹⁹, a personification of lovers. The song of the boatman in Appendix B, No. 27, although short, is a ballad narrating the singer's struggles with the forces of nature.

Patriotic Songs

Love of country pervades both folk and art songs of the Philippines. Often the country is pictured as a woman called *Pilipinas*, whose hands and feet are bound with chains; all loyal citizens are called upon to free her. The oppressive Spanish regime had inspired a good number of

¹⁸ See Appendix B, Song No. 24.

¹⁹ Buenaflor, op. cit., p. 210. A shorter version of this is entitled, *Pispis Nga Tamsi* and is found in the fourth volume of Magdamo's work.

patriotic songs, and poets continued to write them even under the relatively humane American regime.

One of the most moving songs bearing this theme is *O Pilipinas* (O Philippines)²⁰, a piece that was born during the dark days of World War II. It narrates the atrocities of the Japanese soldiers against Filipino civilians.

Iloilo Ang Banwa Ko (Iloilo Is My Town) in Appendix B, No. 19, is more regional rather than national in scope, since the pledge of loyalty is limited to the province and/or town of Iloilo. In Volume V of Magdamo's are two other patriotic songs - *Ako Filipino* (I'm a Filipino) and *Matam-is Duta Nga Nataohan* (Precious Is My Native Land).

To create a pensive mood, all these songs use the minor key for tonality, although *Iloilo Ang Banwa Ko* and *Matam-is Duta Nga Nataohan* have passages and sections in the major key for tonal and harmonic contrast. Only simple duple, triple, and quadruple metres are used and the tempo for all is generally slow. Isorhythm is commonly applied, and in *Iloilo Ang Banwa Ko*, the rhythm of the *balitao* is evident. All the songs are strophic in versification, and the formal structure range from one-part (all minor), binary, (minor-major) and ternary (minor-major-minor) forms.

Songs of Pride and Prejudice

The Chinese²¹ is generally maligned by Filipinos for his

²⁰ See Appendix B, Song No. 18, pp. 67-70.

²¹ See Chapter I, pp. 5-6 for Chinese influence on Philippine culture.

shrewd business practices, such as hoarding of commodities, and proneness to bribe public officials. His thrift and industry is recognized and secretly admired, and his dominance of trade and commerce is the envy of all.

Problems have always existed between Filipinos and Chinese as proven by a series of insurrections by the yellow population even during the Spanish regime. Contemporary relations have improved, but underneath lies this spiteful attitude among the natives that is hard to erase.

Four folk songs are reflective of this attitude. One is Song No. 20 in Appendix B, *Ang Bugas Sang Insik*, which is a slur on the rice-hoarding practices of Chinese merchants. The second is *Tindug Ka Na Insik* (Stand Up, You Chinese) from the author's 1969 collection which is an amusing comment on the habits of the Chinese such as the use of chopsticks in eating rice porridge (*linugaw*). The third is *Insik Imo Padayunon* (Chinese, Keep On With Your Courtship)²² reveals both the likes the dislikes of the Filipino girl for the Chinaman. She compares his face to that of the devil, yet encourages him to go on with his proposition²³. The fourth is *Tom Gunn* which is an amusing mockery of the Chinaman's lingual deficiency²⁴.

The Negritos or black aboriginals of the country can

²² Magdamo, op. cit., 4:20-22. Intermarriage between Chinese men and Philippine women is very common; the financial superiority of the former is often the attracting factor.

²³ Ibid., pp. 47-48.

²⁴ See p. 200 of this chapter.

be found in the mountain ranges of Panay and Negros Islands²⁵. Generally called *Ati*, they come down occasionally to the lowlands to trade forest products and magical potions. They are an eyesore in Iloilo City where they beg in the streets and sleep on city pavements. They are both feared and despised, and it is usual for parents in the lowlands to induce children to stop crying by scaring them with the *Ati*. "Hush, or the *Ati* will get you and take you to the mountains!" often serves as an effective formula.

Song No. 21 in Appendix B is a song taken from the nomadic *Atis*. It upholds their pride as the oldest of inhabitants in the country, besides mocking mildly at the modern sophistication of both the Spaniards and the lowlanders. Another song is *Ati-Ati Sa Bukid* (Negritos of the Mountains), a popular one for wakes in Omambong; it derides the blacks for their primitive ways.

Nature Songs

The country is well-endowed by nature. There are no deserts and heavy rainfall accounts for an abundance of flora and fauna²⁶.

References to flowers rank first in terms of frequency. Specific ones that are mentioned in West Visayan folk songs are the *sampaguita*, the national flower; the *gumamela* (hibiscus); *azucena*; *mirasol*; *rosál*; *jasmin*; *alejandría*;

²⁵ See Chapter I, p. 9.

²⁶ See Chapter I, pp. 3-4.

rosas; and *ilang-ilang*²⁷. General references are many, for flowers are often used to personify a girl in love songs.

Birds are well-represented in folk songs including species of wild doves and pigeons such as the popular *punay*, the *alimukon*, and the *dalawidaw*. Others include the owl (*bukaw*); the ricebird (*maya*); the big, brown *dundunay*; the crow (*uwák*); the oriole (*tuliháw*); and the heron (*tulabong*). The common black *katsuri*; the hooting *tukmo* of the woodlands; the long-legged *tikling*, the movement of whose legs form the basis of the choreography of the bamboo dance called *tinikling*²⁸; and the legendary *adarna* of many colours are all featured in songs. In fact, one known ballad narrates the love affair of two birds, *tamsi* and *manaol*.

The hen, rooster, chicks, and geese also have found a place in the region's folk songs.

Trees and plants follow the birds and fowls in popularity. Some trees that are mentioned are: the bamboo and its young shoots (*tambò*) which are used for food; the jackfruit (*langkà*); the guàva (*bayabas*); the *adgaw* with its medicinal leaves; the papaya (*kapayas*); the *tambis* with its bell-shaped pink fruit; the tamarind (*sambag*); the coconut (*niyóg*); the areca nut (*bunga*); the *bakhaw* which is used for firewood; the *anahaw* palm; the lemon (*limón*); and the orange (*kahíl*).

Vegetables and plants that are mentioned include the

²⁷ See Appendix B, Song No. 22, pp. 82-85.

²⁸ See Chapter II, p. 88 and Appendix A, Nos. 29 and 30a.

tiwid-tiwid beans; the banana (*saging*); the rice (*humáy*); the piper betel (*buyò*); the *kamantigi* weed; the spicy *tanlad* grass which is used for cooking; the pineapple (*pinya*); the *tangkong* vine; the string beans (*balatong*); the nipa whose leaves are used for roofing; the sweet potato (*camote*); and the tobacco.

The *carabao* (water buffalo), the sheep, and the dog are some of the animals that appear in song texts; while the mosquito (*lamók*), the butterfly (*alibangbang*), and the predatory locusts are some of the insects that are used. In love songs, the aggressive and unfaithful male is often personified by the butterfly.

References to mountains, hills, plains, valleys, rivers, lakes, brooks, the moon, stars, and other heavenly bodies are numerous. While references to natural creation are often interwoven with the theme of love, some of them are not, like references found in song numbers 22 and 25 in Appendix B. *O Sampaguita Ko* (Appendix B, No. 22) is a lyrical expression of one's love for garden beauties, while *Estrelya Ka Nga Lumiwanag* (Appendix B, No. 25) depicts birds, flowers, and other creation responding gloriously to the dazzling rays of a brilliant star. Song No. 23 (*Ako Ini Si Saging*) exalts the attributes of the humble banana with a slight hint on romantic love in one verse, while Song No. 24 (*Sa Higad Sang Bukid*) is a ballad of a flower, a veiled allusion to a broken love affair.

Songs of the Sea

The presence of some seven thousand islands in the country has been a natural inducement among its inhabitants to seek the thrills and adventures of a rugged sea-faring life.

Sixteenth-century accounts of Povedano and Loarca reveal that the people of the islands of Panay and Negros had epics recounting the lives of voyagers²⁹, while in the collections of Walls and Romualdez are found voyagers' songs and rowing songs that date back to the nineteenth century and the early twentieth century.

Two songs in Appendix B (Nos. 26 and 27) prove that the tradition is still alive in the region. One is an amusing personification of marine creatures, while the other is a boatman's tale of his harrowing encounter with billowing waves whipped by a savage storm³⁰.

Song No. 10 from Magdamo's fifth volume, *Yari Ang Dinagsà* (Here Comes the Driftwood)³¹, is a tale of a sail-boat that sank during a storm, and whose masts and outriggers floated towards the shore, begging for help from some kind heart - another allegory of a man that is being battered by the winds of fortune.

Marine creatures that are mentioned in ocean songs are edible crabs such as *alimango* and *kasag*; small, inedible crabs such as the *kagang* and the *omang*; fish such as the

29 See Chapter III, p. 121 on *hiboy*.

30 See Chapter I, pp. 2-3 on climate.

31 Magdamo, op. cit., 5:13-14.

alimusan, the *sapsap*, and the *balingon* or whitebait; the cephalopods - squid and octopus; the shrimp family - *pasayan* and *hipon*; seashell such as the *bagungon*; freshwater shells such as the *igi*; the shark; the turtle; and the legendary mermaid³².

Humorous Songs

Bubbling laughter effected through native wit, satire, or through the subtle employment of local sayings and proverbs makes these songs an effective antidote to the sighs, wails, and consuming sorrow of orphan songs, death anniversary songs, and love songs of a desperate nature.

Song No. 28 in Appendix B is a slur on spinsterhood, a state some women prefer to keep with honour. A couplet from a song for wakes in Omambong runs thus -

"Mamana man lang ako kag magpenitencia
Mas bale mamatay sa pagkadalaga."³³

"If marriage would bring me untold woes
A spinster's death would be honourable."

Song No. 29, *Gapasilong Sa Dahon Sang Buyò*, uses the humour of a riddle to rebuke tactfully the unsanitary masticatory practice of old folks.

Humour has invaded many folk song categories. One serenade (Song No. 12, Appendix B) shows a lover asking the mosquito to bite his slumbering loved one, so she would get

³² See Chapter I, p. 4 for marine life.

³³ Cainglet, op. cit., 1 (1968), MS.

up and open the window. One work song (No. 30, Appendix B) is a humorous song in itself as it pictures the swaggering *tubâ* gatherer about his chores. Another song in Magdamo's collection, *Ako Ini Si Ikô* (I Am Ikô), enumerates the woes of the domestic servant - his low salary, the plates, pots, and pans he has broken³⁴. *Tom Gunn*, a song about the yellow race, mimics the funny manner in which the Chinese speak native languages by turning all *r*'s into *l*'s (e.g., Maria into Malia); while the song *Ang Gugma Sang Mga Tigulang*, also from Madgamo's³⁵, compares the love of elderly people to creeping snails. *Si Montor*, a picaresque ballad, is injected with so much humour that the tragedy contained in it is effectively overshadowed³⁶.

Work Songs

Songs of this type do not necessarily mean that they cannot be sung away from the work situation that is indicated in a particular song. Neither do they imply that other types of songs cannot be sung during the performance of a particular work. No such restriction exists in the region, for any song that makes any duty pleasurable is acceptable.

Most work songs in West Visayas are related to the cultivation and production of the country's major crops -

³⁴ Magdamo, op. cit., 4:39-41.

³⁵ Ibid., pp. 47-48.

³⁶ Ibid., pp. 16-17. See Appendix B, Song No. 17, pp. 63-66.

rice, sugar, coconut, and tobacco. The occupations of the sea and servanthood rank next.

Song No. 30 about the *tubâ* gatherer is indirectly related to the coconut industry; while Song No. 31 narrates the woes of exploited domestic helpers - long working hours, very low pay, and negative social attitude towards the occupation, as reflected in the actions of the father and the stepmother in the song. A song entitled, *Hasyenda Lulupon* from Magdamo's work³⁷, describes the arduous work in sugar mills.

Children's Songs

Characteristics of children's songs in West Visayas are brevity, a predilection for the major key, narrow range, repetitive melodic and rhythmic patterns, and obsessive use of non-sense rhymes.

Song No. 32, *Si Inday Nga Daw Bulak*, accents the vanities of a coquettish girl, while Song No. 33 is performed before the start of games such as hide-and-seek (*panagu-ay*) in order to determine the "It". Another song in Magdamo's work, *Aringkindingkinding*³⁸, does not carry any meaning at all, for it is a pun on religious terms such as *obispo*, *Kalbaryo*, *Jordan*, and *misa*³⁹.

37 Ibid., 5:41-42.

38 Ibid., 4:5.

39 See Chapter XI, p. 321 on Biblical names.

Festive Songs

Songs that celebrate secular and semi-religious events belong to this category. Occasions like baptisms, weddings, birthdays, school celebrations, and town celebrations involve so much fun and merrymaking including singing and dancing.

Song No. 34 in Appendix B (*Masadya Ini Karon*) is descriptive of what people normally do during such events. Eating, drinking, flirting among young people, and plenty of music go together. Although the song is in the minor key, the text has an optimistic air about it.

Song of the Betrothed Woman

Song No. 35 in Appendix B, reveals that women in West Visayas take family duties seriously.

In the rural areas of the country, a newly-married couple usually stay with the man's family; and in this song, the woman anticipates her stay with a new set of parents as she bids goodbye to her own parents nostalgically.

Songs in Honour of Parents

To care for one's aged parents is an Oriental tradition that is deeply ingrained in every Filipino. In this part of the world where government pensions or old-age benefits are unheard of, it is a dishonour to neglect one's parents when they can no longer care for themselves. Family relationships

are extremely close among Filipinos, and these reciprocal duties between parents and children further deepen the bonds of kinship.

Parents who work hard to see their children through college or university eventually reap benefits when the children succeed in their chosen professions. It is quite a usual practice for university officials to ask parents to assist in the investiture of hoods upon their children during graduation ceremonies, a fitting gesture of gratitude to those who have laboured for their children's sakes. Song No. 36 in Appendix B is a reflection of this tradition.

Lullabies

Song No. 37 in Appendix B, *Ili-ili Tulog Anay*, is the most popular lullaby in the country⁴⁰. Besides this, mothers in West Visayas sing almost any kind of song when putting babies to sleep. Slow and sad songs are especially preferred to go with the rocking motion of the *abóy-abóy* and the *duyan*⁴¹. When babies become unmanageable, they are taken out of these, then cradled in the arms, and are treated to impromptu dancing until the infant falls asleep. "Out-of-tune" (*libagon*) singers, especially fathers, mildly complain

⁴⁰ See Appendix B, pp. 130-132.

⁴¹ An *abóy-abóy* is an improvised cradle that consists of a *patadyong*, a colourful barrel skirt, that is tied on both ends by a rope to posts or bamboo beams. The *duyan* is a cradle made of woven rattan vine and is also tied to posts like the *abóy-abóy*.

about the awkwardness of being forced to perform beyond their reasonable capacities.

Orphan Songs

Orphan songs with their poignant messages show direct influences of the Spanish *cante jondo* tradition⁴². Their heart-rending pathos often drive local audiences to tears, and they are a fit choice for tearjerker scenes in local dramas, *zarzuelas*, radio serials, and cinema productions.

Song No. 38 (*Ang Tingug Ni Nanay*) was published in Iloilo City before the Japanese War, and has been thought of as written by an anonymous composer until the author came across a published copy of it in the hands of Felix Altura⁴³.

Funeral Music

In Leon, Iloilo, the brass band repertoire for accompanying funeral processions includes doleful love songs and orphan songs such as Song No. 39 in Appendix B. They are aptly chosen for their mournful tunes and texts which the people know very well and can readily associate with the grief they are bearing at hand. The tempo is unreasonably stretched to its slowest limit than when the songs are just sung for pleasure. This practice is mentioned in the ballad

⁴² See Chapter VII, pp. 235-245.

⁴³ See Appendix B, pp. 133-135.

about Tabiana (Song No. 16, Appendix B).

Another favourite funeral music is the love song *Ginkalisdan Ta* (I Sorrowed For You)⁴⁴ in which a lover bemoans the irretrievable loss of an object of affection. The slow tempo, chromatic passages, rising chordal patterns, falling fourths and fifths, and minor tonality add to the intensity of grief contained in the text.

Songs for Wakes (*Belasyon*)

The *belasyon* (from the Spanish *velación*) or wake is a one-month affair in West Visayas after the funeral, in which parlor games, poetry recitations, and singing are done by the villagers nightly to comfort the bereaved family.

For children's wakes some dancing may be tolerated⁴⁵, this being an extension of a seventeenth-century practice in which children were believed to pass on to paradise to assume angelic existence. Hence the deceased infants are decorated with angel's wings and happy music accompanies the funeral party from the church to the cemetery.

In Omambong, stereotyped songs for the *belasyon*, which

44 Cainglet, op. cit., 2 (1968).

45 The earliest documentation of joyous funerals for children is found in Murillo, op. cit., Capitulo 4, folio 38. The Catholic dogma about children being untainted with mortal sin is behind the practice. See also Plauchut, op. cit., p. 904; Le Gentil, op. cit., p. 106; and Frank S. Marryat, *Borneo and the Archipelago* (London: 1848). In *Travel Accounts of the Islands* (Manila: Filipiniana Book Guild, 1974), pp. 145-146. Amusing sidelights about this custom is found in these travelogues. See also Appendix B, p. 65.

may not be sung elsewhere⁴⁶, are the following: *Ahay Bordon* (No. 40, Appendix B), an opening game in which a ring is passed from hand to hand around a circle; the love songs *Rosing* and *Luding* (Nos. 41 and 42, Appendix B); *Ati-Ati Sa Bukid* (Negritos of the Mountain); *Sa Akon Pagsakà* (As I Go Up To The House); *Sa Kalye Ni Rizal* (In Rizal Street); *Akon Nga Taklaron Bukid Sa Lawrista* (I'll Climb the Mountain in Lawrista); *Lupad Panyong Palaran* (Fly Lucky Handkerchief); *Si Sayong Bukay* (Fair Sayong)⁴⁷; *Dalom Balay Namon* (Under Our House); *Kundiman Sa Saging* (Kundiman Around the Banana); and *Belasyon Paayaw-ayaw* (Enjoyable Wakes). All of these songs that cannot be accommodated in Appendix B are in the author's manuscript collections. Except for *Sa Kalye Ni Rizal*, all the above songs have no religious connotation at all, for the majority are fun songs designed to amuse the grieving family.

Death Anniversary Songs (*Bungkag Laláó*)

The *bungkag laláó* or the *hukas luto* literally mean "end of mourning", and the celebration takes place one year after the funeral. From nine days to one month, nightly prayers are offered in the home of the deceased after which singing and some eating follow.

The musical repertoire consists of vernacular, Spanish, and Latin hymns which are often accompanied by the guitar.

⁴⁶ People in the village believe that the singing of these songs associated with the dead brings bad luck.

⁴⁷ See the music in Chapter VIII, p. 271.

This home version of the requiem mass does not require a priest, but only village *cantoras* who do both the praying and the singing. The tunes have been passed orally from generation to generation, and, in the case of Omambong *cantoras*, enough evidence exists that the original tunes might have been invented around 1850⁴⁸.

The song found in Appendix B, No. 43 appeals dolefully to the living to appease the indeterminate sufferings of the souls in purgatory's flames. It exudes a weird atmosphere which is heightened by the minor tonality and by the shrill, passion-like style of performance. Mocking attempts by children in mimicking this singing style have been met with stern rebukes from the elderly.

Another song *Virgen Divino Sagrado*⁴⁹ has many strophes and is sung mainly in Spanish; the final verse is in Latin being the well-known "Salve Regina" (Hail, Holy Queen). It is in the major key to contrast with the minor tonality of Song No. 43. Both songs are freely festooned with melismas in the melody and with thirds for melodic and harmonic effects respectively.

48 The lead singer, Ceferina Cadornigara, admits that she learned the tune from her deceased mother (Dominga Calibara, locally known as *Ulang Ingga*) and grandmother (Felipa Causan Calibara) - both *cantoras*. The latter must have been born around 1850. Ceferina Cadornigara, interview held in Omambong, Leon, Iloilo, Philippines, Holy Friday, 1978.

49 See Appendix A, No. 19.

Passion Chants (*Pasyon*)

Holy Week rituals in the region were first recorded by sixteenth and seventeenth-century Jesuits such as Chirino and Alzina⁵⁰; later sources are particularly abundant on this very important calendar date of the Roman Catholic Church.

It must be pointed out that Tigbauan town, where the Jesuit Chirino recorded the sixteenth-century Holy Week rituals (See Chapter II, p. 28), is only ten kilometres away from the village of Omambong where the author has learned most of the music of this study, including the *pasion* or *pasyon*.

The passion tunes in Appendix B (Song Nos. 44 and 45) are descendants of a long oral tradition that could be traced back to the Spanish era. The texts of the given chants come from Fr. Hernandez' work that was first published in 1884⁵¹. This seems to correspond with the year when the mother of Dominga Calibara, a deceased *cantora*, was supposedly born (See note 48).

The chant for Holy Thursday (Music No. 44) is an advice for Judas Iscariot, while the chant for Good Friday (Music No. 45) is an elaboration of the Seven Last Words on the Cross. The chanting normally takes place in the early afternoon inside a house or in the *kapiya*, a temporary bamboo chapel by the roadside. Free rhythm, long melismatic

⁵⁰ See Chapter II, pp. 28-29.

⁵¹ Celestino Hernandez, *Quinabuhì cag Pasion ni Jesu-Cristo nga Aton Ginoò* (Miag-ao, Iloilo: Enero 26, 1884).

passages, interpolation of thirds, and nasal deliveries characterize the style. The text is strophic and very long; it is largely in *quintillas*, (five-line strophes) with a strong preference for an octosyllabic line structure.

Vocal slides and grace notes are liberally used, and a shrill voice with a fair amount of vibrato, high ranges, and nasal tones are commonly heard⁵².

Old Spanish newspapers in the colony like the *La Ilustración Filipina* attest to the popularity of passion chanting in nineteenth-century Philippines⁵³, which often featured tunes that were invented by singers who vied for supremacy in the display of vocal style and application of embellishments. A passion book in mensural notation and published in Madrid is kept in the Augustinian archives in Manila⁵⁴. But aside from this, all other passion books published in the colony are devoid of notation⁵⁵, thus leaving the creation of tunes to the whims and caprices of the singers.

The practice was enormously popular, and boys sometimes used the occasion as an excuse to socialize with the girl

52 See Chapter VII, pp. 231-233.

53 Walls y Merino devotes five pages of his book to the *pasion* in nineteenth-century Philippines. His findings revealed the following: the genre was popular all over the country; it was unnotated; ornaments (*fiorituras*) were freely employed for style (*estilo*).

54 See Chapter II, p. 35 and Appendix A, No. 8.

55 Sixteen passion works that were published in the Philippines from the sixteenth to the nineteenth centuries are listed in Pablo Fernandez, O.P., "History of the Church in the Philippines", *Boletín Eclesiástico de Filipinas* (Manila: University of Santo Tomas, January 1971), 45:612-614. All were in verse form and with no music.

cantoras they fancied, thereby scandalizing some people in the process⁵⁶. In the Tagalog region, long Biblical debates (*tapatan*) during Holy Week take place between protagonists - one group ensconced in the house, and another group, the challengers, below the house. This attracts people in the whole community, and kibitzers delight in urging the combatants, clapping at correct answers, and deriding those who give wrong ones. Food is served later by the hosts⁵⁷.

May Flower Festival Songs (*Flores de Mayo*)

The month of May is devoted to the veneration of the Virgin Mary all over the country. In a similar manner as the *pasión*, temporary chapels made of bamboo (*kapiya*) are built along roadsides in towns and villages where daily prayers and singing are done to honour her. The festival is called *Flores de Mayo* (literally "Flowers of May"), for the offering of fresh flowers forms an important part of the worship.

Ever since its inception into Catholic dogma, Marian veneration has inspired so much musical repertoire, and a list of works by Spanish and Filipino composers in the country during the colonial era is long. This includes *Despedida á la Virg n* (Farewell to the Virgin) by an Augustinian called Arostegu ; *Flores á Mar a Sant sima*

⁵⁶ *La Ilustraci n Filipina* (Manila), Febrero 28, 1893.

⁵⁷ Francisco R. Demetrio, "Filipino Folk Memory and the *Pasyon*", *Asian Pacific Quarterly of Cultural and Social Affairs* (Seoul, Korea), 4:55-56.

(Flowers to Holy Mary) for three voices by the Recollect Tarazona; *Salve Regina* (Hail Queen) for three voices and *Regina coeli lactaré* (Rejoice Queen of Heaven) for three voices by the Franciscan Parra; and *Triumphal March to the Immaculate Conception* for voices and orchestra by Marcelo Adonay, an Augustinian-trained Filipino composer (See *The Disseminators* in Chapter II).

The *Flores de Mayo* is a significant paraliturgical development that grew out of this general tradition. It overflowed from the confines of the church into the homes of the faithful in surrounding communities, where varied folk idioms subsequently developed to constitute a colourful appendage to general liturgical procedures.

In the town of Leon and its villages (there are eighty-two in all) roving bands of singers and instrumentalists sing from house to house. The Virgin's image is usually taken along, and funds are solicited from the faithful for the renovation of the local church, for helping some charitable organization, or for some community project. Song numbers 46 and 47 in Appendix B are part of the basic repertoire. Song No. 46 has three tunes altogether. The first tune is majestic and is in the major key; the second tune is slower with waltz rhythm; and the third is in the minor key resembling very closely the melodic and rhythmic patterns of most West Visayan folk songs. The slurs and short melismas found in these numbers are remnants of elaborate melismas of Gregorian chants. Song No. 47 is entirely in Spanish and resembles the musical style of the aforesaid songs. Brass bands and rondallas sometimes accompany the singers.

The *Santa Cruzan* on May 31 climaxes the month-long festival. Gowned ladies and their consorts, who usually come from prominent families of the community, assisted by choirs and brass bands process through the town's main streets, re-enacting the finding of the Holy Cross by Queen Helen and King Constantine. The statue of the Virgin Mary riding atop an elaborate float is normally brought along, attended by milling devotees.

The farewell song to the Virgin, *Adios Reyna Sa Langit* (Farewell to Heaven's Queen), is a long and elaborate number, and it has one of the most moving tunes in the whole Marian repertory⁵⁸. It is in the minor key and responsorial in structure, and it is during the singing of this song that baskets of fresh flowers are thrown to the Virgin in the *kapiya*.

Fiesta Processional Hymns

Gaudy street processions in the Philippines bear unmistakable elements of Spanish Catholicism. Nineteenth-century travellers in the country like Bowring, Worcester, Stevens, LeRoy, von Scherzer, and many others are all aglow with their descriptions, even comparing the local

58

Cainglet, loc. cit. See Appendix A, No. 16b for the use of music in the 1748 Marian Festival in Antipolo.

pageantry to street processions in Madrid and Seville⁵⁹.

Extant nineteenth-century Spanish periodicals like the *El Porvenir* and *La Ilustración Filipina* reserved special columns for these processions, and most of the news sections are largely taken up by announcements and reports of patronal fiestas where the sacred and the secular merge together. Masses, processions, fireworks, dancing, band music, carnivals, regattas, theatrical presentations (usually comedias and zarzuelas), concerts, and sumptuous feasts often compose the highlights of the reports.

In West Visayas, the archdiocesan fiesta of Jaro in Iloilo City is unrivalled in pompousness. The two-week celebration has retained everything from the Spanish era

59 Bowring, op. cit., pp. 203-207; Le Gentil, op. cit., 96-97; von Scherzer, op. cit., p. 259. See also Joseph Earle Stevens, *Yesterdays in the Philippines* (London: Sampson Low, Martson & Co., 1898), p. 144; James E. LeRoy, *Philippine Life in Town and Country*, (1905) in *The Philippines Circa 1900* (Manila: Filipiniana Book Guild, 1968), p. 64. Starkie's four-page description of contemporary Holy Week processions in Seville, Spain, include the parade of the city's four most celebrated statues - the *Nuestra Señora de la Macarena*; her rival, the *La Virgen de la Esperanza*; the *Cristo del Gran Poder*; and the *Cristo de la Salud* (known as "Christ of the Gypsies"). Resplendent in embroidered cloaks of gold, silver, and purple, and set on carriages that are buried in fresh flowers and bedecked by brilliant lights, these honoured statues soar above a forest of flickering candles held aloft by thousands of devotees many of whom are fancily attired in the manner of the Jews and the Romans. The intoxicating smell of burning wax blend with the perfume of jasmine and incense which floats as thick as a cloud as the procession winds its way through the city's thoroughfares; the din of the noisy throng competing with the sounds of guitars, *bandurrias*, and the martial strains of bands and trumpets. Impromptu dancing in street corners and the piercing cries of the *saeta* or "arrow of song" from gypsy singers complete this spectacle of sight and sound that is typical of Spanish religious pageantry. See Walter Starkie, *Spain: A Musician's Journey Through Time and Space*, 2 vols. (Geneva: Edisli-At Editions Rene Kister, 1958), 2:70-82.

including nightly dancing, pontifical masses, and glittering processions featuring flower-bedecked floats carrying bejewelled saints. Recent additions are the agro-industrial fair, children fancy dress balls, and coronation of the beauty queen.

To a lesser degree, celebrations of this type are duplicated in small villages like Omambong where the patron saint is the Lady of Peace and of Good Voyage (*Nuestra Señora de la Paz y Buen Viaje*), the same patron of the pilgrimage town of Antipolo⁶⁰. The grand procession takes place in the morning of January 24 soon after the mass.

The text of Song No. 48 in Appendix B comes from a 1948 edition of an 1884 *nobena* bearing the imprimatur of the bishopric of Jaro⁶¹. Except for the two-line introduction and the two-line refrain, the body of the text is composed of six-line strophes of varied syllabic structure ranging from nine to sixteen syllables. The music was traditionally learned by today's singers from previous generations of *cantoras* (See note 48). It is based on the diatonic major scale with some melismas in the melody; it is in duple time and thirds are freely interpolated.

Nativity Songs (*Da-igon*)

The *da-igon* or nativity songs are descendants of Spanish

⁶⁰ See Chapter II, p. 55. See also Appendix A, No. 16b.

⁶¹ D.T. Espino, trans. *Nobena Sang Virgen de la Paz y Buen Viaje* (Ciudad de Iloilo: La Panayana, 1948), pp. 9-11.

*villancicos*⁶². They are sung all over West Visayas during the entire month of December until January 6, the Epiphany of the Three Kings, when the Yule season comes to a close.

Roving bands of singers and instrumentalists sing from house to house in the evenings narrating the plight of Mary and Joseph, and their appeals for lodging may simply be dispensed by the giving of money or gifts which often go to charity.

Dodecasyllabic quatrains prevail in the text, and the music often takes the binary or ternary form in responsorial or antiphonal style to fully portray the narrative aspects of the Biblical event. The mood is always happy and optimistic.

Changes of tonality and rhythm take place regularly due to the length of the text and to the presence of declamatory sections. Sometimes one singer sings the part of Mary or that of Joseph while the choir responds in-between. The part of the innkeeper is, likewise, portrayed. Song No. 49 is supposed to be performed in this manner, although in the absence of soloists, the choir may take over.

Song No. 50, *O Dunga Man Ninyo* (O Listen To Us, Please) is the most popular of the *da-igons*. Changes of tonality delineate the music giving the piece a ternary structure. Brass bands and rondallas, when available, do accompany this number, otherwise a guitar would suffice.

Except for very few bawdy songs that are omitted for the

⁶² See Chapter IV, pp. 130-136.

sake of decency, these twenty-three genres are currently popular in West Visayas. Each song is accordingly expanded in Appendix B.

CHAPTER VII

MELODIC ASPECTS

With regards to melody¹, Spain left in the Philippines a stable tradition that is strongly anchored on Western practices. Issues relating to key, scale, range, intervals, contour, vocal style, and lyricism may now be considered as used in West Visayan folk songs.

Key

The *Harvard Dictionary of Music* provides this comprehensive meaning of the word "key":

By specialization, the term came to mean the 'main' key of a composition, i.e., the main note or 'tonal center' to which all its notes are related and finally, by extension, the meaning of the entire tonal material itself in relation to its center. Thus, 'key' is practically synonymous with tonality. There is, however, a distinct difference between key and scale, since numerous notes extraneous to the scale can be used in the key, e.g., as chromatic variants or in connection with modulations.²

Thirty-three songs out of fifty that are found in Appendix B are in the minor key; while only eleven are in the major key³. Six others utilize both major and minor

¹ In music, "melody" is broadly understood to be a succession of single tones or musical sounds that compose an "air" or "tune".

² Willi Apel, *Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1973), p. 450.

³ See Song Nos. 10, 22, 26, 28, 30, 32, 33, 45, 46, 47, and 48.

keys⁴. This trend similarly exists in volumes 4 and 5 of Magdamo's work where eighty songs in the minor key are found. Only forty are in the major key, while thirteen others show a mixture of both. This overwhelming preference for the minor key is, then, an outstanding melodic aspect of West Visayan folk songs, a direct opposite of the Mexican folk song tradition in which the "predominance of the major mode ... is a distinctive feature"⁵.

Scale

The *Harvard Dictionary of Music* defines "scale" as "the tonal material of music arranged in an order of rising pitches"⁶. In reference to West Visayan folk songs, only Western diatonic scales (major and minor scales), which the Spaniards had taught to the natives, are used. The major scale, which is defined as composed of five whole tones and semi-tones (e.g., C, D, E, F, G, A, B, C), is seldom used; while out of three types of minor scales, the harmonic minor scale, which has a raised seventh degree (e.g., A, B, C, D, E, F, G#, A), enjoys a decided advantage over the natural minor scale, which does not have a raised seventh

⁴ See Song Nos. 6, 7, 8, 19, 49, and 50.

⁵ Haywood, op. cit., p. 67. Reinforcing Haywood's observation is Hague's transcription of fifteen folk songs gathered from Mexico, California, and Southwestern United States; these are all in the major key including the popular *Carmela* from Mexico. See Eleanor Hague, "Spanish-American Folk-Songs", *Journal of American Folk-lore*, 24:323-331. She collected these songs in 1911.

⁶ Apel, op. cit., p. 753.

degree (e.g., A, B, C, D, E, F, G, A), and the melodic minor scale⁷.

The unaltered seventh degree of the natural minor scale often appears as a mere passing tone in passages where secondary dominant seventh chords (See Chapter IX, pp. 286-288) are found. But the effect is blunted consistently by either a flatted ninth or a raised third, to show that the unraised seventh note appears only as a result of a harmonic rather than a melodic necessity.

Thus in the following extract from a *harana* (serenade)⁸ in the key of A Minor of Song No. 11 in Appendix B (bars 10 and 11), the G natural does not prove the usage of the A natural minor scale. Rather it is the product of a harmonic movement imposed by the presence of a secondary dominant seventh chord that progresses from A Minor to D Minor. G has to remain natural rather than raised, so that as the minor seventh of A Minor, it could resolve smoothly down a step to F, the third of the next tonic (D Minor).

⁷ The sixth and seventh degrees of the melodic minor scale are raised when the scale ascends; these are respectively restored to their normal positions when the scale descends. Thus, in the key of A minor, the ascending order of this scale is as follows - A, B, C, D, E, F#, G#, A; while the descending order comes in this fashion - A, G, F, E, D, C, B, A.

⁸ See Chapter VI, pp. 187-189.

Figure 18

From: Adios Kabulakan

As regards the melodic minor scale, only vague suggestions of it could be found in the region's folk song tradition. In the two final bars of Song No. 50 in Appendix B, the C Minor passage which is composed of G, A natural, and B natural, is used merely as a preparation for the progression to C Major, the final cadence which is a Picardy third⁹, rather than as an independent melodic minor scale passage.

Another ambiguous suggestion of this scale can be found in one bar each of the songs, *Lumiwanag Ka Nga Bitoon* (You Are A Shining Star)¹⁰ and *Pispis Nga Bukaw* (The Owl)¹¹, that are found in Magdamo's collection. This fleeting appearance, however, is not enough to justify its consideration as a permanent scale fixture of West Visayan folk songs, as are the harmonic minor and major scales.

⁹ See Chapter IX, p. 289 for Picardy third.

¹⁰ Magdamo, op. cit., 4:56.

¹¹ Ibid., p. 93.

Both relative and tonic key relations are encountered in songs that use both major and minor scales. Song No. 49 in Appendix B uses tonic keys (C Major to C Minor) for tonal shift, while five others (Nos. 6, 7, 8, 19, and 50) rely on the relative minor or the relative major for key change (e.g., D minor to F Major).

It is revealing that only nativity songs and a few other songs with known composers, who evidently have had some formal training in composition, employ changes of key and scale within a song. Two plausible reasons may be offered. One, the nativity songs (Nos. 49 and 50), due to their length, have found in tonal shifts an ideal way of avoiding monotony. Two, known Ilongo composers such as Villa, Mirasol, and Madrona are simply displaying, for practical reasons, their acquired skills in matters of key and scale manipulation.

Two other salient observations may be added in the consideration of key and scale. Children's songs, humorous songs, and songs in honour of the Virgin are almost always in the major key, a feature which can be attributed to texts that are majestic, lighthearted, and full of mirth. At the opposing end are love songs, serenades, songs for wakes, orphan songs, patriotic songs, nature songs, passion chants, and others that very seldom resort to the use of the major key. The pervasive sense of sentimentalism and tragedy in their texts is apparently the deciding factor behind this. This compulsive bias for the minor key extends even to the point of incongruity as seen in some songs with

hilarious texts but are set to melancholy tunes. A good example is Song No. 29 in Appendix B¹².

In actual performance, unaccompanied singing often occurs, and pitch is selected at random without a particular bias for any key, whether sharp or flat.

When a guitarist is available, almost always he dictates the key if he happens to know the song. Keys whose chord positions are easily handled are normally chosen¹³. But if the song is unfamiliar to him, he and the singer pick a suitable key by trial and error. Passages with extremely high or low pitches are adjusted in the spur of the moment either an octave low or an octave up respectively. When the strain becomes unbearable, the singer may stop completely, and demand a change of key from the guitarist. There is no fixed rule in key selection, for the element of chance is always at play. The singer's range more or less serves as the guide.

Differences between West Visayan folk songs and Spanish folk songs are as astounding as their similarities. While the use of diatonic scales unites both traditions, the wider use of the melodic minor scale, the dominance of modal scales, and the use of microtones in Andalusian gypsy scales¹⁴ separate the mother tradition from its daughter

¹² Other songs that belong to this category are Song Nos. 17, 20, 21, and 34.

¹³ See Chapter IX, pp. 283-284.

¹⁴ See pp. 235-236 of this chapter.

tradition in the Philippines.

One peculiarity of Spanish folk music that failed to take root in West Visayas and in other hispanicized regions of the country is the use of two or more scales in one song. *Las Banderillas*, a song from Avila, Spain, employs all three minor scales - melodic, harmonic, and natural - a practice that is unheard of anywhere in the eight major linguistic regions of the Philippines.

The melodic minor scale is evident in bars 1 to 3, giving the piece the feeling of A major, which is stabilized in the fourth bar with the appearance of C#. The entrance of G# in the next bar and the return of C# to C natural converts the scale to the harmonic minor, and shifts the tonality of the following passage to A minor. With the return of F and G to their natural positions, a final shift to the natural minor scale is effected, thus giving the piece a modal ending. A closer look shows that the whole song is, in fact, built on the hypo scale of the aeolian mode in A, which begins and ends on E, the fifth of the scale.

Figure 19a

LAS BANDERILLAS

a
 Pren-de-le las ban-de- ri-llas
 Pren-de-se-las con sa- le- ro
 Que el pren-der las ban-de- ri-llas
 y es la sal de los to- re -ros. Ila-ma-
 le, Ila-ma-le, ma-jo, al to-ro Pren-de-
 le ban-de-ri-llas al lo- mo (etc.)

From: Kurt Schindler

Another peculiarity of Spanish folk music that is not found in Philippine folk songs is its fondness for modality. Aeolian, dorian, phrygian, lydian, and mixolydian scales are prevalent in the music giving it that pervasive Oriental flavour which Christianized Filipinos, who are Oriental themselves, have not absorbed.

In Latin America, however, modal melodies have taken root as exemplified by the *alabados* and the *alabanzas*, popular religious songs of Colombia¹⁵; by the *verso* of Chile, a traditional type of sung poetry¹⁶; by the *mejorana* or *socavón* of Panama, a ballad¹⁷; and by the *caboclo* tradition of Brazil, a blend of Portuguese and Amerindian traditions¹⁸.

Beginning Note -

The fifth of both major and minor scales is the most favoured opening note of West Visayan folk songs in the Philippines. In Appendix B, out of thirty-eight songs that start in the minor key, twenty-seven begin on the fifth degree of the scale; eight begin on the tonic, and only three begin on the third. Out of eleven songs in the major key, five begin on the fifth, and seven begin on the third; none begins on the tonic.

There is a correlation between the use of the fifth degree of the scale with the anacrusis, for out of forty-two songs that begin on the upbeat, thirty-six utilize the fifth; four utilize the tonic, and only two utilize the third.

Similarly, the fifth is the most popular opening note of Spanish folk songs, followed by the tonic, and the leading

¹⁵ Béhague, op. cit., p. 185.

¹⁶ Ibid., p. 182.

¹⁷ Ibid., p. 203.

¹⁸ Ibid., p. 185.

tone. A few begin on the second degree of the scale such as Song No. 9 from Schindler's collection. This one comes from Asturias and it is in the C major tonality.

Figure 19b

Foi a Cortejar a Llideis

Foi a cor - te jar a Lle -
di — es

From: Kurt Schindler

Beginning a song on the second degree of the major scale is unknown in West Visayan folk songs. Similarly unknown is starting on the fourth degree of the same scale as found in a few Spanish folk songs, notably Song No. 101, 12, one of the *cantos de danzantes* from Avila, from Schindler's collection. It is in A major and it begins on D¹⁹.

Ending Note -

The clearcut tonalities of West Visayan folk songs are reflected in the overwhelming choice of the tonic for an ending note.

¹⁹ Kurt Schindler, op. cit., n.p.

Out of thirty-seven songs in Appendix B that close in the minor key, thirty-six end on the tonic, while only one ends on the third degree of the scale (Song No. 23). Out of thirteen songs that close in the major key, only two end on the third degree of the scale (Song Nos. 45 and 48). This is a big contrast to the overwhelming number of Spanish folk songs that end on the fifth degree of the modal or diatonic scales.

A stepwise movement from the third to the tonic is the most favoured movement of West Visayan folk songs. Thus in C minor the downward movement would be from Eb to D and finally to C. Fifteen songs from Appendix B that are in the minor key and four songs in the major key use this formula.

Up a step to the third and a step down to the tonic is the second preferred ending of songs in the minor key, followed by the tonic-leading tone-tonic formula. Another favourite method is a stepwise movement from the fifth up to the tonic. Many variations occur, but the final cadence is always one and the same - V7 to I (See *Cadence* in Chapter IX).

Range

Wide range is a strong feature of West Visayan folk songs that sets them apart from their Spanish counterparts. In Appendix B, only four out of fifty songs are below an octave. Three of the four fall under the category of

humorous songs and children's songs, genres that favour brevity and simplicity, rather than expansive lyricism, in order to capture the fun of the moment. Out of forty-six remaining songs in Appendix B, thirteen have a range of an eleventh; six have a range of a tenth; nine have a range of a ninth; eight have a range of an octave; seven have a range of a thirteenth; two have a range of a twelfth; and one has a range of a fifteenth.

From Magdamo's two-volume collection, thirty-three songs have a range of the eleventh; twenty-four have a range of the tenth; twenty-three have a range of the ninth; thirteen have a range of the twelfth; nine have a range of an octave; six have a range of the seventh; four have a range of the thirteenth; four have a range of the sixth; and two have a range of the fourteenth.

Tessitura

As most songs have wide ranges, most would possess high tessituras if higher keys were selected for performance. For voice recitals, arrangers of folk songs normally adjust the range to the specific tessitura of the singer.

The keys chosen for songs in Appendix B take into consideration the average voice with a medium tessitura, since a high tessitura is generally avoided by singers that I have heard around the region, unless one is naturally endowed with a high vocal range.

Leaps and Melodic Intervals

There is a heavy reliance on major, minor, and perfect intervals in the melodies of West Visayan folk songs. A few diminished and augmented intervals appear for colouristic effects.

Twenty-eight songs use only perfect, major, and minor intervals. Diminished intervals are found in twelve songs, while augmented intervals appear in eight songs. The simultaneous use of both diminished and augmented intervals within a piece appear in only two songs - Song Nos. 25 and 42.

Wide leaps occur frequently in West Visayan folk songs in contrast with narrow leaps of Spanish folk songs. From song samples in Appendix B, the leap of a perfect 4th appears 270 times. Other intervallic leaps with their frequencies are ranked in the following order: perfect 5th = 81; minor 6th = 63; perfect 8th = 34; minor 7th = 27; major 6th = 19; diminished 5th = 17; diminished 4th = 5; augmented 4th = 10; major 7th = 2; major 10th = 2; major 9th = 1; and minor 9th = 1. These are all given in Appendix B.

These leaps influence the contour of melody lines, besides enhancing rather than hampering the lyricism of the music. That they reinforce the emotional impact of the text is without question.

Melodic Contour

Folk songs in West Visayas show a multiplicity of melodic shapes and curves, the most prominent of which is one in which the first part of the phrase or line is dominated by chordal leaps, and the second part is populated by stepwise movement. The direction of the leaps may be upward, downward, or both; and they may appear only in the first bar, or they may extend to two-thirds of the phrase length. Stepwise movement, which varies in length, tends to move more downwards in answer to chordal skips.

Song No. 4 in Appendix B is a good illustration of the above pattern. Line 1 opens with two bars of leaps of the tonic chord before concluding with a down-up-down stepwise movement. Line 2 follows the same movement, except that the dominant seventh chord replaces the tonic. Line 3 opens like line 1, and ends with a stepwise movement which is based on the C7 chord. Line 4, for climactic effect, deviates from the three preceding lines by transferring the chordal leaps to the middle of the phrase where they are enclosed by stepwise movements.

A good variation of this contour is one in which a turn precedes the leap, giving the line a vaulting effect before it undulates and descends. Song Nos. 8 (*Dalawidaw*) and 14 (*Adios Kabulakan*) illustrate this. This variation and its original pattern could be found in twenty songs of Appendix B. A reverse of the first pattern is typified by Song No. 17, *Si Montor*, a ballad.

Songs that predominantly have stepwise movements rank next in order. Seven songs, mostly fun and children's songs, are known for this comparatively smooth contour. The reverse of this pattern is one in which leaps are prominent. Here stepwise moves serve merely as connecting links. Song Nos. 2 (*Walay Angay*) and 20 (*Ang Bugas Sang Insik*) show this type of melodic contour.

An interesting contour in which leaps and stepwise movement alternate from line to line is seen in Song No. 6, *Sa Tuburan*. Line 1 is made up entirely of leaps, while line 2 consists entirely of steps. Line three imitates line one, and line four follows line two.

Some songs have varied curves that defy categorization, but the aforementioned ones are the most apparent. Whatever the contour is, all the fifty songs in Appendix B approximately have an equal proportion of stepwise and leaping movements.

Vocal Style

Three discernible types of vocal style that are used in contemporary performance of West Visayan folk songs reveal the varied musical orientation of the inhabitants of the region.

Among the conservative rural population who are generally unschooled, a wide range of style exists. But a voice with a bright texture, open tone, and capable of

producing vibrato effects seems to be the most preferred. The elderly are especially known for this. Since they are accustomed to passion-chanting with their long melismas and singing of other paraliturgical songs²⁰, these singers habitually drag the rhythm and decorate leaping intervals with upward and downward vocal slides, the amount and intensity of which varies from individual to individual²¹. Those who are gifted with high ranges tend to revel in nasal effects. Occasionally some straight tone may be heard from nowhere, but it is considered unusual for one possessed with it to not even attempt to strive for a metallic effect with vibratos which rural people delight in.

Mallat noted around 1850 that a typical voice among the natives was "sharp and shrill"²². That this still exists today seems to show that this could be the last vestige of the indigenous vocal style among Christian lowlanders, since it is akin to the existing Oriental style that is still found among pagan and Moslem tribes of the highlands and Mindanao²³.

²⁰ See Chapter VI, pp. 208-210; see also Appendix B, pp. 155-163.

²¹ See Chapter VIII, p. 281 and Chapter VII, pp. 42-43.

²² Mallat, op. cit., p. 274.

²³ Maceda, op. cit., p. 154. The *lugu* tradition among the Tausug Moslems of Sulu is known for the "strained and piercing" vocal quality of its singers; see Ricardo D. Trimillos, "Setting of Vocal Music Among the Tausug", *Sulu Studies I*, ed. Gerard Rixhon (Jolo, Sulu, 1972), p. 67.

Rock-oriented young people detest this "passion style" of singing (*daw pasion*) by the elderly²⁴. They label it "plain outlandish", and to combat it, they mimic the singing style of their "pop idols" even in the performance of age-old folk songs. Straight tone and vibrato are both practised but nasality is generally avoided. Rubato rhythm is apparent along with a half-speaking or half-shouting type of delivery. These along with torrid guitar strumming, swaying of hips, and contortion of face tantamount to sacrilege among the elderly and the conservatives. Radio and television programs are chief propagators of this style²⁵.

When folk songs reach the concert stage, a totally different style emerges - that of the *bel canto*. The late Madame Jovita Fuentes, the first Filipina opera singer to make a name in Europe, was especially known for this, and her historic performance of *Ahay Kalisud* (Appendix B, No. 3) before the Philippine Congress in the early fifties epitomized this style. Sopranos, who are products of local conservatories of music like Sylvia la Torre and Conching Rosal are, likewise, associated with this cultured style²⁶ that is often associated with city-bred and urbanized Filipinos.

24 See Appendix B, pp. 155-163. See also "Passion Chants" in Chapter VI.

25 See Chapter V, pp. 178-180.

26 See Chapter V, pp. 177-178.

Lyricism

The lyricism and plaintiveness of Philippine folk tunes has always had a way of attracting the attention of European visitors. Writing in the eighteenth century about his visit in Casaysay, Batangas, Fr. Zuñiga described native songs as "sweet and tuneful"²⁷. A century later, von Scherzer reported hearing in San Miguel, Manila,

... the sweet plaintive notes of the native women singing Tagal ditties, which for pathos and thrilling tenderness surpassed all we had hitherto heard or read of the talents of the coloured races for song and melody.²⁸

The overriding sentimentalism and sense of melancholy that pervade both text and tune of a great majority of West Visayan folk songs, indeed, validate the above observations. Even songs that dwell on the humorous side of life, such as Song No. 29, *Gapasilong Sa Dahon Sang Buyò* (Wrapped By Buyò Leaf), carry a doleful melody, that if one were to hear it for the first time without knowing the words, he or she would likely categorize it as a composition of a dejected lover who is languishing in the abysmal depths of despair.

Suffering and sorrow is the chief burden of most of the songs and death is often glorified as the most desirable solution. This morbid preoccupation with death is largely responsible for the plaintiveness of the tunes, which provides a cue to a very probable link with the Spanish *cante jondo* tradition.

²⁷ Zuñiga, op. cit., p. 95.

²⁸ von Scherzer, op. cit., p. 261.

The "Deep Song" of Andalucía

The *cante jondo* of Andalucía in southern Spain is an amalgamation of four oriental traditions - Byzantine, Hebraic, Moorish-Arabic, and gypsy. The gypsies originally came from India, and as they wandered all over Europe, they imitated and preserved the dying musical traditions of the countries they had visited in their efforts to make their musical art, which is closely associated with witchcraft, magic, and sorcery, more appealing to local people that they were in contact with. These wandering Orientals became well-known in Hungary as fiddlers, and in Russia as folk singers. In Spain they settled principally in the south, and eventually absorbed the fading traditions that the Romans, the Byzantines, the Jews, and the retreating Moors had left in Andalucía. To these traditions, the gypsies added their own Oriental idiosyncracies - incantation, scales that employ microtones, fervid vocal ornamentation, and rhythmic subtleties that are spontaneously produced by the guitarist, the singer, the dancer, and the audience who shout "Ole!" all the time. So contagious was their style, that before long the rest of Spain had succumbed to it²⁹.

In *gitano* or gypsy parlance, *jondo* means "deep" and "profound" and the music that is associated with it is deeply tinged with loneliness and sorrow.

²⁹ Eric Blom, ed., *Grove's Dictionary of Music and Musicians* (1954) 3:859-863. See also Starkie, op. cit., pp. 103-107; and Chase, op. cit., pp. 224-226.

Whereas the Arab does not think of death, and the Jew shuns using the word for it the gypsy revels in talks about funerals, and always brings the subject of death into his singing.

The gypsy is obsessed by the death theme: he has, as the Spaniard would say, *la alegría de estar triste* (he rejoices in being sad) ...³⁰

A good example of *cante jondo* is the *soleá* (from *soledad* meaning "solitude"). Three *soleás* are found in Pedrell's collection, and all of them express the crushing sorrow of one who has lost a father and a mother.

Characteristics that are unique to the Andalusian gypsy tradition must be noted in the following example - the use of the interjection *ay!*; the presence of ornate embellishments; long held notes; the insistence of some melodic patterns (the upward pattern of *ay, soleá!* in *a, b, and c*, and the downward pattern in *d* and *e*); and the descending phrygian cadence. The repetition of the *E* note has the effect of an incantation, giving the song an Oriental taste for magic.

The verse is as follows:

O loneliness, loneliness, loneliness!
Sad am I!
No father, no mother

³⁰ Starkie, op. cit., p. 103. The folk music style of southern Spain is well-treated in the following sources: Julian Ribera, *Music in Ancient Arabia and Spain* (New York: Da Capo Press, 1970); J.B. Trend, *The Music of Spanish History to 1600* (New York: Kraus Reprint Co., 1974); Leopold Cardona de Bergerac, "The Andalusian Music Idiom", *The Music Review* (August 1972) 33; and Aurelio Macedonio Espinosa, "Traditional Ballads from Andalusia", *Flügel Memorial Volume* (California: Stanford University, 1916). See also the following topics in *Grove's Dictionary of Music and Musicians* (1954): "Arabian Music"; "Folk Music: Spanish"; "Gypsy Music"; and "Moorish Music".

No one remembers me
 See how even the stone and the walls
 Sob with me -
 O loneliness! O loneliness!
 Sad am I!

Figure 20

SOLEÁ

Ay, so-le- á, so - le -
 á! so - le - á! tris- te de
 mi! Pa-re ni ma-re no ten -
 go, (later) Ni quien se a - cuer - de de
 mi Ay, so-le - á! Ay so-le- á!
 Tris - te de mi!

From: Felipe Pedrell, *CMPE*, tomo II.

Nineteenth-century records show that Andalusian music was cultivated in colonial Philippines by travelling troupes of Spanish actors and dancers. These had had opportunities to perform in the country's key towns and cities, including Iloilo, Bacolod, and Silay in West Visayas, where they presented zarzuelas and Spanish dances³¹.

The two *kumintang* songs collected by Mallat and Walls y Merino during the period concerned exhibit unmistakable elements of the Andalusian idiom³². These are love songs rather than orphan songs but despair and the morbid wish to die are dominant. Likewise present are embellishments (grace notes, arabesque, and turn), the use of the augmented second interval, chromaticism, *musica ficta*, guitar prelude and interlude, the descending dominant cadence, and the interjection *ay!*. But as the twentieth century was ushered in, these features were gradually discarded in favour of features, that contemporary Filipinos have eventually decided, do suit their temperament best.

The Spanish folk song, *Lamentos de un Huerfano* (Lament of an Orphan), from Quiapo, Manila, must have originated from Andalucía, Spain, or at least derived from the *cante jondo* tradition, judging from its musical style and textual content which is as heart-rending as the gypsy *soleá*. It could have had the original Andalusian features

³¹ See Chapter II, p. 75. Many priests and Spanish citizens also came from Sevilla, Córdoba, Cadiz, Malaga, and Granada, musical centres of Andalucía.

³² See Chapter VI, pp. 144-147, and Appendix A, No. 33.

way back in 1897, when the informant, Mariano Laureola, claimed it was popular. But since Cauayani collected this in 1952, the music had already undergone much transformation, revealing a style that is akin to today's West Visayan folk songs. Cauayani's translation is as follows³³:

Orphan am I of a mother,
Sad and comfortless, victim of iniquity.
She loved me much since birth,
She was always my happiness
And I found in her my sweet Divinity.

O my mother, come in God's name.
Leave those clouds to hear my voice.
O how happy should I be,
If my mother, if my mother
I shall possess - oh yes, oh yes.

O sweet enchantment of bliss and happiness
Of dreams and joys of this orphan's life
O heavens, I die for having no one to love.
I'd rather cease to live, die and never remember.

Figure 21

LAMENTOS DE UN HUERFANO

Huer-fa-no soy de u-na mad-re
Tris-te y sin con-sue-lo, lle-no de i-ni-qui-
dad Me a-ró mu-cho a mí des-de que na-

³³ Cauayani, op. cit., pp. 172-174.

ci De quien por si fue mi fe-li-ci- dad

Y ha-llan-do en si mi dul-ce dei- dad

O! mad-re mi- a! ven-te por Di-os

sal de ese nim- bo A oir mi voz

(later)

mad-re, si a mi mad-re la ten- dré ay sí ay

sí Oh dul-ce en- can-to de di-cha y fel-i-ci-

(later)

dad Oh cie-los! me ma-ta por no te-

ner a qui-en a - mar pre- fie-ro per-der la exis-

ten- cia, ro- rir y no re- cor- dar.

From: Consejo V. Cauayani.

In this music modal scales have given way to major and minor tonalities, and the dominant cadence has been supplanted by the authentic cadence. As is true in Mexico and in all of Latin America, melismatic ornamentation have disappeared³⁴, and triplets are the only cues left of the once probable irregular note groupings. But the marked insistence of a melodic pattern for a sobbing effect (*a*, *b*, *c*; here appearing five times) so common in *soleás*, along with the interjection *ay!* (See accented notes) and that unwavering decision to die in order "to forget it all", are still retained.

Tragedy still stalks the music, and that lyrical spirit has found new venues of expression via a wide vocal range (12th), a wider choice of melodic lines with a better variety of contour, dramatic leaps (9th is the widest), and a syllabic rather than a melismatic style of delivery. All these features that the preceding sample show exist in today's West Visayan folk songs.

From a vast repertory, only a few may be drawn for illustration. One orphan song in Appendix B (No. 39) is filled with such gripping pathos that it has long been associated in Leon, Iloilo, with funeral music³⁵. Another orphan song (No. 38) has been used for poignant scenes in film, radio serials, and native dramatic productions. Both are pre-occupied with the death theme, which is intensified

³⁴ Béhague, op. cit., p. 202.

³⁵ See Chapter VI, p. 204.

by wide ranges (10th and 13th respectively), varied melodic curves, vaulting leaps to support the emotive impact of the text, very slow tempi, and an *ad. lib.* style of delivery.

The interjection *ay!* appears in Song No. 38, and the insistent melodic pattern used for sobbing effect is the descending sequence based on the diminished chord (marked *a*, *b*) and the tonic chord (marked *c*). The latter reverses its position in *d* where it rises to the topmost pitch (F) for climax before it subsides to the tonic.

The spirit of *cante jondo* is not just reflected in orphan songs; it has gone on to influence even patriotic songs and love songs in the region. The following song is a patriotic one honouring Dr. Jose Rizal, the country's national hero, who was executed by the Spaniards for writing two explosive novels that exposed colonial abuses, thereby aiding the spread of the Philippine Revolution³⁶. It is literally a lament and the singer who sang it was an elderly lady in Omambong. She performed it in *ad libitum* style with much vocal vibrato and properly supported by guitar tremolando. Slides and grace notes were also used.

The tragedy contained in the song is accentuated by leaping sixths and falling fourths ornamented by grace notes. Fermatas and muted sighs intensify the grief the nation feels for its fallen hero. The following is a free translation:

³⁶ See Chapter VI, pp. 192-193 on "Patriotic Songs". See also Chapter I, p. 8.

How sad it is to ponder!
The tragedy that befell Rizal!
He suffered, agonized and died
To free us from an oppressive yoke.

Let our hearts weep for such a man
Such love! Such devotion!
Such sacrifice! For us all.

Figure 22

MASUBO NGA DUMDUMON

Lento

mp Ma-su- bo nga dum-du- mon ang kay Ri-zal
di-na- nga- tan, Pag- lu- was sa pag- lu-
was sa a- ton. *mf* Ma-ngit- ngit, sa ma - ngit-
ngit nga pu-luy- an. *B7* *Em* *B* *7* Hi- da - et, ga - hi -
accal. *P* *Em* *f* *a tempo*
bi ang a- ton ma-nga dug- han Kay sia
Am *Em* *f* *(sigh)*
ang nag-ba- tas sang ma- nga, sang ma- nga
B7 *Em*
mp ka - mi - ngao. *↗ = vocal slide*

As Sung by Josefa Cainglet Canonicato

West Visayan love songs are well-known in the rest of the country for their plaintive tunes. Only two may be drawn for illustration from an exceptionally vast repertory owing to limitations of space.

Song No. 41, *Luding*, which is sung for wakes, relies on a very wide range (two octaves), long tied notes, jagged leaps (ten 4ths, seven 5ths, one 6th, and five octaves), and a rising melodic pattern on an arpeggiated tonic chord (A, C, E, A, C, E), which spans the compass of a 13th, and which appears on the first three lines of the refrain, to depict the surging tide of emotion. The tragic consequences of a lost love is enhanced by the gripping effect of the interjection *ay!*, which appropriately appears in the closing line of the verse and in the opening of the refrain.

Another love song that typifies the spirit of the *cante jondo* is Song No. 3, *Ahay Kalisud!* (O How Sad!), a favourite encore in voice recitals and choral concerts. A quick glance at the text leaves no doubt about its tragic tone which is heightened by the interjection *ay!* and its equivalents *ahay!* and *abaw!* appearing four times altogether; singers freely apply fermatas and appropriate sighs and slides on them for effects. The song spans the range of a thirteenth and it utilizes leaps of fourths, fifths, and sevenths for climaxes. The lover here is literally wailing about his or her hopeless state - forsaken, neglected, and left alone to perish in dire anguish. An impassioned plea for help receives no answer. With release from intense sorrow nowhere in sight, he or she calls for "sweet death"

to come as the final recourse.

Writing about his experiences in the Philippines before 1850, the Frenchman Mallat said this about the natives:

All their airs are applied to words of love; they are regrets, and reproaches, addressed to a faithless swain, and sometimes allusions drawn from the history of ancient kings or from the holy Scriptures.³⁷

Plauchut, another Frenchman, noticed that nineteenth-century European visitors in Philippine homes were often treated to performances of native songs which he described as "always sad ..."³⁸.

The above observations indeed tally with the present character and nature of West Visayan folk songs, for the Filipinos, as a strongly fatalistic people, have found an affinity with much of Spanish music, the Andalusian folk idiom in particular. After all, they, very much like the gypsies of southern Spain, have been an oppressed people, and singing became an effective outlet for their downtrodden condition. Sentimentalism and pessimism are hallmarks of their folk music. Like the gypsies, the Philippine natives, especially those of West Visayas, enjoy "being sad".

³⁷ Mallat, loc. cit.

³⁸ Plauchut, op. cit., p. 899.

Ethnic Melodies

Diatonic scales and the Western concept of key and tonal relations that are part and parcel of West Visayan folk songs are unknown in the indigenous Indo-Malay tradition found in the country. None of the seventy-three samples of ethnic music that Pfeiffer collected from twenty-three tribes³⁹, and none from specimens collected and studied by Maceda among the major tribes of the northern, central, and southern islands, ever exhibit any of these acculturated influences.

The scales of the Sagada Igorots and Hanunoo Mangyans display varieties that range from three to six notes. One Hanunoo *ambahan*, a courting song, displays only three notes (D-F-G)⁴⁰, while a Sagada chant *Nan Dong-aw* shows a scale of four notes (E-F-G-A)⁴¹. The pentatonic scale, which enjoys wide acceptance among the tribes, is exemplified by the *Nan Sob-oy* from Sagada which used the following notes - C, D, E, F, and G⁴². A six-note scale from the sample of a Hanunoo ritual chant (See music on p. 401, Appendix A) utilizes the following notes - G, Bb, C, D, Eb, and F.

The scales of the Magindanao Moslems show a much wider variety than the scales of the tribes from the central and northern islands. A typical example is *Aday Tumpung*

39 Pfeiffer, op. cit., pp. 177-238.

40 Conklin and Maceda, loc. cit.

41 Maceda, "Chants from Sagada", *Musical Journal of the Philippines* 1 (NO. 1):48.

42 Ibid. 1(No. 4):42.

Dalimbang, a *sindil* or love song, in which fifteen kinds of scales are used, each one delineating a specific section of the music⁴³.

Figure 23









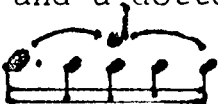
Scales Used in *Aday Tumpung Dalimbang*

Figure 23 displays 15 musical scales, labeled A through O, arranged in seven rows. Each scale is written on a single staff in treble clef. Scales A through J are in 4/4 time, while K through O are in 2/4 time. The scales are: A (B-flat major), B (B-flat major), C (B-flat major), D (B-flat major), E (B-flat major), F (B-flat major), G (B-flat major), H (B-flat major), I (B-flat major), J (B-flat major), K (B-flat major), L (B-flat major), M (B-flat major), N (B-flat major), and O (B-flat major).

From: Jose Maceda, *Music of the Magindanaos*

⁴³ Maceda, *Music of the Magindanao*, p. 107. See Appendix A, No. 38 for complete music.

Apart from the absence of major and minor scales and Western tonal relations, ethnic melodies are known for their pitch deviations and for their compulsive urge to festoon phrases with hosts of vocal ornaments that are unfamiliar to Christianized lowlanders of West Visayas.

In Maceda's study on Magindanao music can be found the following signs and symbols⁴⁴: sound slightly longer than the notation ; sound slightly shorter than the notation ; sound slightly higher than the notation ; sound slightly lower than the notation ; upward vocal slide ; downward vocal slide ; uncertain pitch ; smaller note values denote a less articulated singing style ; four sixteenth notes and a dotted sixteenth equal a slightly longer quarter note . In addition to these are vocal shakes, quivers, varied note-groupings (e.g., in three's, seven's, nine's, etc.) for decorative purposes, and extremely long trills and melismas that are taxing to the voice.

Except for occasional slides and melismas that elderly women use in passion chants⁴⁵, all of the above embellishments, pitch deviations, and scales that are indigenous to East Asian music are absent in West Visayan folk songs which are Hispanic and Western in origin and orientation.

⁴⁴ Ibid., p. 13.

⁴⁵ The melismas in passion chants are based on diatonic scales and hence not vague in pitch. Proof of this is the addition of the second voice which is either a third above or a sixth below the principal voice. The passion chants in West Visayas are not an ethnic-based tradition, since they are remnants of Gregorian chants that came to the region by way of Spain.

CHAPTER VIII

METRE AND RHYTHM

West Visayan folk songs possess strong links with their Spanish antecedents in matters of metre and rhythm. The *Harvard Dictionary of Music* defines metre as "the pattern of fixed temporal units, called beats, by which the timespan of a piece of music or a section thereof is measured"¹. To indicate rhythmic groupings, bar lines are employed to mark off measures that are regulated by the time signature. Thus in four-four time, there are four counts to a measure, and the quarter note, which is the unit of the beat, receives one count.

Regarding rhythm, the same dictionary gives the following definition:

In its primary sense, the whole feeling of movement in music, with a strong implication of both regularity and differentiation.²

Metre

All folk songs in the region fall within the European tradition of simple duple, simple triple, and simple quadruple metres that Spain had introduced in the past. Out of 133 songs in Magdamo's collection, 62 are in three-four metre (37 from Volume 4 and 25 from Volume 5), 38 are in four-four metre (17 from Volume 4 and 21 from Volume 5),

¹ Apel, op. cit., p. 523.

² Ibid., p. 729.

21 are in two-four metre (9 from Volume 4 and 12 from Volume 5), and one (from Volume 4) is in three-eight metre. Eight songs employ a change of metre from two-four to three-four or from three-four to four-four (6 from Volume 4 and 2 from Volume 5).

The fifty selected songs in Appendix B of this study follow a similar trend as Magdamo's. There are 29 songs in three-four metre, 13 songs in two-four metre, five songs in four-four metre, two songs in *alla breve* time, and two songs have mixed metres of three-four and two-four time signatures.

In all these three collections there is a complete absence of compound time, making this aspect one of the major differences between the acculturated tradition in West Visayas and its parent tradition in Spain.

Both the abundance of compound metres (e.g., five-eight, six-eight, nine-four, etc.,) and a predilection for metric change seem to be two of the known hallmarks of the Spanish folk tradition. Typical from Lorca's collection is *Las Morillas de Jaén* (Moorish Girls from Jaén), a fifteenth-century folk song which has twenty-three changes of metre occurring in only forty-seven measures of music³. The following is an excerpt:

³ Federico García Lorca, *Obras Completas* (Madrid: Artes Graficas Grijelmo, 1975) 1:1204-1206.

Figure 24

LAS MORILLAS DE JAÉN

Allegro no mucho

Andante mosso

Tres mo-ris-cas me e-na- mo-ran en Ja-én

rit.

A-xa y Fá-ti-ma y Ma- rién.

a tempo

Tres mo-ris-cas tan ga- rri-das

I - ban a co-ger o - li-vas etc.

From: Federico García Lorca

Nana de Sevilla, a cradle song from Seville, has three pages of music in which seventeen changes between three-eight and two-eight metres occur, giving a five-eight feeling most of the time⁴, while *La Filla del Mallorqui* (The Girl from Mallorca) in Pedrell's collection exhibits changes between six-eight and nine-eight time⁵. So many samples abound in just the two collections of Lorca and Pedrell to justify the

⁴ Ibid., pp. 1211-1214.

⁵ Pedrell, op. cit., pp. 53-54.

claim that compound rhythm and frequent changes of metre are indeed universal features of Spanish folk music.

This practice has found wide acceptance in Latin America as seen in the frequent occurrence of the hemiola rhythm or alternation of six-eight and three-four metres. The *bambuco* of Colombia⁶, the *chacarera* of Argentina⁷, the *pasillo* of Venezuela⁸, the *son guatemalteco* of Guatemala⁹, and the *jarabe* of Mexico¹⁰ are some of the genres that exhibit this tradition.

The complete avoidance of compound rhythms and the trimming of dizzying metre changes to the barest minimum in West Visayan folk songs reflect the interplay of acculturative factors in the region during colonial times. It shows that the natives were discriminating in their choices, for from a barrage of imported European music that Spain had introduced, they selected only what they felt was compatible with their tastes, and what they judged was an encumbrance was discarded. Apparently, they found no need for the metric complexities of Spanish folk tradition; simple rhythms and a minimum of changes seemed sufficient for their artistic expression.

⁶ Haywood, op. cit., p. 83.

⁷ Béhague, op. cit., p. 188.

⁸ Haywood, op. cit., p. 87.

⁹ Ibid., p. 69.

¹⁰ Béhague, op. cit., p. 199.

Tempo -

The speed of any West Visayan folk song varies from person to person, depending on the message of the particular song, the occasion surrounding the performance, and the mood of the performer at the moment. Some general observations may be given.

Very few songs are fast, and to this category belong children's songs, humorous songs, some work songs, and some songs about nature. Almost always these are in the major key, and their non-sentimental and farcical nature calls for a sprightly beat, which when properly interpreted, never fails to coax laughter from even the most insensitive listener.

Since the great majority of the songs are romantic and overly sentimental, they tend to be rather slow, even bordering on the lament. Orphan songs, patriotic songs, and love songs with tragic messages are noted for this. They are nearly always in the minor key, and elderly men and women tend to drag them unreasonably, spicing them with sliding appoggiaturas or grace notes from below the singing tone. *Walay Angay* (Song No. 2) and *Ahay Kalisud* (Song No. 3) from Appendix B fall into this category.

Songs with a definite dance beat like *Ohoy Alibang-bang* (Song No. 4), *Rosing* (Song No. 42), and *Lumabaylabay Nga Daw Asó* (Song No. 5) are either sung *moderato* or slightly faster. When sung and danced, these songs tend to move much faster than usual, depending on the vigour of the performer or on the amount of merriment (when spectators clap their

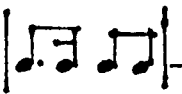
hands or give encouraging comments to spur the performers on) during the actual performance.

Rhythm Patterns

West Visayan folk songs are basically isorhythmic and heavily influenced by Spanish dances.

Of the many dances Spain introduced to the colony, (See Chapter II), the rhythmic patterns of seven of them - *habanera*, *tango*, *polka*, *fandango*, *jota*, *bolero* and *valse* - are dominant in the folk songs of the region (from hereon, these terms are no longer in italics). The rhythms of the *habanera*, the *tango*, and the *polka* flourish in songs in two-four time signature, while the *fandango*, the *jota*, the *bolero*, and the *valse* exert a strong influence on songs in three-four time signature. The rhythms are so contagious, so that in informal gatherings when singers are called upon to perform by popular request, plain onlookers lose their inhibitions and take to the dance floor in impromptu performance to the delight of the crowd.

Habanera and Tango -

Although sharing a common rhythmic pattern - $\frac{2}{4}$  - the *habanera* and the *tango* differ considerably in their historical development. The *habanera* developed in Cuba, and found its way back to Spain through Cadiz, the southern port of entry of new things and ideas from the colonies¹¹.

¹¹ Hamilton, op. cit., p. 61; see also Livermore, op. cit., pp. 130, 233-234.

The tango which, in Andalucia, Spain, is a solo dance for women¹² was, according to Carlos Vega, an Argentine music authority, introduced to Argentina via touring Spanish zarzuela troupes, where it developed into a ballroom dance with an entirely different choreography¹³. Both dances reached the Philippines and proliferated all around the colony leaving their traces in both folk dance and folk song.

A habanera found by Tolentino in Magsinggal, Ilocos Sur, exhibits the above rhythm pattern in six bars of the A section in the following example. It is modified in section B and then reappears in sections C and D.

Figure 25

HABANERA

The musical notation for the Habanera is as follows:

- Staff 1: *Lively*, *A*. Six bars of music in G major (one sharp) and 2/4 time.
- Staff 2: Continuation of the melody from the first staff.
- Staff 3: *etc.*, *B*. Six bars of modified melody.
- Staff 4: *etc.*, ##. Six bars of modified melody, ending with a double sharp sign.

12 Chase, op. cit., p. 25.

13 Ibid.

From: Francisca Reyes Tolentino

Bañas avers that the Argentine tango flourished in the country during the American era¹⁴, and until about the sixties I was still hearing the strains of *La Cumparsita* in fiesta celebrations and private dances even in the remotest barrios of West Visayas. The text of one folk song from the region, *Si Sayong Bukay* (Fair Sayong)¹⁵, considers the ability to perform the tango as one of the hallmarks of an *ilustrada*. (upper class lady) of the colonial era.

¹⁴ Bañas, op. cit., p. 91.

¹⁵ See succeeding section on the jota.

The tango had certainly performed its task in reinforcing the habanera, and both made their influence felt in the rhythm patterns of many West Visayan folk songs in simple duple metre, the most prominent genre being the *danza* (literally, "dance").

The Philippine *Danza* -

This form is the direct descendant of both the habanera and the tango. In Asturias, Spain, the term *danza prima* is a communal round dance¹⁶ accompanied by ballad singing, while an eighteenth-century *danza cantada* (sung dance) can be exemplified by the *tirana* of Andaluca, which is in fast six-eight time and very popular on the Spanish stage as the *tonadilla*¹⁷.

In the Philippines the *danza* (from hereon, this term, when used singly, is no longer in italics) retained the basic rhythm of both the habanera and the tango and it is known as *danza mayor* when in the major key, and as *danza menor* when in the minor key. In West Visayas the latter is more popular, and since it is often associated with serenading, it has been dubbed locally as *pangharana* (for serenades), or known in its Spanish equivalent as *danza menor Visaya* (literally, "minor dance of the Visayans"), apt terms since all *haranas* or serenades in the region so far are in the minor key¹⁸. Quite opposite

¹⁶ Chase, op. cit., p. 233.

¹⁷ Hamilton, op. cit., pp. 67-68.

¹⁸ See Chapter VI, p. 189.

are the serenades in the Tagalog region, a good number of which are in the major key. Hence they are labelled as *danza mayor*, a good illustration of which is the popular *O Ilaw* (O Light), as seen in the given extract. Here the serenader tenderly calls for the girl to wake up, open the window, and radiate upon him the glory of her face, his only light in the darkest of nights.

Figure 26

O ILAW

Tenderly

The musical score is written in a 2/4 time signature with a key signature of one flat (B-flat). It consists of two systems, each with a voice line and a piano accompaniment. The piano part is written in a grand staff with a treble and bass clef. The lyrics are written below the voice line.

System 1:

Voice: O I - law sa ga-bing ta- hi- mik

Piano: Accompaniment for the first system.

System 2:

Voice: Wa- ngis mo'y bi - tu- in sa la-

Piano: Accompaniment for the second system.

A Tagalog Folk Song

An orphan song, *Ang Tingug Ni Nanay* (Mother's Voice), which was published in Iloilo City before World War II (Song No. 38, Appendix B), is specifically marked *tempo di habanera* by its composer, a designation that is justified by the abundance of habanera rhythms in both vocal and piano parts of the original published version as seen in Appendix A, No. 42.

The rhythmic influence of the habanera and the tango has expanded in the course of time to influence not only the serenades, but also other folk songs in two-four time and in the minor key, especially love songs and ballads with lugubrious messages. Songs numbers 2, 3, 11, 18, and 16 in Appendix B belong to this classification.

Polka -

Songs in simple duple or simple quadruple metres like children's songs, humorous songs, and songs that are happy and non-sentimental in mood and content tend to adopt the brisk and pulsating rhythm of the polka dance which is

conducive to guitar strumming.

Native adaptations of the polka like the *polkabal*, a combination of polka and valse, and the *mazurka polka*, a combination of both mazurka and polka that the Spaniards popularized in the country, are found in dance collections of Tolentino and Fajardo.

After folk dances, the polka went on to influence folk songs. Three songs from Appendix B (Nos. 33, 26, 34, and 20) exhibit a steady flow of eighth notes that lend themselves to good polka accompaniment on the piano or on the guitar, an aspect which native musicians never hesitate to put to full advantage as seen in the following sample of song number 32 from Appendix B. The appearance of quarter notes on every second bar resembles the polka patterns found in the aforesaid dance collections. *Si Inday Nga Daw Bulak* (Inday Is Like A Flower) is the most popular children's song in West Visayas.

Figure 27

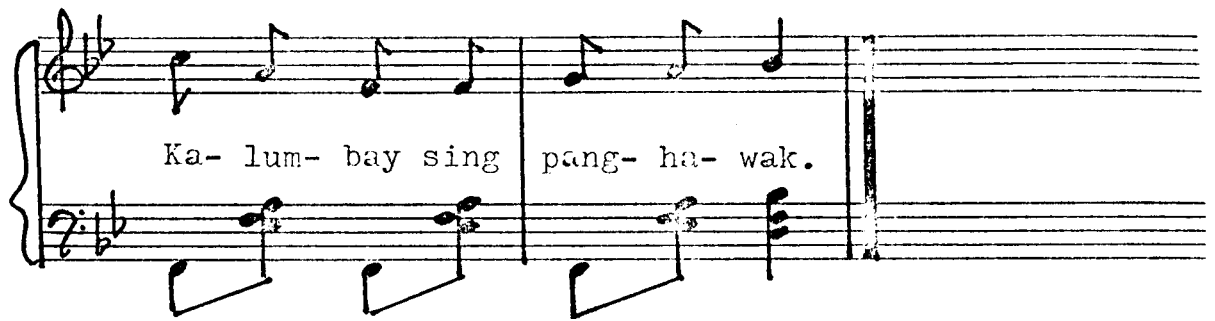
SI INDAY NGA DAW BULAK

Lively

The musical score is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lively'. The lyrics are written below the vocal line.

System 1:
 Vocal: Si In-day nga daw bu-lak, Daw bu-kol nga ba-
 Piano: Accompaniment with eighth notes in the right hand and chords in the left hand.

System 2:
 Vocal: bong bus-kag, Tu-min-dog, mag-ki- ay-ki- ay
 Piano: Continuation of the accompaniment pattern.



A West Visayan Folk Song

The Fandango -

This ancient Spanish dance is described as "usually in three part time, somewhat fast, and was accompanied by guitar and castanets, sometimes by the violin"¹⁹. Variants of the fandango are the *malagueña* from Malaga, the *rondeña* from Ronda, the *granadina* from Granada, the *murciãna* from Murcia, and the *cartagenera* from Cartagena²⁰.

The following extract from an eighteenth-century fandango in six-eight time shows a pattern of four sixteenth notes at the end of bars four to seven, which behaves exactly like the four eighth notes at the end of a three-four bar of its Philippine counterpart.

Figure 28

FANDANGO



¹⁹ Hamilton, op. cit., p. 153.

²⁰ Ibid.



From: Mary Neal Hamilton

Another extract, this time from a Basque fandango, shows the four-eighth-note pattern replacing the sixteenth notes of the previous example. The emergence of yet another pattern - two eighth notes wedged between two quarter notes - is also seen here in asterisks.

Figure 29

BASQUE FANDANGO



From: Mary Neal Hamilton


When transplanted to the Philippines, the fandango was respelled *pandango*²¹, (from hereon, this term is no longer in italics), and so far the earliest surviving specimen is the nineteenth-century sample collected by Walls y Merino. It is in three-four time and in the minor key, and the dominant rhythm pattern is the four-eighth-note one which is found in the preceding Basque fandango from Spain.

Figure 30a

A Nineteenth-Century Philippine PANDANGO



From: Manuel Walls y Merino

An interesting acculturated pandango from the island of Mindoro is *Pandango Sa Ilaw* (*Pandango* of the Oil Lamps). Female dancers balance lighted oil lamps on their heads and on the backs of their hands as other dancers, who act as onlookers, clap their hands to the music. This dance is in the minor key and in triple time and the four-eighth-note patterns of preceding examples dominate section A. This is replaced in section B by the second pattern -  - and

²¹ See Chapter II, p. 88. The alternate spelling is *pandanggo*.

some dotted notes. In section C, which is in the major tonality, the former pattern surfaces again.

Figure 30b

PANDANGO SA ILAW

The musical score consists of seven staves of music in treble clef. The first staff is in B-flat major (two flats) and 3/4 time, starting with a repeat sign and a section labeled 'A'. The second staff continues the melody. The third staff is labeled 'later' and shows a more complex melodic line. The fourth staff is labeled 'B' and features a repeat sign. The fifth staff is labeled 'later' and includes a section labeled 'C' which changes to a key signature of one sharp (F#) and a 4/4 time signature. The sixth staff continues the melody in the new key and time. The seventh staff is labeled 'etc.' and shows a few notes in the one-sharp key.

From: Francisca Reyes Tolentino

What is most significant about the fandango is its influence on the rhythms of West Visayan folk songs in triple time. The two patterns found in preceding fandango extracts are utilized quite generously in folk song numbers 5, 7, 8, and 9 in Appendix B. A religious song, *Baranggay*²², a theme song of the *cursillo* movement in Leon, Iloilo, uses these patterns quite exaggeratedly, in fact, as seen in the following reproduction of the said item. As a recent creation (about six years ago), this song proves the durability of the fandango tradition in the region, and its successful penetration even of the religious repertoire (c.f. Figures 1 and 2 in Chapter II, pp. 42-44).

Figure 31

BARANGGAY

Lively

Ma-nga u-tod ko nga pi-na-lang-ga kag hi-ni-gug-

ma Sa ka- ron mag- ba-rang- gay ki- ta

22

The word *baranggay* meant a unit of government in pre-Spanish times. A village of about thirty to a hundred families composed a *baranggay* which was ruled by a *datu*, a hereditary position. This word has expanded its meaning in the course of time, and today it could mean a barrio or village belonging to a municipality, a civic organization, or a religious brotherhood like the *cursillo*, that looks after the interests of its members in the community.

Bi-san ma-li-sud pa kag ma-bud-lay an-tu-son la-
 mang Kay i-^{nâ} a-ton ka-li-pa-yan
 Bi-san ma-li-sud pa kag ma-bud-lay an-tu-son la-mang
 Kay i-^{nâ} a-ton ka-li-pa-yan Ba-lus sang ma-
 nga ka-hu-ol li-pa-ya u-tod ko I-ha -
 tag ang gug-ma ta sa Gi-no - o.

As Sung by Felicidad Cainglet Capaspas

BARANGGAY
 (Free Translation)

Dearly beloved brethren -
 Let's unite as a *baranggay*
 Let's face all hardships, overcome obstacles
 Joy will soon be ours.

Let's face all hardships, overcome obstacles
 Joy will soon be ours;
 Our sacrifices will be repaid
 Let's offer our love to God.

The Jota -

The exact geographical origin of the jota in Spain cannot be pinpointed with precision, although authorities seem to favour either Aragon or Valencia. The dance is widely distributed in the country and different versions have developed in different communities²³.

The Aragonese jota "is a very gay dance, performed where merriment and jolly are at their height, a dance very fast, very athletic"²⁴. High leaps, rapid pirouettes, tapping of heels, and clashing sounds of castanets and guitars are the main features²⁵. The music is in fast three-eight time with a strong accent on the last beat of the measure. The singing of the *copla* (verse) interrupts the dance²⁶.

According to Starkie, the jota Valenciana is "quieter and less warlike" than its counterpart from Aragon and Navarra provinces²⁷. The following extract is accompanied by guitars and bandurrias, and interspersed in the dance is the singing of the *copla*, with its characteristic use of microtonality and the "Moorish wailing tone"²⁸.

23 Chase, op. cit., pp. 252-253; Hamilton, op. cit., pp. 154-155; Livermore, op. cit., pp. 148-150; and Starkie, op. cit., pp. 43-46, 57.

24 Hamilton, op. cit., p. 154.

25 Ibid.

26 Ibid.

27 Starkie, op. cit., p. 57.

28 Ibid.

Figure 32

JOTA VALENCIANA

Has dit- que- no ma's vol- fut

Y yo'n ca no t'ha

par la etc.

From: William Starkie

When the jota reached the Philippines the singing of *coplas*, its microtones, and its Moorish wail all disappeared. But other music features have survived - rapid tempo, alternation between tonic and dominant chords²⁹, and accompaniment by guitars and bandurrias. Employment of occasional changes in metre (from two-four to three-four) and a definite bias for the happy atmosphere of the major

²⁹ Livermore, op. cit., p. 248. The alternation between four bars of the tonic chord and four bars of the dominant chord, together with the alternation between dancing and singing in slower metre characterize the Aragon and Valencian versions of this dance, according to Livermore.

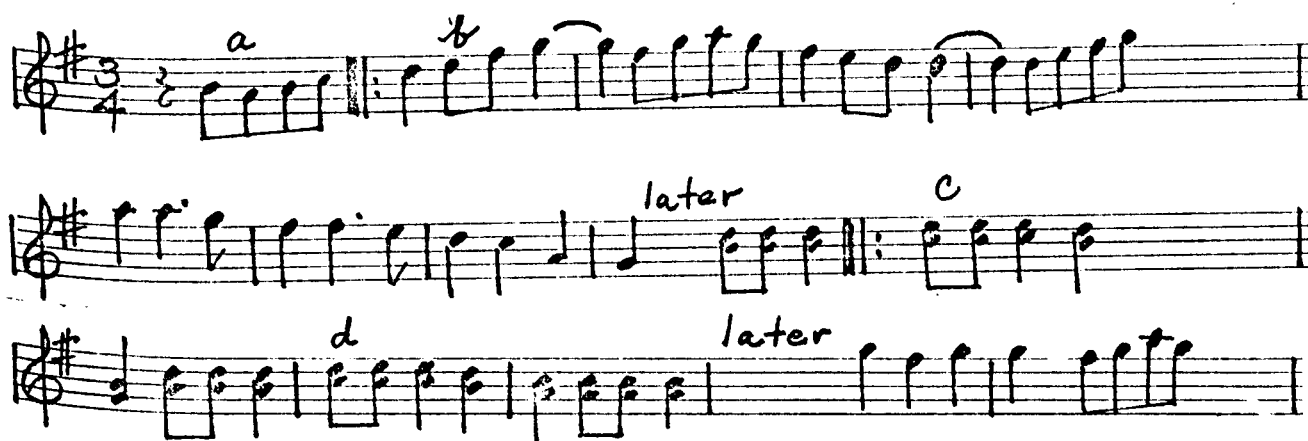
tonality are added features, besides the flagrant corruption of the term itself³⁰.

The title of the following extract from a nineteenth-century jota which Walls y Merino found in the country, suggests that this originated from Valencia, Spain. The patterns, as seen in *a* and *b*, show the affinity of this dance with the pandango, although the two-eighth-note pattern sometimes shift to the first beat of the measure (*c*, *d*, and *e*).

The jota dances in the collections of Tolentino and Fajardo are in the major key and are performed much faster than the pandangos with long running passages of eighth notes and triplets posing a challenge to the agility and athleticism of the dancers.

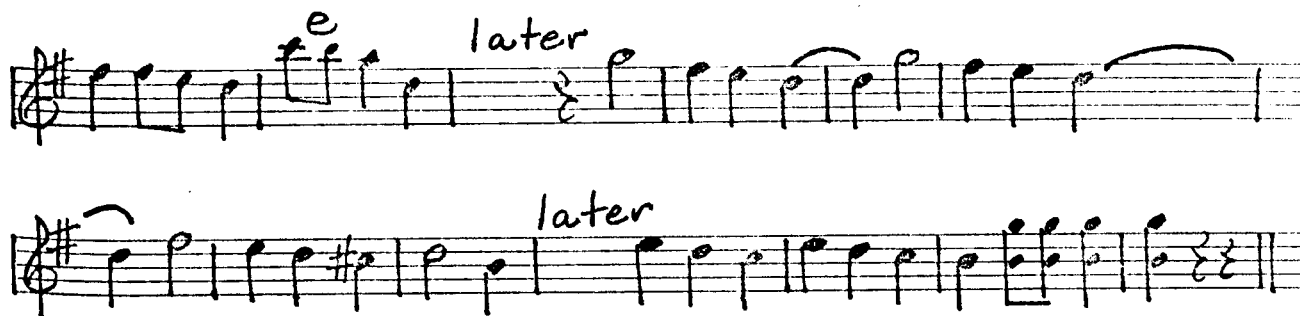
Figure 33

LA JOTA VALENCIANA



30

Laota (from *la jota*), *laota yano* (from *la jota llano* or "plain jota"), and *laota purpuri* (from *la jota potpourri*) are often encountered not only in these dance collections but also in the cultural histories of West Visayan towns found at Center for Visayan Studies, UPCI in Iloilo City. Hundreds of villages and towns covered by the reports testify to the solid penetration of the region by Spanish dances. See Appendix A, No. 28 for jota dance in West Visayas; see also Appendix A, No. 30b for *jota* costume.



From: Manuel Walls y Merino

When translated into folk song use the jota undergoes more transformation, considering the brevity of the four-line song structure. In the following example, *Si Sayong Bukay* (Fair Sayong)³¹, a song for wakes in Omambong, the identifying pattern of four eighth notes (marked *a*), which the pandango shares, likewise, is compressed to two eighth notes (marked *b*, *c*, and *d*) after its initial appearance in the opening bar. The insistence of the two-eighth-note pattern declares itself simply as a reduction of the former four-eighth-note pattern, its real intent.

The alternation between tonic and dominant chords here is, likewise, compressed, whereas in a folk dance where there is more room, as many as five bars are allotted to each chord. The positive mood of the lyrics, the use of the major key, and rapid tempo make this song exude such a ring of optimism, which is just what the bereaved family need in their hour of sorrow.

31

This song narrates the qualities of an *ilustrada* (aristocratic girl) of the Spanish era. Rosario is fair-complexioned (notice the preference for a European skin rather than the dark, tanned Malay skin), a daughter of a prominent man of the community (perhaps a headman or mestizo), and is always invited to important social functions where she displays her skills in dancing the tango. The second verse describes her gaudy attire which is the envy of other girls. See Chapter II, pp. 90-93 for the background of this colonial attitude.

Figure 34

SI SAYONG BUKAY

Moderato *a* *Eb*

1. Si Sa-yong bu- kay, ba- ta' ni Pa-us-
to, Hus- to sa ka-li- dad, Dung- ga- non nga ta-
o. Kon di- in ang pun- sion ab- ya- ron se- gu-
ro, Kay di- ra si Sa- yong ra- sa- ut sing tang- go.

A Folk Song from Omabong, Leon, Iloilo.

FAIR ROSARIO
(Free Translation)

Fair Rosario, daughter of Fausto
A man well-known and honourable -
To any feast she'll surely be invited
There Sayong will dance the tango.

The Bolero -

Like the fandango and the jota, the bolero is another Spanish dance that is closely associated with the guitar. In the eighteenth century, this dance was very popular on the Spanish stage, and in innumerable balls of Madrid, Barcelona,

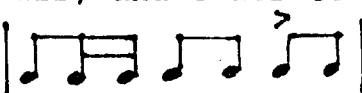
Cadiz, and other cities³². Its characteristic rhythm is $\frac{3}{4}$ |  |³³ and in the given extract below, the accompaniment carries it consistently. In bar five the sixteenth notes in the vocal part continue the initial drive of the sixteenth notes in the first beat of the accompaniment.

Figure 35

BOLERO DEL DÉJAME

Allegretto



Yo me a-cuer-do el

tiem-po! ay! ay! de mi! cuan-do de -

32 Hamilton, op. cit., pp. 150-151.

33 Ibid.

ci as, etc.

From: Mary Neal Hamilton

Pandangguhan (literally, "in the style of the pandanggo"), a folk song from the Tagalog region of the Philippines, exhibits the bolero rhythm in *a* of the given extract. This is an attempt to transfer the accompaniment style of the guitar to the vocal part which, when performed with gusto, always draws frenzied applause from the audience. The pandanggo pattern in *b* is the opening theme of the song, and appears again in the concluding part for a fiery climax.

Figure 36

PANDANGGUHAN

Vivo

a

Kung may pis-ta sa a-ming ba-yan ang la-hat ay nag-di-ri-wang, May lit-son ba-wat ta-ha-nan, may ga-yak pa-ti sim-ba-han. Peg-la-bas ni San-ta Ma-riang ma-hal ka-mi ay ta-os na

(later)

Ma-nu-nug-tog ay na-ngag-pa-si-mu-la, At na-ngag-sa-

yaw na ang ma-nga mut-ya, Sa ma-nga pad-yak pa-rang (etc.)

A Tagalog Folk Song

This song which describes the revelry of the Philippine fiesta - eating, dancing, singing, band music, colourful processions, etc. - reveals the penchant of Filipinos for mixing two separate dances in a happy blend which, in this case, are the pandango and the bolero. Song number 4 from Appendix B is one of the songs from West Visayas that guitarists provide with bolero accompaniment patterns.

The Valse -

The popular appeal of the waltz in nineteenth-century Philippines (See Chapter II, pp. 83-85) has continued unabated until the present century. Even Spanish folk songs found in the country fell under its sway as proven by Cauayani's collection³⁴.

Waltz pattern in the piano accompaniment and waltz steps in the choreography of folk dances are abundant in the

³⁴ Cauayani, op. cit., pp. 146-148. See also Chapter IV, pp. 151-153.

collections of both Tolentino and Fajardo. This salon dance of the colonial era has even penetrated folk dances with native titles.

Two West Visayan folk songs in Volume 5 of Madgamo's collection³⁵ are specifically marked waltzes. Both begin on the downbeat, and whereas ties across the bar are found in the former, the latter is bereft of them.

In Appendix B of this study, Song No. 42, *Rosing*, is definitely marked by its arranger, Soledad J. Idemne, as a waltz. Composers and arrangers in the region busied themselves with this form before World War II, when there was a great demand for the genre on the dance floor, as attested by six songs in English and one in Ilongo that are listed as waltzes at the back of one sheet music, *Ginsikway Mo Ako* (You Have Forsaken Me) by Soledad Idemne. This overriding influence of the waltz in folk dances and folk songs is not just limited to the Philippines. It has extended itself to Latin American genres, a good example of which is the *cueca valseada* of Chile³⁶.

The *Balitao* -

As an epitome of eclecticism, the *balitao* (from hereon, this term is no longer in italics) is unsurpassed. Walls y Merino contends that the nineteenth-century *balitao* that he

³⁵ Magdamo, op. cit., 5:77-79, 88-89.

³⁶ Livermore, op. cit., p. 222.

found in the country owes its origin to the Spanish jota³⁷ (See Chapter IV, pp. 159-161), a claim that is amply justified by the features of his specimen. With the advent of the twentieth century, the balitao collected features of other Spanish imports as well, the most prominent of which were the bolero, the fandango, and the valse.

A fragment of a sung balitao from Capiz province in the island of Panay in West Visayas, as collected by Romualdez, shows an unmistakable rhythmic affinity with the bolero as seen in the accompaniment (marked *a*, *b*, and *c*) of the following extract. For this reason, this piece could, quite reasonably, be called a *bolero-balitao*, just as Ilongo composers had coined the word *valse-balitao*.

The music is not just known in West Visayas but in every other linguistic region of the country as well, because of its inclusion in the music textbook for Philippine elementary schools. Its English translation, rather than the original Ilongo text, is used here for the sake of non-Ilongo speaking schoolchildren³⁸.

Figure 37

BALITAW OF CAPIZ

Slow

In the ma-gi-cal light

³⁷ Walls y Merino, op. cit., pp. 43-44.

³⁸ See Chapter V, p. 167.

Of the tro-pi-cal night

Mark the sil-ver strings strumming their

song of de-light etc.

From: Norberto Romualdez et al. *Philippine Music Horizons*

The fandango influence on the balitao is overpowering in the two-volume collection of Suarez, where all fourteen balitaos (respelled *balitaw*) consistently employ the afore-said fandango pattern, some of them to the point of exaggeration (see asterisks). One balitao is in fact entitled, *Pandango Ni Neneng* (Neneng's *Pandango*)³⁹, a piece that can be classified loosely as *pandango-balitao*.

39

Santiago S. Suarez, *Collection of Seven Popular Balitaws* (Manila: by the author, 1963).

Figure 38

PANDANGO NI NENENG

Moderato

Santiago Suarez

Kung nag-sa-sa-yaw si Ne-neng at a-
 ko, ay wa-lang pa-god ang kan-yang ma-
 ga-gan-dang pa-a Na sa hakbang ko'y sususunod
later Ang ma-nga da-la-ga kung pis-ta sa
 "Ba-rio" Ay na-ka-bak-ya at su-ma-sa-
 yaw sa lam-bing ng hi-mig ng Pan-dan-go etc.

Some popular compositions in Iloilo before the second World War are definitely classified by their composers as *valse-balitao*, a form that is more adapted to ballroom dancing. They contain rhythm patterns that have been borrowed from the valse and these are incorporated with those of the balitao.

In the following extract from the *valse-balitao* of Abeto and Mesa, the balitao patterns, which were assimilated from the Spanish jota and fandango, appear in *a*, *b*, *e*, and *g*, while those of the valse appears in the accompaniment (*c*, *d*, and *f*), not to mention the dance steps people use when performing the piece. The song is entitled, *Luhà Ni Inday* (Inday's Tears), a highly sentimental item that describes the lover's agony upon beholding crystalline tears cascading down the cheeks of his loved one. It is in the minor key and in moderate tempo.

Figure 39

LUHÀ NI INDAY
(valse-balitao)

Augurio M. Abeto

Delfin Mesa

The musical score consists of two systems. The first system has three measures. The vocal line starts with a half note 'Nga-' followed by a quarter note 'a', then a half note 'na- ga -' with a fermata. The piano accompaniment has a bass line with a half note 'b' and a treble line with a half note 'a' and a quarter note 'b'. The second system also has three measures. The vocal line starts with a half note 'hi-' followed by a quarter note 'bí ka', then a half note 'In- day' with a fermata. The piano accompaniment has a bass line with a half note 'c' and a treble line with a half note 'd' and a quarter note 'e'. The third system has three measures. The vocal line starts with a half note 'Kag na-ga-pa -' followed by a quarter note 'tu-lo' si-nang', then a half note 'lu- ha?' with a fermata. The piano accompaniment has a bass line with a half note 'f' and a treble line with a half note 'g' and a quarter note 'etc.'. The score includes various musical notations such as notes, rests, and dynamic markings (a, b, c, d, e, f, g).

The balitao is indeed an embodiment of musical syncretism in West Visayas, an inevitable product of continuous musical interaction between donating and receiving cultures. The form, whether sung, danced, or sung and danced, is so widespread in the region that any vocal and instrumental number in the native language in the minor key and in three-four time is immediately tagged by the natives as balitao, and no one bothers to find out what is jota, fandango, bolero, or valse in the music.

Non-Dance Rhythms

In spite of the penetration of today's religious and semi-religious repertoires in West Visayas by dance rhythms (See Chapter II, pp. 40-45), some songs of these genres have retained the flow and spirit of the Catholic chanting tradition⁴⁰. Passion chants in unmetred rhythm are fit examples. Others, such as death anniversary songs, May Flower Festival songs, and fiesta processional hymns⁴¹, apply European metric divisions, but the presence of melismas and slurs in melodic lines still indicate their strong links with Gregorian chants.

Nativity songs such as those found in Appendix B are tainted with Spanish dance rhythms, but some songs of the genre that are not included in this study, like *Daigon* in

⁴⁰ See Song Nos. 44 and 45 in Appendix B.

⁴¹ See Song Nos. 43, 46, 47, and 48 in Appendix B.

Volume IV of Magdamo's work⁴², include melismas and habitual slurrings, unmistakable influences of the ecclesiastical chant tradition.

Ethnic Rhythms

Hispanic dance patterns that constitute the rhythmic staple of West Visayan folk songs are conspicuously absent in the vocal music of non-Christian Philippine tribes. The jota, fandango, bolero, habanera, waltz, and other imported Spanish dances are today, still as alien to these indigenous minorities, as are opera and symphony orchestra.

In the hills and mountains that Spain failed to penetrate, an entirely different sound world exists. Here free rhythm is the rule and even a casual observer could notice that any performance of Indo-Malay epics, ritual songs, dances, lullabies, love songs, and funeral dirges, as presented in Chapter III, does flow with pristine spontaneity, totally unhindered by restrictive European metres.

There is not the faintest suggestion that could be had from any of the aforementioned studies of Pfeiffer and Maceda on indigenous Philippine tribes to show that the music of these people has been penetrated by Spanish dance rhythms. A cursory glance at the Sagada funeral dirge⁴³, the *Radya*

⁴² Magdamo, op. cit., 4:84.

⁴³ See Appendix A, No. 40.

Indara Patra epic⁴⁴, the *Aday Tumpung Dalimbang*⁴⁵, or even at the *Da-eng*⁴⁶, a Tinguian religious dance and song which Fay-Cooper Cole collected in 1922, proves this point. It is thus easy to speculate that the free rhythms of today's indigenous tribal music could very well be the rhythms of a great majority of West Visayan folk songs, had the latter not been influenced by dances from the Spanish peninsula.

44 See Appendix A, No. 37.

45 See Appendix A, No. 38.

46 See Appendix A, No. 39 and Chapter III, pp. 114-115.

CHAPTER IX

HARMONIC IMPLICATIONS

The *Harvard Dictionary of Music* defines "harmony" as "the chordal (or vertical) structure of a musical composition, in contrast to counterpoint, i.e., the melodic (or horizontal) structure..."¹. That this Western musical concept was first introduced in the Philippines by Spain is a fact that needs no argument, as already proven by the dissemination of liturgical, instrumental, operatic, theatrical, dance, and secular vocal traditions that are presented in Chapters II and IV of this work. All of these traditions, particularly the songs and dances that were performed on the zarzuela stage, served as the media through which Western harmonic concepts had filtered through to Philippine audiences.

Role of the Guitar

As is true in Latin America, the guitar is the most popular instrument for folk song accompaniment in the Philippines. One difference lies on the fact that percussions are often added to guitar accompaniment in the former; the use of drums, rattles, and maracas is quite commonplace.

Simple chords dictated by the guitar still constitute the backbone of the West Visayan folk music harmonic system. All the songs, including those that cannot be accommodated

¹ Apel, op. cit., p. 371.

in Appendix B, are so melodically and rhythmically constructed that guitar accompaniment, based on the prominent tonic-dominant relationship, always fits. A few exceptions are passion chants that are unmetred, and therefore pose a rhythmic obstacle to stereotyped guitar accompaniment. Nevertheless, songs that are even generally unaccompanied, such as songs for wakes, fiesta processional hymns, some Marian hymns, lullabies, and children's songs, do manifest a chordal framework appropriately complemented by predictable rhythm patterns that lend themselves to guitar accompaniment.

Playing by ear (*oido*) has been a universal practice among guitarists of West Visayas, since they are mostly untrained. This has led them to confine themselves to only the simplest of chords for accompaniment, and when their creative impulse leads them to create songs, these are so shaped, as to fall within the boundary of this limited harmonic vocabulary.

Worcester wrote this about late nineteenth-century Visayans:

The average Visayan, with a couple of bushels of shelled corn or a *caban* of rice in the house, and a bit of dried fish for dessert, wisely lies on the floor, smokes his cigarrete, strums his guitar, and composes extemporary songs on current events.²

In a similar vein, Landor wrote about the natives of Cuyo Island in Palawan, a close neighbour of Panay Island in West Visayas:

² Worcester, *op. cit.*, p. 263.

As far as Christianized natives are concerned, Filipino music, even more than dancing, has been influenced to such an extent by foreign ideas and importation ... Love songs, either improvised or repeated are the most prevalent, and I have often listened unperceived to women at work improvising doleful songs, which although of no great artistic merit still possesses some harmonious effects and some capricious flights of notes not disagreeable to the ear.³

All songs from Aklan province and from the rest of Panay Island that are found in Magdamo's collection are provided with guitar chords. Whether these were actually played in the performance or placed later by transcribers, Magdamo does not elaborate. The author, however, is inclined to take the latter view, since many of the chordal progressions found in her work are beyond the range of an average guitarist who often play by ear and is unacquainted with the intricacies of classroom harmony.

A few examples of such progressions from Volumes 4 and 5 of the aforesaid work are:

Key of E Minor: Em E Dm Am Em⁴

Key of G Minor: Gm Cm Gm Adim.⁷ D7 Gm⁵

Key of F Major: F G7 C7 F⁶

Key of C Major: C F Dm7 G7 E7 Am Dm G-7 C⁷

³ Landor, op. cit., 1:55.

⁴ Magdamo, op. cit., 5:78.

⁵ Ibid., p. 92.

⁶ Ibid., p. 87.

⁷ Ibid., p. 85.

Key of E Minor: E, C Adim.7 B7 E⁸

Key of D Minor: Dm A7 Gm7 E7 A Dm⁹

The chords provided for the songs in Appendix B of this present study are mine. These are not based on one actual performance, but rather on past performances by members of my family, friends, and acquaintances around West Visayas. In keeping with the prevailing folk accompaniment style in the region, only simple harmonic progressions are used.

Harmonic Colour

To add colour to the simple harmonic landscape that is dominated by primary triads (tonic, subdominant, and dominant), a few secondary triads are utilized. For songs in the major key, triads that are built on the second and third degrees of the scale (ii and iii) are occasionally employed; and for songs in the minor key, diminished triads that are built on the leading tone (vii^o) and the second degree of the scale (ii^o) may be heard sometimes¹⁰. Hardly anyone knows what primary, secondary, diminished and augmented chords are, for they simply use their ears and apply what they judge is traditionally acceptable.

The second dominant seventh chord, which is the dominant seventh chord of any of the degrees of the major or minor scale

⁸ Ibid., 4:89.

⁹ Ibid., p. 65.

¹⁰ Although these chords are not found in Appendix B, it is understood that these can substitute for some primary chords written therein - ii for IV, iii for V, ii^o and vii^o for V7.

other than the first degree of the tonic, is commonly employed. In the key of C Major, V7 of ii would be A7 progressing to D Minor; while a V7 of iii in the same key would be B7 progressing to E Minor. In the key of C Minor, a secondary V7 of iv would be C7 progressing to F Minor. Twenty-three out of fifty songs in Appendix B¹¹ use this chordal formula for colouristic reasons rather than for purposes of modulation. When employed, the common harmonic pattern for songs in the minor key is: i-V7 of iv-i-V7-i. In the key of A Minor the progression would be Am-A7-Dm-Am-E7-Am. Twenty-two songs listed in footnote number eleven use this pattern or a slight variation of it. The rest merely use two chords (I and V), or these with the addition of the subdominant chord without the secondary dominant seventh chord preceding it.

Very few songs in the major key employ the secondary dominant seventh chord. One that is found in Appendix B is Song No. 10, *Sang Kuyos Pa Si Dundunay*. The given progression in this song is - V7 of IV-V7-I or Bb7-Eb-F7-Bb.

The employment of the secondary V7 chord has influenced yet another aspect of harmonic pattern in West Visayan folk songs. For those with the regular phrase structure of sixteen bars to a verse or to a refrain¹², the following pattern is standard, provided the secondary V7 chord appears on the third line of the melody - i-iv-V7-i for eight bars followed by V7

¹¹ See Song Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 14, 18, 20, 23, 29, 36, 38, 39, 41, 42, and 50.

¹² See Chapter X on Form.

of iv-i-V7-i for another eight bars¹³. But when the secondary dominant seventh chord appears on the second line of the melody¹⁴, the pattern commonly manifested is i-V7-i-V7 of iv for eight bars, followed by iv-V7-i-V7-i for the next eight bars¹⁵. This stereotyped sort of chordal progression aided by an absence of modulation make the songs easy to accompany, a boon for guitarists with no formal training in harmony.

Cadences

With no exception, all 133 folk songs in volumes 4 and 5 of Magdamo's and all fifty songs in Appendix B of this study use only the authentic cadence (V7-I or V7-i) which appears at the end of every verse and refrain. Both plagal (IV-I or iv-i) and deceptive cadences (V7-vi or V7-VI) are totally absent, and only a hint of the descending phrygian cadence is found in one passion chant¹⁶. Sometimes called the Andalusian cadence due to its prevalence in the *gitano* (gypsy) music of Andalucía, Spain, this has survived in the *polo* of Venezuela¹⁷ and in the songs of the country people of Cuba¹⁸.

¹³ See Song No. 1 in Appendix B.

¹⁴ This chord never appears on either the first or the fourth lines of the melody.

¹⁵ See Song No. 14 in Appendix B.

¹⁶ See Appendix B, Song No. 45; see also Chapter IV, pp. 144-147 and Chapter VII, pp. 236-238.

¹⁷ Livermore, op. cit., p. 231.

¹⁸ Ibid., p. 233.

Part-Singing

The tradition of part-singing from the Spanish mainland has invaded not only Latin American countries but also the Philippines. Parallel thirds and sixths are used in the Mexican *son*¹⁹ and *corrido*²⁰ and in Venezuelan nativity pieces such as the *aguinaldo* and *villancico*²¹, while in the Argentine *chacarera* trios sometimes take the place of a soloist²².

In the Philippines parts are freely employed by West Visayan folk singers when occasions arise. Complete members of a triad seldom appear together except in cadences, and most of the time singing in unison prevails²³. The application of the second voice, which is either a third or a sixth above or below the melody, is left to the discretion of the singers in the group. Since these are often untrained but nevertheless well-exposed, they interpolate parts above or below the melody, including a Picardy third²⁴, where they feel would be most appropriate, and without any warning they revert to unison singing when awkward leaps and intervals pose a problem.

19 Béhague, op. cit., p. 202.

20 Hayworth, op. cit., p. 67.

21 Béhague, op. cit., p. 185.

22 Ibid., p. 188.

23 The Mabuhay Singers are particularly known for this type of rendition as attested by their record, *Popular Ilongo Songs*. See also p. 292 of this chapter.

24 As shown in the final cadence of Song No. 50 in Appendix B, the Picardy third is a raised third of the tonic triad in the minor key, thus converting the latter into a major triad, a surprise ending for a song in the minor tonality.

Song Nos. 28 and 30 suit this type of performance, since the contour of both is even and the intervallic skips do not pose obstacles to the smooth movement of the second voice or of other voices.

But what happens, for instance, when a group of serenaders sing their farewell song like *Adios Kabulakan* (Farewell, Fair Flowers, Song No. 14, Appendix B)? The following sample shows how four boys from Omambong did it recently.

They started in unison to evade the apparent difficulty posed by the turn with a raised fourth in the opening bar. The second voice (in black noteheads) started showing up only at the third quaver of the second bar in line 1, and in line 2 it had to cross the melody in order to get to Eb, an ideal harmonizing position above C that is tied across the bar. Line number 3 was done entirely in unison, although a third could have been sung below the melody after the turn. In line 4, the second voice reappeared above the Bb in the penultimate bar, followed by a third above A, and finally by another third above G, the final tonic.

Figure 40

ADIOS KABULAKAN

Moderato

A-dios ka-bu-la-kan, ka-bu-la-kan si-ning har-
din; Ka-mi ang mag-la-kat, ka-mo In -

day ang ma-pa-bi- lin. Wa-la li- ba- ka-
 nay, wa-la hu-ding-hu- ding Sa di -
 li ma-du- gay ma-buel- ta u-ga- ling.

A West Visayan Folk Song

No specific rules are observed in the random employment of the second voice or of other voices for that matter. In the traditional folk manner that is well-preserved in the region, colour and climax are chief considerations rather than the achievement of a separate contrapuntal line based on accepted academic rules.

Harmonic Treatment In Serious Music

West Visayan folk songs have not escaped the hands of arrangers and serious composers who have discovered in them a wealth of materials for school functions, community programs, and the concert stage. The treatment ranges from three and four-part choral arrangements for amateur choirs to complex works for instrumental solo, sonatas, concertos, ballets, and symphonies in which Western rules of harmony and counterpoint are applied. The idiom varies from traditional to modern and the avante garde.

For choral works, arrangers and composers show care by preserving the light texture of the folk song idiom by not subjecting the music to four-part singing all the time. A stereo album of the Mabuhay Singers entitled *Popular Ilongo Songs* employs unison singing predominantly, and four-part harmony does not appear until the final cadence. But in their second and third albums - *Ohoy Alibangbang* and *Bilang Handuman* - a wider choice of choral techniques are employed such as alternation of men's and women's voices in two parts; use of vocalises; humming; alternation between three-part women's and three-part men's voices; canonic devices; instrumental interlude; syncopation; accompaniment by rondalla or string orchestra with occasional use of some wind instruments and percussion.

The following extract is taken from Janice Johnson's simple arrangement of *Dandansoy* (Song No. 1, Appendix B) in which a descant adorns the simple melody²⁵. The freedom to cross over parts is based on folk rather than on academic tradition.

Figure 41

DANDANSOY

Arr. Janice Johnson

The musical score consists of two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'Melody'. Both staves are in 3/4 time with a key signature of two flats (Bb and Eb). The lyrics are written below the notes.

Descant:
 Dan-dan- soy kon i - mo a-pa- son, Bi-

Melody:
 Dan-dan- soy kon i - mo a-pa- son Bi-san

²⁵ Janice Johnson, *Tayo'y Umawit (Let's Sing)* (Delaware, Ohio: Cooperative Recreation Service, 1962), p. 13.

san tu-big di mag-ba-lon etc.

tu-big di mag-ba-lon

The image shows a musical score for a piece titled "San-tu-big di mag-ba-lon". It consists of two staves. The upper staff is in treble clef and contains the melody with lyrics "san tu-big di mag-ba-lon etc.". The lower staff is in bass clef and contains a bass line with lyrics "tu-big di mag-ba-lon". The music is in a key with one sharp (F#) and a 2/4 time signature.

The next example is an extract from Francisco Santiago's pre-World War II a *cappella* arrangement of *Walay Angay* (Song No. 2, Appendix B). Here solo voice against four-part humming and four-part singing is used²⁶, a simple technique amateur choirs do welcome.

Figure 42

WALAY ANGAY

Harmonized by
Francisco Santiago

Tempo de Habanera

Solo

Wa-lay a- ngay ang ka-mi-

Hum

S
A
T
B

The image shows a musical score for "Walay Angay" by Francisco Santiago. It is a four-part setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 2/4 time and features a "Tempo de Habanera" style. The top staff is a solo voice line with the lyrics "Wa-lay a- ngay ang ka-mi-". Below it are four staves for the voices, with a "Hum" section indicated by a dashed line. The music is in a key with one sharp (F#).

²⁶ Emilia S. Reysio-Cruz, *Filipino Folk Songs* (Manila: Copyright 1950), pp. 17-18.

ngao (later) Si sin-o ay-han, ang sarang ma-
 Si sin-o ay - han ang sarang ra-
 a - wa Nga ra-cag-pa hid sang na-ga-a-gay (etc.)
 a- wa Hu (etc.)

Lucrecia R. Kasilag, who was trained at Eastman School of Music in New York, utilizes a style that veers away from the conservatism of older Philippine composers. Her arrangement of *Dandansoy* (Song No. 1, Appendix B) reveals a fluid piano part with quartal and quintal harmonies along with traditional thirds undulating below the solo voice in the opening section²⁷. Avoidance of the raised leading tone (marked A), canonic entrances spiced with some dissonance (marked B), the drone (marked C), bitonality between alto solo and piano which are

²⁷ See Appendix A, No. 36.

a fourth and a fifth apart (marked D), and ostinato in parallel fifths in the supporting voices (marked E) are applied to give a touch of modernity to this most popular of West Visayan folk songs.

Traditional as well as avante garde treatment of the region's folk songs appear in large works of serious composers²⁸, which employ a wide range of choral and orchestral devices to break the monotony of the dominant-tonic relationship of popular folk song practice.

Ethnic Music and Western Harmony

The European harmonic system, which hispanicized lowlanders in West Visayas has absorbed, is totally unknown among the minority tribes who perpetuate the older Southeast Asian music tradition. The rarest of exceptions is found among some nomadic *Atis* who have absorbed marginal lowland culture. Song No. 21, *Sanglit Kami Ati*, in Appendix B, may be proof of this, although there are serious doubts about the authenticity of the guitar chords provided in the music. Magdamo's informant could be a lowlander himself who was merely performing a song he gathered from the aboriginal blacks in the lowland tradition. But if the informant was really an *Ati*, a case that is not totally improbable, since the *Atis* sometimes come down from the mountains to fraternize with lowlanders, this then could be proof of the subtle entry of Western ideas among ethnic tribes. However, I still have

²⁸ See Chapter II, pp. 63-65.

to hear an *Ati* myself sing and accompany himself with guitar chords as provided in the aforesaid music sample.

Among ethnic tribes, heterophony may occur in ensemble performance as shown by the Hanunoo chant in Appendix A, No. 41, or by the Magindanao *kulintang* ensemble in Cotabato²⁹. But there is no slightest hint at all of any absorption of Western harmonic techniques, for the indigenous music system with its vast expanse of scalar sources, untempered pitch (microtones, slides, quivers, etc.), and unrestricted rhythm just does not and cannot operate on Western harmonic concepts that Filipino lowlanders like the West Visayans have imitated from their Spanish conquerors. Any attempt to harmonize in four parts or accompany with guitar chords any of the ethnic samples already given would indeed be the height of absurdity.

²⁹ See Chapter III, pp. 109-110.

CHAPTER X

FORM

When Plauchut was in the Philippines around 1877, he noticed that native songs were "always ... simple in structure"¹. The formal structure of West Visayan folk songs has not changed much since his time, for today this could be categorized into three and nothing more - the one-part song which is often based on a four-line verse; the binary form involving stanza and refrain; and the ternary structure. All three are tightly interwoven with the legacy left by the Spanish *copla* (verse)².

Nettl describes the *copla* as a "short, lyrical type usually with only one stanza"³. This form is used in varied ways in Spain. It may be employed to interrupt a jota dance⁴, or it may constitute the three-part structure of the bolero dance⁵. On the Spanish stage it may be sung as part of a *tonadilla*⁶ or of the zarzuela⁷, by a soloist or by a chorus with accompaniment. Many samples of *coplas* are found in the collections of Pedrell, Lorca, and Schindler.

¹ Plauchut, loc. cit.

² See Chapter XI, pp. 309-311.

³ Nettel, *Folk and Traditional Music*, p. 210.

⁴ See Chapter VIII, pp. 267-271.

⁵ Hamilton, op. cit., p. 154.

⁶ Ibid., pp. 49, 153.

⁷ Ibid., p. 44.

One-Part Song

An eighteenth-century *kundiman* found in the collection of Emilia Reysio-Cruz is so far the earliest example of an acculturated Philippine folk song to exhibit the structure of the Spanish *copla*⁸. There are four balanced phrases in the verse with each phrase having four measures. The paired lines - lines 1 and 2 against lines 3 and 4 - behave as antecedent and consequent phrases with a clear cadence at the end of the second and fourth phrases. The entire four-line verse is a complete period of sixteen bars.

Nineteenth-century Spanish folk songs found in the country also employed this form. A good example is the song *Alerta Voluntario* (Ready, Volunteers) found in Cauayani's collection⁹.

Some of the sixteen-bar *coplas* in the second volume of Pedrell's *Cancionero Musical Popular Español* are: the *Alala* from Pontevedra (No. 236); the *Copla Ovetense* from Asturias (No. 209); the *Cancion Ciegos de Romeria* from Galicia (No. 187); and the variation of *La enramada* from Tarragona (No. 181) which is sung for Corpus Christi festival.

In West Visayas, this one-part form enjoys wide acceptance. Seventeen songs out of fifty, that are found in Appendix B, ranging from love songs, serenades, ballads, work songs, humorous songs, nature songs, balitao, paraliturgical songs to orphan songs, utilize this short but regular sixteen-

⁸ See Appendix A, No. 35.

⁹ Cauayani, op. cit., p. 181.

bar verse¹⁰. The climax, which is often indicated by a line that soars to the highest pitch, usually appears on the third or fourth line. The practice of repeating different verses is also common to this form, in contrast with songs in binary form which often have only one verse followed by a refrain.

Variations of this form can be also found in Appendix B. Song No. 12 (*Tan-awa Ang Bulan*), a serenade, has an extended fourth line in the second verse. There are six bars in this line instead of the normal four which is due to the repetition of a segment of the text for emphasis. Song No. 29 (*Gapasilong Sa Dahon Sang Buyò*), a fun song, also has an extended fourth line due to the addition of two bars to accommodate the answer to a riddle posed in the preceding bars.

The following one-part songs have only eight bars each instead of the usual sixteen - No. 32 (*Si Inday Nga Daw Bulak*), a children's song; No. 34 (*Masadya Ini Karon*), a festive song; No. 35 (*Masubò Ang Gintaohan*), a song of the betrothed woman; and No. 47 (*Cantemos Á María*), a Marian hymn.

Other irregular one-part songs are: Song No. 36 (*Kabitoonan*), a song honouring parents, which has a 5+5+5+5¹¹ bar structure; No. 37 (*Ili-ili*), a lullaby, which has a

¹⁰ These are Song Nos. 1, 13, 14, 15, 16, 17, 20, 26, 27, 28, 30, 31, 33, 39, 43, 46, and 49.

¹¹ This indicates that there are four lines to a verse, and that each line has five bars of music each. From hereon, this type of numerical formula in reference to verse structure is dispensed with.

3+2+3+2 format; and No. 40 (*Ahay Bordon*), a song for wakes which has only three lines, although each line has a four-bar phrase pattern. A unique piece of music is Song No. 21, a song of the pagan aboriginal blacks who have absorbed marginal Western culture. There are five lines with an uneven phrase structure of 4+5+5+5+5.

Binary Form

The binary structure of the Spanish *copla* (verse) and *estribillo* (refrain) has left its stamp on many folk songs of the region. This two-part structure appears in some liturgical specimens of the eighteenth century¹² and in Spanish folk songs circulating in the Tagalog region during the second half of the nineteenth century¹³. An acculturated song that displays this form from nineteenth-century West Visayas is *Lolay*¹⁴.

The basic criteria in determining binary form in the folk song tradition of the region is the division of the music into two time segments. It is long enough to be in two sections of verse and refrain, each having a balanced phrase structure of sixteen bars, and each ending with a clearcut cadence. The melody pattern of the refrain is distinguishable from the verse, and climactic points always appear in the former. A

¹² See the Dominican manuscript sample in Appendix A, No. 10. Here the *estribillo* is sung ahead of the *copla*.

¹³ Fourteen out of nineteen Spanish folk songs in Cauayani's study are in binary form. See samples in Chapter IV, pp. 143, 150-153.

¹⁴ See Chapter IV, pp. 161-163.

change to a relative or tonic key occasionally separates the two. The change may be fleeting (e.g., Song Nos. 6 and 7, Appendix B), extended (e.g., Song No. 8), or it may cover the entire second section as seen in some samples found in Magdamo's work¹⁵. Occasionally a bar or two from the verse may be quoted in the refrain (e.g., Song No. 42 and No. 5).

Thirteen songs in Appendix B employ the binary form with a regular thirty-two bar phrase structure - sixteen each for the verse and refrain¹⁶. Some songs with longer texts (e.g., No. 6, *Sa Tuburan*, and No. 8, *Dalawidaw*) utilize an extended version of this form which allows thirty-two bars each for verse and refrain, and could thus be considered double binary.

Four songs with irregular phrase structures may be analyzed. Song No. 4 (*Ohoy Alibangbang*), has a regular verse of sixteen bars, but the refrain which precedes every verse has only eight bars. Song No. 24 (*Sa Higad Sang Bukid*) also has a regular sixteen-bar phrase structure in the verse, but in the refrain this changes to 4+5+4+5. An opposite of this is Song No. 42 (*Rosing*) which has a regular sixteen-bar refrain against an irregular verse structure of 6+6+6+8. The *Gosos to the Virgin* (No. 48) has an eight-bar introduction which is done only at the very beginning, a three-line refrain (4+5+3), and a verse structure of six lines with

¹⁵ Magdamo, op. cit., 4:84-86. This song is entitled, *Daigon*, a nativity song. The first section is in C Minor, whereas the second is in C Major. A coda based on the second section is provided.

¹⁶ These are Song Nos. 2, 3, 5, 7, 9, 10, 11, 18, 19, 22, 25, 38, and 41.

four bars of music for each.

Songs with apparently urban origin, including love songs which were popular "hits" of the pre-World War II era (e.g., Song Nos. 6, 7, and 8), favour the binary form which provides more room for expansive ideas.

Ternary Form

Very few folk songs in the region have adopted the ternary structure. To this category belongs Song No. 50 (*O Dunga Man Ninyo*) a remnant of nineteenth-century Spanish villancico¹⁷.

All three sections are clearly set apart from each other in terms of tonality, texture, thematic content, and style of delivery. Section A (16 bars) is in C Minor and is for chorus, while Section B (13 bars) is in the relative major (E flat) and is also for chorus. The eighteen-bar final section (C) returns to C minor, and for a climactic effect, a solo passage in slow tempo precedes the rousing finale of the chorus which ends in a Picardy third. The responsorial nature of the final section provides a contrast in texture, besides revealing the liturgical origin of this carol.

¹⁷ See villancico in Chapter IV, pp. 130-132.

Comparison with Spanish Folk Forms

Regularity rather than irregularity in form is a major characteristic of West Visayan folk songs as proven by the phrase structure of thirty-two out of fifty songs in Appendix B. Despite the variations and some amount of irregularity found in the rest of the samples, the sixteen-bar structure, composed of four lines with four bars each, is still the basic foundation for form.

This type of regularity gives the songs of the region a sense of stability and predictability that is comparable to the regular usage of diatonic scales, duple and triple metres, and tonic-dominant harmonic relationship.

This is a pronounced contrast to Spanish folk songs in which irregularity of form is encountered much more often. Variations of the one-verse *copla*, binary, and ternary forms are limitless, as are variations in metres and scales. A random look at the collections of both Pedrell and Schindler attests to this. Besides the regular sixteen-bar structure could be found other types that range from as small as six bars to as many as thirty bars or over to a section of music. The *Levanta, Pascual* in Chapter IV, pp. 131-132, has two sections of fifteen- and eighteen-bar structures respectively. The other villancico, *A tal perdida tan triste* on page 133 of the same chapter, has three sections with the following phrase structure - 6+10+6. The romance, *Tonada del Conde Sol*, on pages 138-139, has a regular sixteen-bar form, while a contemporary villancico on page 135, has a binary structure composed of eight and six bars in the respective sections.

Formal Aspects of Indigenous Music

The aforementioned well-ordered forms of the Hispanic music of West Visayan lowlanders are entirely absent among the non-Christian tribes. Repetition and contrast are elements found in both Philippine traditions, but the regular recurrence of the sixteen-bar Spanish *copla* which dominates lowland music, just does not exist at all in the uplands where form is as free as melody and rhythm.

Typical of pagan chants are those gathered by Maceda from the Sagada Igorots in the north which display as many forms as there are music. Seven chants exhibit seven different forms and there is no exact duplication of any one form. The formal analysis made by Maceda himself may now be given.

Chant No. 1, *Nan Dong-aw*, a ballad about a frog looking for a sick person to help, contains only two melodic lines that are repeated three times. The form of the music is Ab a1 b1 a2 A2 for the first stanza of six lines¹⁸.

Chant No. 2, *Si Inan Talangey*, is a funeral dirge and the form is ab ab ab¹⁹.

Chant No. 3, *Tigtigaddo* uses the AB AB structure²⁰.

¹⁸ Maceda, "Chants from Sagada", (1 (No. 1):48. A is the first melodic phrase and b is taken from the first phrase. The segments a1, a2, and A2 are three variations of the A phrase; while b1 is a variation of the b phrase. The melodies are short and the range is very narrow (a 4th).

¹⁹ Ibid., 1(No. 2):40. See also Appendix A, No. 40.

²⁰ Ibid., p. 42.

Chant No. 4, *San Ininas*, which is used for ceremonies such as weddings, healing, and pig-butchering, uses the a b a B1 form²¹.

Chant No. 5, *Nan Leale*, a song by boys when they challenge one another to fight, uses the A B A form²².

Chant No. 6, *Nan Sob-oy*, which is a ceremonial prayer for the newlyweds, uses the A B a1 B1 structure²³.

Chant No. 7, *Nan Liwa*, a chant performed during a wedding feast, has a a b a1 b1 C form²⁴.

Since chants 4, 6, and 7 are associated with the wedding celebration, one would expect a measure of formal similarity. But there is no trace of this at all, since all three chants differ from one another in their basic structure. Chant No. 4 alone, as seen in the following excerpt, has an irregularity about its form, since stanza 1 has four lines, while stanzas 2 to 7 have five lines each. Thus the first stanza has an a b a B1 form, while the rest have an a b a b B1 structure.

21 Ibid., 1 (No. 3):38.

22 Ibid., p. 40.

23 Ibid., 1 (No. 4):42.

24 Ibid.

Figure 43

SAN ININAS

En-la-ko aw-a-wi-dan ay si i-na ay na-pu-wan

ay ba-yaw ta ma-ka-an In in-na---- a ---- s

in-nó ba-lat la-gi-i-no in-nas

From: Jose Maceda, *Chants From Sagada*.

The Islamic music of the Magindanaos of the south, while having longer melodic lines than the Sagada chants of the north, still possesses that pervading irregularity and unpredictability of formal structure which is absent in the music of hispanicized Filipinos.

Talawi, a religious piece in the Magindanao-Arabic language, is in ternary structure - A being a section for leader and chorus, B for leader alone, and C for leader and chorus again. Scales help to delineate the sections, and in the first section, the scale is composed of E, F#, G#, A, Bb, B, and C#. In the second section, it is composed of F#, G, G#, A, Bb, B, C, and C#, while in the final section, the scale is composed of D, Eb, F, G, Ab, A, Bb, C, D, Eb, and F.

In the following figure, *Mabaning*, a love song, contains eleven sections (marked A to K) of varying lengths and duly separated by rests and trills on Ab and G. The only exception occurs between C and D sections where there is no break²⁵.

Most sections are long - ranging from two to four melodic lines - except section D which has only one. It has an unusual number of trills - four altogether - in one very brief phrase that uses only four notes (G, Ab, C, and D). In terms of melodic and rhythmic movement, this phrase, which constitutes the entire section D, is static, in comparison with other movements that move around much more freely.

Figure 44
MABANING
(An Excerpt)

A

du wa ni

(later)

trill

B

ku pan

du ya na si ana bi? ta ke nu go nan ka rami ig

accel. 7 (later)

trill

C

ka da pu nan

trill

(later)

trill

ku lam mi la ga na ma gu no y

25 Maceda, *Music of the Magindanao*, 1:109-111.

ang kali li na ka negtany gali gi bia ni na kume ra'as

nag pa ri' manala la sa tan gap po? gan dala'ig

From: Jose Maceda, *Music of the Magindanao*.

Due to the free, and apparently improvisatory nature of all unwesternized ethnic vocal music in the country, categorization of formal structure is a painstaking and endless task, a thing that cannot be said of the hispanicized music of West Visayan lowlanders, whose acculturated folk song tradition does not go beyond the ternary structure that Spain had introduced centuries ago.

CHAPTER XI

TEXTUAL ANALYSIS

Spain's influence on the poetry of West Visayan folk songs could be seen primarily in the perusal of Spanish verse forms and their properties.

Scansion

All folk songs that have been collected so far from the region are strophic. Their dominant pattern is the quatrain structure of the Spanish *copla* (verse), with or without refrain (*estribillo*) and rarely do they deviate from this.

Spanish folk music collections of Pedrell, Lorca, and Schindler reveal a heavy use of the quatrain as exemplified by fourteen lullabies out of seventeen that Pedrell collected around the country¹. The tradition took root easily in the Philippines. Out of nineteen Spanish folk songs that Cauayani found in the country, ten are quatrains; four are double quatrains; one is a *quintilla* (five-line verse); one has an 8-6-8 structure (8 lines for Section A, 6 lines for Section B, 8 lines for Section C); another has an 8-4-8 form; one is in 5-4 pattern; and one is in 4-5 structure.

This carry-over of the Spanish tradition has been extended to West Visayas as seen in the verse forms of fifty selected songs in Appendix B. Forty-six are quatrains, and

¹ Pedrell, *op. cit.*, 1:1-17.

the four that deviate from this pattern are the following: Song No. 40 which has only three lines per stanza; Song Nos. 44 and 45 which are *quintillas*; Song No. 48 which has six lines to a stanza; and Song No. 21 of the aboriginal blacks which has a three-line verse and a two-line refrain.

The dominance of octosyllabic and dodecasyllabic quatrains points yet to another evidence of Spanish influence, for both forms figure largely in the aforementioned collections of Spanish folk music along with other syllabic patterns. A few that could be cited from Pedrell's four-volume work are: the octosyllabic song No. 83, *¿Quien te me enojó, Isabel?*²; the octosyllabic Song No. 193, *Copla de muchachas casaderas*³; the dodecasyllabic Song No. 53, *Tonadas del romance Comte Arnau* from Cataluña⁴; and the dodecasyllabic Song No. 33, *Romance* from Galicia⁵.

Throughout the South American continent Spanish romances have given birth to a "multitude of song types" which are typically based on the quatrain with an octosyllabic structure⁶. Examples of these are the *copla* of Colombia and the *tonadas* and *tonos* of Chile and Argentina⁷.

Variations of the quatrain form could be seen in the *glosa* and *decima* forms. Each has two parts - a quatrain which

² Ibid., p. 81.

³ Ibid., 2:123.

⁴ Ibid., 1:48.

⁵ Ibid., p. 29.

⁶ Béhague, op. cit., p. 181.

⁷ Ibid.

contains the main subject, followed by a long stanza of ten lines in octosyllabic structure which serves as development⁸. According to Béhague, this type of structure is manifested in the *decimas* of Peru, Ecuador, Colombia, and Chile; in the *estilos* and *cifras* of Argentina; in the *guabina* of Colombia; and in the *romances* and *xacararas* of Brazil⁹. Chase claims that the *decima* is also found in Puerto Rico¹⁰.

Fifteen songs in Appendix B of this study are dodecasyllabic quatrains, while twelve are octosyllabic ones. The remaining fifteen songs have irregular patterns that vary from 6, 7, 9, 12, 13, 14, 15, and 21 syllables per line. These songs can all look back to two metrical tales - the octosyllabic *corrido* and the dodecasyllabic *awit*¹¹ - and the Filipino *kumintang* and the *kundiman*¹² of the Spanish colonial era as their direct ancestors¹³.

Stress in the Ilongo Language

Transplanting European poetry to Southeast Asia is bound to meet problems, since native languages of the Indo-Malay tradition possess inherent intricacies that defy complete

⁸ Ibid.,

⁹ Ibid.

¹⁰ Chase, op. cit., p. 271.

¹¹ See Chapter II, p. 71-72.

¹² See Chapter IV, pp. 147-154.

¹³ A late nineteenth-century evidence that this tradition had reached West Visayas could be found in Gil Lopez' *Binangon*, a composition for voice and piano which shows a decided preference for the octosyllabic form.

amalgamation. In West Visayas where the lingua franca, *Ilongo* or *Hiligaynon*, is an agglutinative one with soft stress patterns, a compromise has to be reached; and it is in this area where transformations are likely to happen.

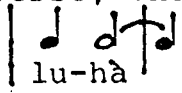
The accents of the Ilongo language are not as assertive as those of English, Spanish, or of other Filipino languages¹⁴. Natural stresses hardly protrude and one has to exaggerate them for emphasis. This gentle, smooth-flowing quality of the country's fourth biggest major language has earned the epithet *malambing* (tender) from non-Ilongo speakers, the Tagalogs and the Ilocanos of the north especially. Raising the voice obtrusively in daily speech is considered rude in the Ilongo code of behaviour, and regardless of how trying the situation is, one is expected to manifest self-control and to endeavor to express himself gently. "One can never tell when an Ilongo person gets angry because his speech is so gentle", so goes a common joke among non-Ilongo speakers around Manila.

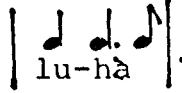
A string of sentences may not reveal a marked stress on any one particular syllable. Phrases glide smoothly and evenly, and when native Ilongos learn English or Spanish for the first time, the first major obstacle encountered is how to stress important syllables properly. What this does to Ilongo poetry in borrowed European metre is somewhat disconcerting, for often in public gatherings, one has to exaggerate the soft accents in a sing-song manner which is not normal to ordinary speech.

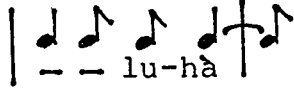
¹⁴ To date, formal investigation of the Ilongo language or of Ilongo poetry has not been undertaken yet, and the author has to rely mainly on the basis of personal experience.

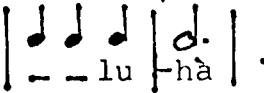
However, since folk songs are sung rather than recited, they are saved from this affected mannerism as the music provides an appropriate camouflage. The mild, unobtrusive stresses make the poetry pliable and very easy to blend with any type of musical accent. They can be reversed or entirely ignored to fit the accents of the music without necessarily impairing the flow of the music itself, or distorting the meaning of the words. Flexibility of stress is thus a notable characteristic of the Ilongo language, a thing composers and arrangers delight in. The following examples are given to elucidate the point.

The Ilongo word *luhà* (tear), for instance, with a natural stress on the first syllable, appears four times altogether in the song, *Luhà Ni Inday* (Tears of Inday)¹⁵.

In bar number 7 of the verse, the natural accent matches that of the music - $\frac{3}{4}$ . In bar number 14 of the

refrain, the first syllable is, likewise, accented - .

But in bar number 20 of the verse the accent disappears, and its place taken by an unimportant word *nga* (which), thereby forcing the first syllable of *luhà* to shift to the second half of the second beat - . In bars 22 and 23 of the refrain, the musical accent falls on the second syllable of *luhà*, which is not normally stressed in everyday speech -

.

The word *kalipay* (happiness) with a natural accent on the second syllable matches the accent of the music in Song

¹⁵ See Chapter VIII, pp. 279-280. The accent on the second syllable does not indicate a stress mark but a glottal stop.

No. 2 at the end of line 2 - $\frac{2}{4}$ ka-|li-pay| - but in Song No. 3 in the final bars of the refrain, the musical accent shifts to the third syllable which, again, is not stressed in daily usage - $\frac{2}{4}$ | - - - ka-li- | pay| .

The ever-popular word, *gugma* (love), which is found in the last bar of the second line of Song No. 3, matches the accent of the music - $\frac{2}{4}$ | gug-ma| . But in bars 3 and 4 of *Rosing* (Song No. 42), the musical stress shifts to the second syllable which is weak - $\frac{3}{4}$ | - - - gug-|ma . In the second bar of line 2 of the refrain of Song No. 5, the natural accent of the word totally disappears, for the first syllable falls on the weak beat of the music - $\frac{3}{4}$ | - - gug-ma| .

Whereas English words like "tearful" and "loving" would sound ludicrous when normal word accents do not match those of the music, the above Ilongo words with their truncated stresses sound perfectly acceptable due to the gentle accents of the language. The majority of the spoken accents, of course, match the musical accents, but whenever a mismatch occurs, both music and poetry flow together unimpeded.

Poetic Metre

Due to this unique character of the Ilongo language in respect to stress, word accents are often disregarded in musical settings of folk poetry. The strong element completely takes over the weak element without the latter necessarily destroying the effect of the former. This factor of acquiescence explains the absence of a single song in

Appendix B that adheres solely to one specific metre. Combination of poetic metres is the general rule, and categorization according to European metric structure cannot be rigidly applied.

Out of fifty songs in Appendix B, only one shows a predominance of the trochaic verse structure (No. 46), while two manifest a combination of trochee and dactyl metres (Nos. 36 and 39). Three songs are predominantly in iambic poetic metre (Nos. 14, 30, and 37), and, similarly, only three are predominantly in anapestic structure (Nos. 1, 7, and 13). A large number of songs - forty-one altogether - combine the iambic and anapestic metrical forms.

Poetic metre in West Visayan folk song tradition, is, thus, a very minor consideration, for poetry stresses are completely dictated by musical accents.

Rhyme Scheme

Assonance is the only rhyme scheme used by songs in Appendix B, for complete consonance of phonetic sounds is absent.

Occasionally false rhymes occur. In Song No. 4, stanza 3, the *ik* ending of line 2 is laid side by side with the *it* endings of the other three lines; in Song No. 30, the same final syllables appear. In Song No. 31, stanza 4, the ruling *ing* ending clashes with one line that ends in *in*, while in Song No. 20, the *at* and the *ak* sounds are not in complete harmony. In Song No. 15, consonance is hampered by the *an*

and *ang* endings in stanza 1, while in stanza 4 of Song No. 17, the same problem is posed by the *on* and *ong* endings.

Poetic Devices

Similes, metaphors, allegory, allusion, personification, alliteration, anadiplosis, anaphora, and apostrophe abound in West Visayan folk songs. Less employed are antithesis, synecdoche, hyperbole, metonymy, chiasmus, epistrophe, and irony. All these figures of speech and rhetorical devices help to brighten the imagery of the songs.

Some picturesque metaphoric expressions that are commonly applied to women are: *cielo azul* or "blue heaven" (Song No. 3); *maanyag nga rosál* or "charming gardenia" (Song No. 13); *kabulakan sining hardin* or "flowers of this garden" (Song No. 14); *diwata sa bukid kag kataw sa baybay* or "fairy of the woodlands and mermaid of the sea" (Song No. 8); *bulak nga ilahas* or "wildflower" (Song No. 8); *prinsesa nga nagapasilong sa dahon sang gumamela* or "princess sheltering under a hibiscus branch" (Song No. 15); and many more.

Similes are as luxuriant as metaphors. A striking one is found in Song No. 6, where determined love is likened to a spring whose waters could always rise over rocks and pebbles and other impediments. In Song No. 42, *Rosing*, love's venomous effect is compared to that of a poisoned arrow. In Song No. 39, an orphan compares himself to a lost baby bird that is bereft of mother and father, while in Song No. 20,

the exorbitant price of rice sold in Chinese stores is described as *makahililangat* (literally, "able to cause fever"). A grieving lover in Song No. 7, likens himself to an owl that is agonizing night and day on the branch of a tree, while in Magdamo's collection one song (*Ang Gugma Sang Mga Tigulang*) compares the love of elderly people to creeping snails¹⁶.

Apostrophes never fail to inject life to the poetry, since addressing inanimate objects and missing persons grant them needed movement. A girl is invariably addressed as *Inday* or *Neneng*¹⁷, terms of endearment for a sister, niece, relative, friend, or fiancée, while the equivalent address for a boy is *Nonoy*¹⁸. Calling out names of absent objects of affection is commonly employed, and in this respect girls' names outnumber those of the boys. Erlinda, Nena, and Marjolina are some girls' names encountered in Magdamo's collection, while the names Rosing, Luding, and Asuncion are found in Appendix B of this work.

As extended metaphors, allegories exploit native materials effectively for colouristic reasons. In Song No. 1, two handkerchiefs fitting one another symbolize two faithful lovers finding total meaning and harmony in their relationship to justify their taking of marriage vows. In Song No. 4, a butterfly flitting from flower to flower in the garden refers to a boy who is busy looking around for

¹⁶ Ibid., pp. 13-14.

¹⁷ See Song Nos. 9, 13, 14, and 15.

¹⁸ See Song Nos. 15 and 22.

a suitable partner in life. The *dalawidaw* bird (Song No. 8) that brightens the woodlands with its songs and colourful plumage, is a Filipino woman who stood by loyally during the recent Pacific War; while the *dundunay* bird leaving his cage never to come back again is another replica of an unfaithful lover¹⁹. In Song No. 19, the Ilongo girl skipping blithely along the soft, sandy beach of Iloilo pictures the Philippines that is free from foreign oppression.

A good example of synecdoche is found in Song No. 39 where the word *dughan* (chest) is a part standing for the whole - a person languishing in orphanhood. For metonymy, Song No. 1 provides two figures - a convent (*conbento*) standing for ecclesiastical justice which was so prominent in Spanish times, and municipal hall (*munisipyo*) standing for civil justice. Irony is best exemplified in Song No. 17 where the phrase, "joyous idea", in line 1 of verse 1 refers instead to that grim and abortive attempt of the bandit chief Montor and his followers to attack the convent and the town, an episode that cost him his head.

A good example of hyperbole is found in the expression *bisan malumos ka sa luhà mo* (though you drown in your tears) in Song No. 41 (*Luding*). Another one is in Song No. 32 where a coquettish girl is described as "never leaving the mirror".

Devices that titillate both eye and ear such as anaphora, anadiplosis, alliteration, antithesis, chiasmus, and epistrophe appear in West Visayan folk songs considerably.

¹⁹ See Song No. 10, pp. 32-33.

A good case of alliteration appears in Song No. 8, *Dalawidaw*. In stanza 1 alone, three pairs of keywords with matching initial consonants are found - *balani-on* (magical or mystical) and *binalaybay* (story); *duhang* (two) and *dalamguhanon* (dream); *putling* (pure) and *panganay* (first-born).

A typical anadiplosis is found in stanza 2 of Song No. 2 where the phrase *itunong na* (Do stop!) appears both at the end of line 1 and at the beginning of line 2. In Song No. 5 an anaphora is found in line 1 of the refrain where all three phrases begin with the same word *san-o* (when).

A chiasmus occurs in stanza 4 of Song No. 1 in the line *Bana ta ikaw, asawa mo ako* (You'll be my husband, I'll be your wife). An antithesis appears in Song No. 5 in the two opposing phrases - *Ang matam-is ahay! Magapa-it man ahay!* (O the sweet and the pleasurable! O to bitterness they turn!) - while an epistrophe occurs in lines 2, 3, and 4 of the same song, since all of these end on the same word, *ahay!* (Oh!).

Personification is widely employed to make birds, flowers, animals, and inanimate objects behave like human beings. Song No. 26 is a typical one. Here sea creatures are vested with titles normally applied to humans. The rock crab is lieutenant major; the octopus is the potentate; the shark is president; the *bagungon* shell is bishop; the squid is a teacher; the shrimp is a lady teacher; and the poor shrimp fry is a mere pupil. Another picturesque one is found in Song No. 4 where the butterfly is admired for his high-bridged nose, his deftly-etched eyebrows and his fine set

of white teeth. In Song No. 22 the national flower *sampaguita*, is being entreated "not to frown or else I'll die".

All these poetic devices imbue the poetry with much colour and emotive power. They leap from the page to beguile, entrance, and entertain the reader or the hearer.

Spanish Loan Words

Although the Spanish language did not succeed in the Philippines as it did in Latin America²⁰, it has left behind enough loan words to influence native languages considerably. This is particularly noticeable in folk songs.

Out of fifty songs in Appendix B, only eleven are free of Spanish loan words²¹. The rest use a wide range of Spanish terms either in the original or corrupted forms.

Proper names found in folk songs are still in Spanish. Boys' names often end in *o* such as Pedro, Francisco, and Roberto, while girls' names often end in *a*, *ad*, or *ion* such

²⁰ Spanish missionaries in the Philippines found many impracticalities in the teaching of Castilian to the natives. Their theory was that it is easier for one man to learn the language of many, than for many to learn the language of one man. Thus many friars became experts in local languages, while very few natives learned Spanish properly. It has remained until today the language of the upper class. See Nicholas P. Cushner, S.J., *Spain in the Philippines* (Quezon City: Ateneo de Manila University, 1971), pp. 88-90. See also John Leddy Phelan, "Philippine Linguistics and Spanish Missionaries, 1565-1700", *Mid-America* Vol. 37 (July, 1955).

²¹ These are Song Nos. 5, 6, 7, 8, 23, 24, 30, 36, 19, 39, and 41.

Erlinda, Trinidad, and Asuncion. Place names are often those of Catholic saints such as San José or those of towns and cities found in Spain such as Leon.

Years, months, days, and hours are all in Spanish. In order to provide documentary evidence, for instance, the ballads often employ dates of events being narrated such as those found in Song No. 16. The drowning of Gelacio Tabiana took place in 1928 (*año veinte ocho*) and three days are mentioned in the narrative - *Biernes*, a respelling of *Viernes* (Friday); *Sabado* (Saturday); and *Domingo* (Sunday).

Biblical names, places, and theological terms peculiar to Roman Catholic dogma are all in Spanish, since these were not known to Filipinos in pre-Hispanic times. Such terms are *Dios* (God), *Cristo* (Christ), *Jesús* or *Hesús* (Jesus), *Adan* (Adam), *Eva* (Eve), *Virgen María* (Virgen Mary), *Calvario* (Calvary), *Belen* (Bethlehem), *Galiléa* (Galilee), *Verbo* (Word), *Gloria* (heaven), *arzobispo* (archbishop), *obispo* (bishop), *convento* (convent), *cura* (priest), *rosario* (rosary), *Mesías* (Messiah), *misa* (mass), *oracion* (angelus), *penitencia* (penitence), *José* (Joseph), etc.

Most titles and occupations are, likewise, in Spanish such as *Don*, an appellation for a member of the upperclass, *mayor* (major), *presidente* (president), *panadero* (baker), *principé* (prince), and *princesa* (princess). Titles that could be respelled are: *tenyente* for *teniente* (lieutenant); *Senyor* for *Señor* (Mr.); *rayna* for *reyna* (queen); *estudyante* for *estudiante* (student); *cusinero* or *kusinero* for *cucinero* (cook); and *mutsatso* for *muchacho* (boy or domestic helper).

One can use either the original Spanish spelling or the respelled form in Ilongo.

The house, its furniture and utensils are generally in Spanish. These can be seen in terms like *bintanà* for *ventana* (window), *siya* for *silla* (chair), *kutsilyo* for *cuchillo* (knife), and *espeho* for *espejo* (mirror).

Clothes and jewelry which figure prominently in Song Nos. 32 and 21 are often in Spanish. Examples include *sapatos* for *zapatos* (shoes), *aretos* (earrings), *moda* (style), *polbos* for *polvos* (powder), *sinilas* for *chinelas* (slippers), *medyas* (socks or stockings) for *medias*, and *diamante* (diamonds).

Spanish originals and their respellings are, likewise, prominent in relation to flowers and gardening. A garden is either *jardín* or *hardin*, and a vegetable garden in the frontyard or backyard is *lagwerta* from *la huerta*. Names of flowers like *azucena* (white lily), *cadena de amor* (chain of love), *rosál* (gardenia), *rosas* (rose), *jasmin* (jasmine) *alejandria* (pink rose), and *mirasól* (sunflower) retain their Spanish spellings.

Spanish verbs like *sufrir* (to suffer), *comprometer* (to compromise), *sentir* (to feel), and *despedir* (to bid goodbye) are either used in their infinitive form, or adjusted to match Ilongo tenses with their corresponding agglutinates - prefix, infix, and suffix.

Terms related to love are popularly in Spanish. Such are *amor* (love), *cariño* (affection), *nobyoy* from *novio* (boyfriend), *nobyay* from *novia* (girlfriend), *amante* (lover),

corazon (heart), *suerte* (luck), *pobre* (poor), *tormento* (torment), and *adiós* (goodbye).

Interchangeable Alphabets

Like Ilongo accents, Ilongo alphabets are flexible, and it is in this aspect where Spanish words are subjected to transformation of all kinds.

Letters *f* and *p* can be interchanged, so that *Filipinas* (Philippines) is sometimes respelled *Pilipinas*. Likewise interchangeable are the letters *v* and *b* as seen in the Spanish word *convento* (convent) which can be changed to *conbento* or *konbento*, since *c* and *k* are, likewise, switchable.

Hissing sounds like *c* and *s* are constantly swapped, so that the Spanish word *canCIÓN* (song) becomes *cansion*, *kansion* or *kansyon*, since *ci* could, likewise, be replaced by *si* or *sy*. Letters *z* and *s* could also be interchanged as seen in the Spanish word *zapatos* (shoes) becoming *sapatos*.

The strongly aspirated *j* in Spanish as in the word *Jupitér* (Jupiter) is either retained or respelled into *Hupiter*. In rare cases *r* and *l* are interchanged, as in the Spanish *casar* (to be married) becoming *casal* or *kasal*.

The double *l* in Spanish as in the word *calle* (street) is transformed into *kalye* which has a similar phonetic effect, while the double *r* is reduced to only one *r* as in *guerra* (war) to *guera*. An *n* with a curved line on top is often transformed. An example is the word *cariño* (affection) which is either retained or respelled into *karinyo* which gives a similar

phonetic effect.

The diphthong *ie* as in *tiempo* (time) can be changed into *tiyempo*, while *ai* in the word *baile* (dance) could be changed into *ay*, so the word becomes *bayle*.

The Agglutinates

Ilongo, like all other Malay-based languages, is agglutinative, so that prefixes, infixes, and suffixes are used to determine verb forms; and it is here where Spanish words can become helplessly submerged and incomprehensible to Spanish audiences. To turn the Spanish verb *sufrir* (to suffer) into simple past, for instance, the Ilongos change the *f* into *p* and attach the prefix *gin*, so that the whole word becomes *ginsuprir*. Another way of expressing the past is to apply *an*, *in*, or *al* for an infix, so that the word *cancción* (song), for instance, becomes *calancion*, *kalansion*, or *kinansion*, since as already stated, *c* and *k* are interchangeable. To turn this word into the imperfect past, all one has to do is to attach the prefix *nag*, so the entire verb becomes *nagkalansion* as in *Nagkalansion sila* (They were singing). And if one wishes to use it in the present progressive form, all he needs to do is change the prefix *nag* to *naga*, so the verb is transformed into *nagakalansion* as in the sentence, *Nagakalansion ang iban* (Some are singing), as found in Song No. 34, stanza 1.

The suffix *an* is often attached to an infinitive where the sentence has a direct object. Thus the Spanish infinitive

despedir (to bid goodbye) could be turned into past tense by putting the suffix *an* and the prefix *gin* as in the sentence, *Gindespediran niya sia* (He bade her goodbye).

Ilongo, like any of the seven major language groups in the Philippines, is heavily peppered with Spanish loan words, an evidence of nearly four centuries of Spanish colonization.

Aspects of Philippine Geography, History, and Culture

References in folk songs to islands, the ocean, sea life, storms and typhoons, mountains, hills, plains, valleys, and rivers reveal the topography of the country as an archipelago of islands in the tropical zone. Only a lush country with abundant rainfall could support such profusion of wildlife and botanical wonders that are catalogued in Chapter VI.

West Visayan folk songs are, likewise, a commentary on historical events of local and national significance. The song about Rizal in Chapter VII, pp. 242-243, for instance, documents a very important phase of the Philippine Revolution, while Song No. 18 records events of World War II when the country fell into Japanese hands.

The ballad about the tragic drowning of Gelacio Tabiana (No. 16) preserves that part of history of Leon town in Iloilo province in song, while the song narrating the exploits of Montor the bandit (No. 17) records a local episode of the closing years of the Philippine revolution in the same province. Three other ballads from Magdamo's collection record a local

locust infestation²², a lunar eclipse²³, and the 1948 earthquake that caused devastation of astronomical proportions in Panay Island²⁴.

Folk songs also serve as a show window on the life and customs of local people. Their occupation (See "Work Songs", Chapter VI and in Appendix B), their food (e.g., rice, fish, vegetables, fowl, porridge, fried rice or *kalokalo*, bamboo shoots, jackfruit, *sumsuman* and *tubâ* or meat appetizer, and coconut palm wine respectively etc.); their attire (*saya*, *patadyong*, etc.); and their dwellings (bamboo floor and thatched roofing) are mentioned in folk songs.

Their prejudices²⁵; their superstitions (See Song No. 28); their diversions (festivals, serenades, dances); and their vices²⁶ are exposed in folk songs, too. Likewise revealed are their joys; their sorrows; their strong romantic tendencies; their sensitive response to nature; their struggle against poverty, social injustice, and political oppression; and their hopes and aspirations for a better tomorrow²⁷.

Wise utterances and proverbs appear to remind everyone, the young in particular, of the folly of irresponsible behaviour and the rewards that go with an accepted one.

22 Magdamo, op. cit., p. 68.

23 Ibid., p. 42.

24 Ibid., p. 53.

25 See Chapter VI, pp. 193-195.

26 Some vices mentioned in folk songs are: masticating, drunkenness, gambling, and going into debt.

27 All these are expanded in Chapter VI.

The sacredness of life is upheld in Song No. 23, while its brevity and man's responsibility to make the most of it is expressed in Song No. 5. The fickleness of young love is frowned upon²⁸, while honesty and faithfulness are cherished. To some women, spinsterhood is a better option than marrying an irresponsible husband²⁹.

Moral values dear to Filipinos are easily discerned in folk songs. Some of these are love of country, pride of race, respect for parents and the aged, exaltation of womanhood, fidelity in marriage, perseverance and hard work, family solidarity, and belief in the goodness and the providence of God.

In relation to this study, the folk songs of West Visayas reveal cultural aspects that Spain transplanted to the country centuries ago. The religious element is the most revealing as seen in Chapter VI (See songs for wakes, May Flower Festival Songs, death anniversary song, Nativity songs, passion chant, and hymn for fiesta procession). Practices founded on Catholic doctrine as seen on page 321 of this chapter were not found in the Philippines before 1521. But with the eventual colonization of the country by Spain, all these took root and became widespread.

Moreover, West Visayan folk songs mention acculturated musical traditions that came as a result of Spanish musical penetration. The *gitara* (guitar), *banda* (brass band), the

²⁸ This is found in the song, *Ang Gugma sang mga Tigulang* (The Love of the Old Folks) in Magdamo, op. cit., p. 13.

²⁹ This is found in the song, *Sa Akon Pagsakà*, in Cainglet, op. cit., 1. See Chapter VI, p. 199.

canción (strophic song), praises to the Virgin, serenades, and dances (*sa-ut* and *baile*) are some of these. In the course of time, all of these became part and parcel of West Visayan music culture, as the natives of the region fell under Spain's juggernaut.

Texts of Ethnic Songs

The consistency of the strophic verse, the dominance of the quatrain, the preponderance of octosyllabic and dodecasyllabic lines, Spanish loan terms, references to Catholic doctrines, and musical traditions related to Catholic liturgy are conspicuously missing in song texts of pagan and Islamic Filipinos.

The strophic structure emerges occasionally, but not in an assertive manner as it is found in West Visayan folk songs. The twelve songs that were gathered in 1915 by Moss and Kroeber from the Ibaloy and Kankanay tribes of Mountain Province reveal the following number of stanzas respectively - 5, 6, 15, 7, 3, 8, 8, 4, 7, 9, and 6. Each stanza has two lines each³⁰.

The *Da-eng* of the Tinguians of Abra province, which Fay Cooper-Cole collected around 1920, has seven parts with the following number of corresponding stanzas - 10, 9, 7, 5, 5, 5, and 4. Like the song of their Ibaloy and Kankanay

³⁰ C.R. Moss and A.L. Kroeber, "Nabaloi Songs", *American Archaeology and Ethnology* (May 10, 1919) 15:188-193.

neighbours, this song of the Tinguians has two lines per stanza³¹.

Both strophic and irregular verses are found in the seven chants Maceda gathered from the Igorots of Sagada, Bontoc. *Nan Dong-aw* has 22 stanzas with 4 lines each³², while *Si Inan Talangey* has 19 stanzas with 6 lines each³³. In contrast to these is *Nan Sob-oy*, a very short chant of only 3 stanzas, each having 2 lines³⁴. *Tigtigaddo* has 3 stanzas with 7 lines each, except the first stanza which has only 6 lines³⁵. *San Ininas* has 7 stanzas with 5 lines each, except for stanza 1 which has only 4 lines³⁶. *Nan Leale* has 4 stanzas with stanzas 1 and 2 having 3 lines each, while stanzas 3 and 4 have 2 lines each³⁷. A unique one is *Nan Liwa* which has 8 stanzas with cumulative lines. Stanza 1 has 5 lines; stanza 2 has 7; stanza 3 has 9; and stanza 4 has 11. From stanza 5 to stanza 8, there are either 10, 11, or 12 lines per stanza³⁸.

From the Negritos of Bais, Negros Oriental, in Central Visayas, a house construction ritual chant gathered by Timoteo S. Oracion reveals four parts with diminishing line

31 Fay Cooper-Cole, "The Tinguian", *Anthropological Series* (1922) 14:456-458.

32 Maceda, "Chants from Sagada", 1:48-49.

33 Ibid., 2:41.

34 Ibid., 4:43.

35 Ibid., 2:42.

36 Ibid., 3:39. See Chapter X, p. 306 for excerpt.

37 Ibid., p. 40.

38 Ibid., 4:44.

structure. Part 1 has 6 lines; part 2 has 5; part 3 has 2; and part 4 has only one line³⁹.

The Bagobo myth from Mindanao, "The Maiden of the Buhong Sky", has five parts with parts 1 and 5 having 5 lines each, and parts 2 and 4 having 4 lines each⁴⁰.

An episode of the Manobo *Ulalingan* epic varies from 3, 8, to 9 lines per part. The entire epic has 24 sections with 151 typewritten pages needing 11 hours of chanting per episode⁴¹. In another long epic, the *Darangan* of the Maranao Moslems, strophic versification ends completely⁴².

Scansion in ethnic songs is as free as line structure per stanza, part, section, or episode. They never show the dominance of the octosyllabic and dodecasyllabic quatrains of the hispanicized folk songs of West Visayas. The Ibaloy and Kankanay songs of Moss and Kroeber vary from 6, 7, 8, 9, 13, 14, and 16 syllables per line⁴³, while the *Da-eng* of Cole varies from 10, 11, 12, 13, 14, and 17 syllables per line⁴⁴. A summary of the textual structure of Sagada chants in Appendix A, No. 43 reveals that irregularity rather than regularity in syllabic structure is decidedly preferred in ethnic song texts.

39 Pfeiffer, op . cit., pp. 53-55.

40 Ibid., pp. 111-112.

41 Ibid., pp. 115-123.

42 Ibid., pp. 104-108.

43 Moss and Kroeber, loc. cit.

44 Cole, loc. cit. See Appendix A, No. 39 for the music.

All studies done on indigenous vocal music by the aforementioned researchers, except the song of the *Ati* (No. 21, Appendix B), do not show any slightest evidence of Spanish loan terms or of any religious or musical practices derived from the Roman Catholic Church. To the contrary, tribal Filipinos employ many archaic terms derived from pre-Hispanic, Indic, and Arabic scripts⁴⁵ which no longer exist in the lowlands. Their songs and epics contain profuse references to animistic and Islamic worship practices which are, from the Catholic point of view, plain anathema.

⁴⁵ See Chapter III, p. 124.

CONCLUSION

Abundant parallelisms between West Visayan folk songs and their parent tradition in Spain attest to the Hispanic origins of the former.

The employment of diatonic scales, major-minor tonalities, melancholy tunes that are akin to the Andalusian *cante jondo* tradition, simple triadic harmony dictated by the guitar, part-singing utilizing the intervals of thirds and sixths, and formal structures that are closely patterned after the Spanish *copla-estribillo* tradition are some of these.

The penetration of Iberian music culture is even deeper when one takes into account the overwhelming usage of dance rhythms imported from Spain, the dominance of the Spanish quatrain in native poetry, the preponderance of octosyllabic and dodecasyllabic lines, and the generous amount of Spanish loan words that allude to, or mention in a straightforward manner, musical and non-musical practices that are peculiar to Spanish Catholicism.

West Visayan folk song tradition must not be viewed, however, as an isolated development in itself. It must be seen in the overall context of Spain's imperial conquest involving nearly four centuries of military and religious campaigns in the Orient that led to the eventual transmission of Spanish culture that was simply overpowering in scope and content.

The Philippines was the main staging area in the Far East, and on her was literally "dumped" a staggering load of

Iberian culture that is still strongly pronounced today in the areas of religion, language, and the arts. Though music was only an adjunct to this conquest, it managed to grow and blossom in the most profuse manner.

Along with folk songs came other vocal traditions such as the villancico, the romance, *bel canto* singing, and the opera. European instruments and ensemble traditions, so cherished by the Spanish nobility and the common populace, were introduced including the rondalla. Theatrical traditions that were a "rage" in Spain like the zarzuela were brought over to charm native inhabitants with Spanish songs and dances. Likewise transplanted were liturgical traditions of the chant, the mass, the motet, and related repertoires that were fundamental to the propagation of the Catholic faith.

The transmission of all these from the Spanish mainland to this lonely outpost in Southeast Asia was largely a one-way process imposed by Spain, the donor; a process so complex that could not have been carried into fruition without the active participation, encouragement, and patronage of the missionaries, the government officials, the military, touring artists, the peninsulars, the creoles, and the mestizos who composed the elite of the colonial society in the Philippines. These dictated the musical tastes of the times and their choices swayed Filipino opinion heavily to their side.

While the missionaries assigned music an ancillary role in religious conversion, a process Seeger terms as the "inadvertent" mode of transplantation¹, touring musicians

¹ Seeger, op. cit., p. 368.

and theatrical troupes from the mother country came specifically to introduce a different culture to an alien land, a method Seeger calls "deliberate" transplantation². These itinerant artists "removed themselves bodily" eastwards "to make a professional living in the newly opened lands"³.

The role played by private Spanish citizens such as the peninsulars, the creoles, and the mestizos falls into the third type of transplantation which Seeger terms as "reinsemination"⁴. In nineteenth-century Philippines, economic prosperity and fresh developments in the literary and philosophical fields prodded this segment of the Spanish population to reach back to Spain for new sources to reinvigorate the musical life of the colony. They gathered in intimate parties in homes, and organized concerts and balls which demanded the best of musical traditions from the Iberian peninsula. They sent their own children to Madrid and Barcelona, and sponsored other musicians to study there who, upon returning, accordingly aided in the further dissemination of Hispanic music culture.

"... Western traits are not, of course, adopted lock, stock, and barrel", Wachsmann says in his 1961 paper at the International Musicological Society's Eighth Congress in New York⁵. This hypothesis stood unchallenged, as seen in Nettl's report on the discussion that followed the paper's presentation

² Ibid., p. 369.

³ Ibid.

⁴ Ibid.

⁵ Wachsmann, op. cit., p. 147.

at the Congress, despite pronounced disagreement on other points among the panelists themselves (See Chapter I, p. 20). In harmony with Wachsmann's point, Hoebel once wrote, "No people take an alien trait without altering it to some degree"⁶.

Despite the massive flow of foreign culture into the Philippines, contemporary West Visayan folk songs, in harmony with acculturated traditions in Spanish colonies of Latin America, United States, and in the Portuguese colonies of Asia, particularly in Java, do show evidences of a retouched Iberian music tradition. The Filipinos were not passive recipients, and much of what has been introduced has been duly subjected in the course of time to transformative processes. The resultant product is a hybrid tradition that deviates from its original Spanish models considerably to achieve conformity with native tastes and wishes - a product that is truly reflective of Filipino ingenuity and, in some ways, of Filipino eccentricity.

Thus one finds that in West Visayan folk songs, the obsessive use of vocal ornaments, *musica ficta*, and modal scales which are so common to Spanish folk music, is missing. A wavering of key and tonality does not exist at all, and a few changes that do occur are clearcut and straightforward, leaving no room for doubt in terms of tonal direction.

West Visayan melodies have opted for a much wider range than Spanish folklore music. Songs with a span below an octave are very few, for the majority soar to a ninth and

⁶ E.A. Hoebel, *Man in the Primitive World* (New York, 1958), p. 602. Cited in Wachsmann, op. cit., p. 146.

beyond, with a few attaining the height of fourteen keys or two octaves. Abrupt intervallic leaps wider than the sixth are commonplace, making the melodic contour of the Andalusian *soleá* or of the Catalonian and Castilian ballads look tame by comparison.

All these scalar and intervallic features give West Visayan melodies a type of lyricism that is entirely different and easily distinguishable from the lyricism of their Spanish models. Resemblances do exist, but nowhere could be found a single West Visayan folk song that is an exact copy of a Spanish folk melody.

Rhythmically, West Visayan folk tunes have found no apparent need for compound rhythms, which are prevalent in Spanish folk music. Likewise, shifting metres have found very minimal acceptance. In addition to these differences, local musicians have fashioned their own versions of the danza known as the *pangharana*, which bears the habanera rhythm pattern and is always in the minor key and in duple time - a development that has become a permanent fixture of the local serenade repertoire.

A further assertion of native individuality is seen in the *balitao*, a genre that has succeeded in amalgamating individual components of transplanted dances from Spain in triple metre - the valse, the fandango, the jota, and the bolero.

Harmonically, West Visayan natives have shunned modal harmonies in favour of diatonic ones. Cadential formulas like the descending phrygian cadence and plagal cadence gave

way to the authentic cadence. The guitar is still retained as the basic accompanying instrument, but sophisticated harmonization was ignored in favour of the unpretentious tonic-dominant relationship.

Another transplanted item that the natives delighted in remodelling is the Spanish language. Borrowings are heavy when the aim is the proper conveyance of Catholic doctrines, since these have no equivalents in the indigenous Indo-Malay languages. Blendings have often submerged the Spanish language in the intricacies of Ilongo, the native language.

This refashioning of the incoming music culture by the receiving one is not just limited to folk songs, for Filipinos have made changes in other areas as well. Aspects of liturgical music have been modified as the influence of the church gradually penetrated homes in the rural areas. Traces of melismas and psalmodic singing, which are both reminiscent of Christian chant, are discernible in the local versions of passion chants, songs honouring the dead, Marian hymns, and nativity songs. But into this large body of paraliturgical repertoire was infused colourful folk idioms and native practices like Biblical debates that are not found in Spain.

Similarly, the natives have produced adaptations of European instruments Spain had introduced, some of which are the bamboo organ, the bamboo piano, the bamboo violin, the native rondalla, and the unique bamboo band. These co-exist with original models that still grace native homes, churches, and concert halls such as the pipe organ, the concert grand piano, and the instruments of the brass band and of the

symphony orchestra.

The vivacity of Spanish dance rhythms cannot be disentangled from Philippine folk dances. But to these were added local choreography, colourful native attire, and indigenous materials like the bamboo and coconut shells for the most effective interpretation of dance music that often has Philippine life and folklore for its theme.

To Spanish theatrical imports the natives have, likewise, introduced amendments. They have evolved their own versions of comedia, zarzuela, and opera by using native airs, dances, and plots gathered from local legends, custom, and history.

All these modifications, including those found in West Visayan folk songs, make Philippine music what it is; and set it apart from Spanish, Mexican, Cuban, and Argentine music. They are part and parcel of Philippine culture without necessarily denying the links they have with Spain.

The final argument for the Hispanic origins of West Visayan folk songs is that all the aforementioned techniques, traits, and overall hispanisms that exist in this acculturated tradition are conspicuously absent in the music of the non-Hispanic Filipino pagan and Islamic tribes. Having successfully escaped the brunt of the four-century Spanish conquest that reduced lowlanders like the West Visayans to Spanish subjects, these tribes still show today what indigenous music was like before Spanish soldiers and missionaries ever intruded into the islands.

The absence of Western scales and keys, of duple and triple rhythms of Spanish dances, of European harmonic idioms, of the formal structure of the Spanish *copla-estribillo* tradition, of guitar accompaniment, of Spanish loan words, and of references to Catholic practices and dogma, all combine to forcefully prove that these people are indeed free of adulterating Spanish influences.

They instead have melodies based on Oriental scalar resources common to Southeast Asia and the Middle East. Through-composed songs, free improvisatory rhythms, rhythmic modes, and varied musical forms that are as perplexing as their vocal ornaments and inflections, present a complete opposite to the Western-oriented folk song tradition of West Visayas. Their instruments of bamboo and gongs belong to a totally different sound world that pays no respect to Western melodic, rhythmic, and harmonic conventions. Theirs is the music of the hills and the mountains, a type of music that glorifies woodland spirits and dead ancestors, and exalts the mighty name of Allah and Mohammed.

Had the Spaniards not come, the music of the West Visayan lowlanders would, in all probability, still be like the music of the pagan and Moslem minorities. But Spain came and changed it all.

West Visayan folk songs are thus considered Hispanic, firstly, because they bear consistent ties with the music culture in Spain and in Latin America. Secondly, history proves, beyond reasonable doubt, that related traditions that nurtured these songs were brought to the country by the

Spaniards themselves. Lastly and finally, all the salient features they contain that are synonymous with Spanish traditions cannot be found in the older traditions of the non-Hispanic Filipino tribes. These have kept their Southeast Asian music culture because they were not hispanicized, in opposition to the West Visayan lowlanders who have neglected their Southeast Asian tradition because they were hispanicized.

The Spaniards have long gone, but their musical culture still thrives in their former colony, the Philippines, as exemplified by the folk songs that are found in the region of West Visayas.

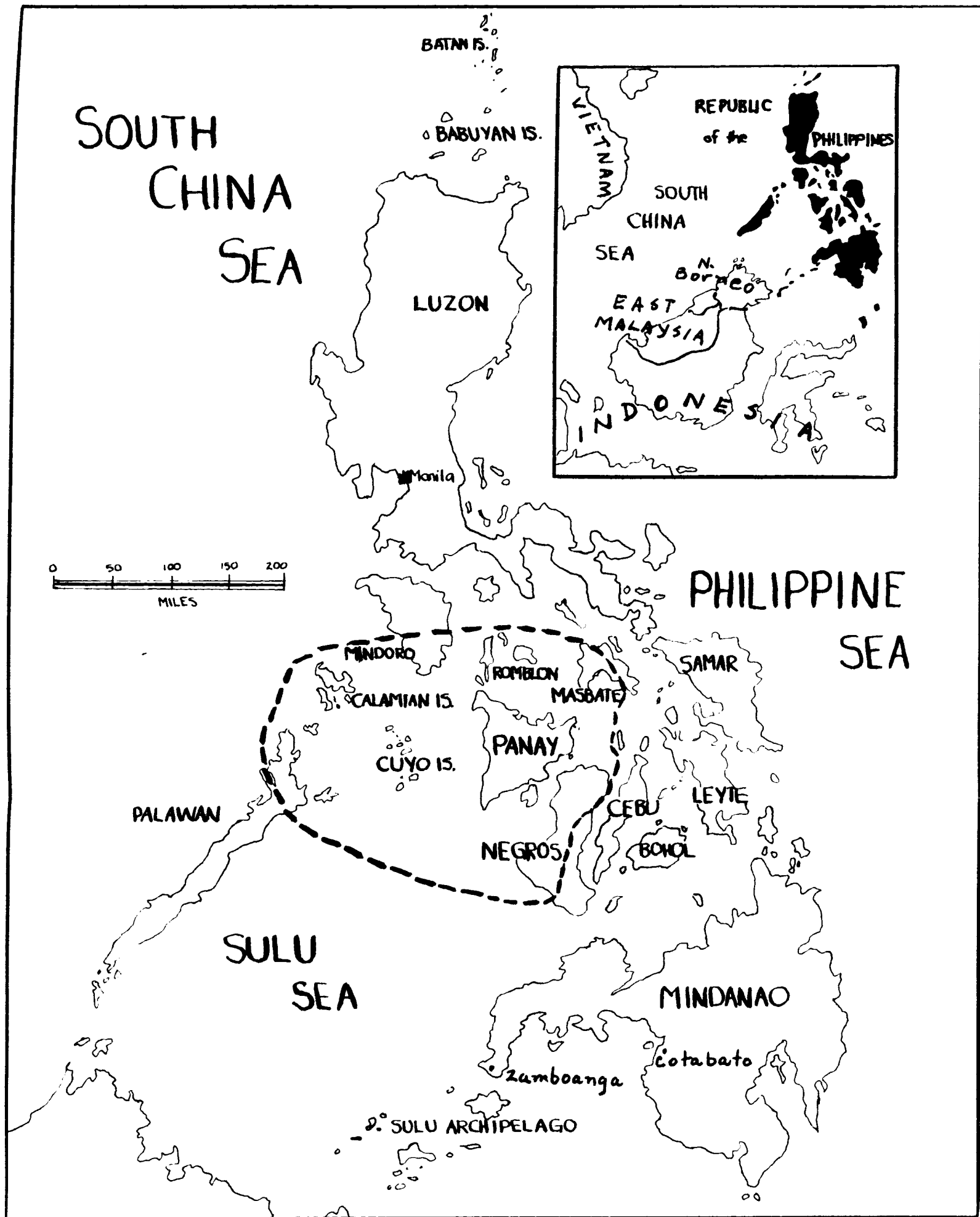
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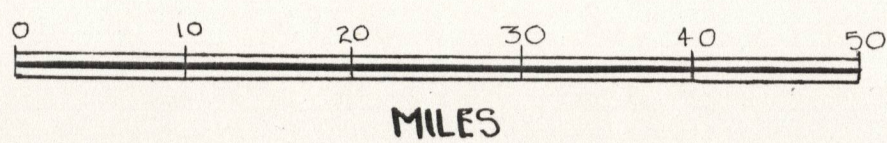
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MAP No 1: THE PHILIPPINES
 (Encircled is West Visayas)

MAP No 2: WEST VISAYAS



Appendix A, No. 2

Appendix A, No. 3

Towns Founded by the Augustinians in Panay Island
 (From *Cuadro Estadístico de los Pueblos ...*)

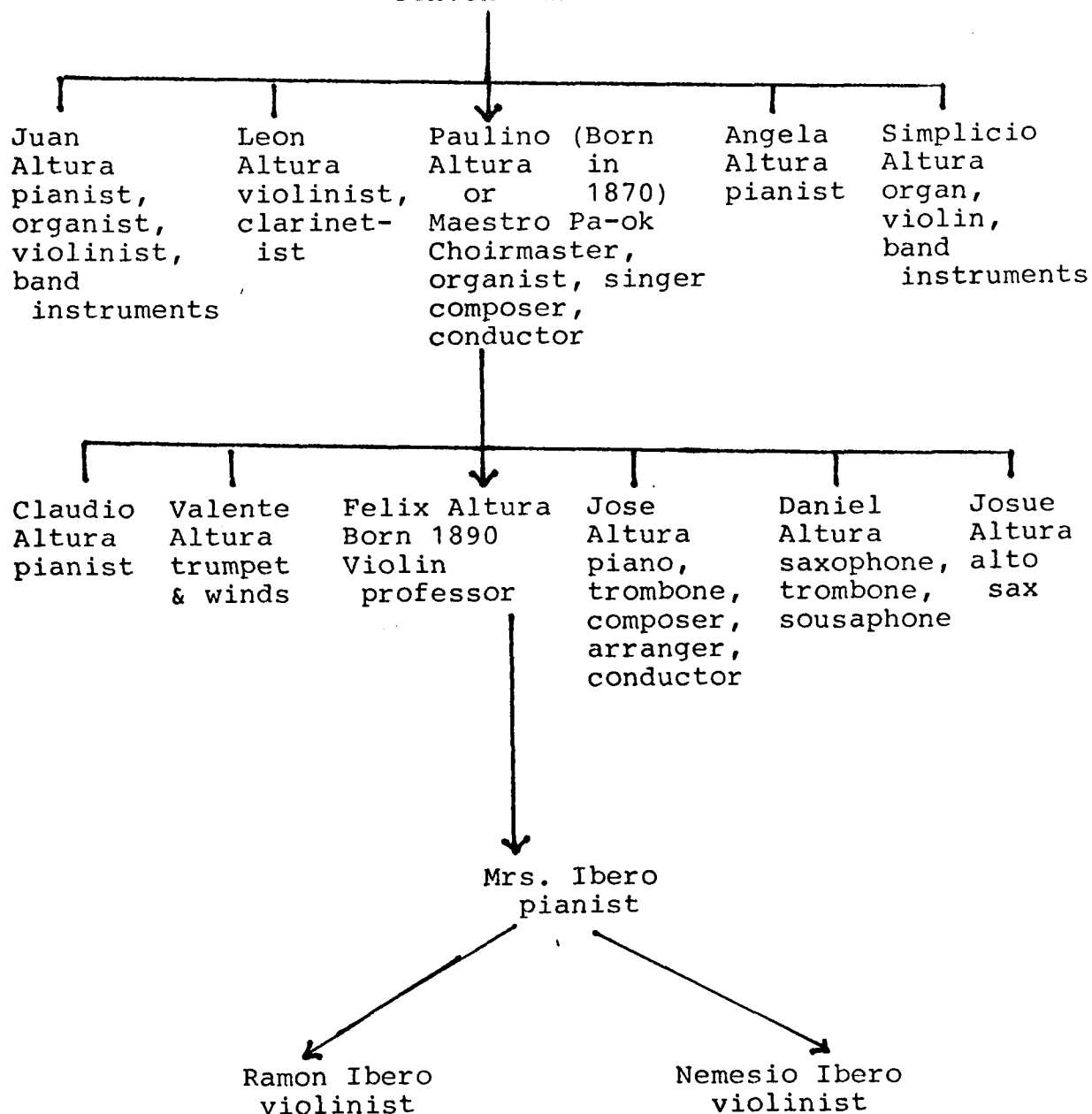
<u>Century</u>	<u>Year</u>	<u>Town</u>	<u>Province</u>	<u>Population</u> <u>in 1898</u>
16th	1569	Dumangas	Iloilo	15,778
"	1575	Oton	"	13,893
"	"	Tigbauan	"	18,850
"	"	Guimbal	"	12,040
"	1580	Miag-ao	"	12,508
"	1581	Arevalo	"	-----
"	"	Carles	"	5,195
"	"	Antique	Antique	10,099
"	1584	Jaro	Iloilo	-----
"	"	Passi	"	14,668
"	1590	Dueñas	"	6,895
"	"	Ajuy	"	6,228
"	"	Batan	Aklan	-----
"	"	Dumalag	Capiz	8,336
"	"	Mambusao	"	-----
"	1593	Dingle	Iloilo	12,089
"	"	Pototan	"	15,939
"	1596	Ibajay	Aklan	-----
17th	1620	Dumarao	Capiz	5,778
"	1688	San Joaquin	Iloilo	13,649
"	1693	Capiz	Capiz	19,069
"	1698	Cagayancillo	Antique	2,316
18th	1700	Bugasong	"	12,097
"	1732	Cabatuan	Iloilo	20,635
"	1733	San Jose de Buenavista	Antique	5,617
"	"	Culasi	"	10,389
"	1734	Anilao	Iloilo	2,799
"	1737	Sibalom	Antique	13,423
"	1738	Leon	Iloilo	14,714
"	1742	Lambunao	"	9,397
"	"	Calinog	"	6,549
"	1750	Santa Barbara	"	19,719
"	"	Barotac Viejo	"	7,377
"	1752	Janiuay	"	26,460
"	"	Igbaras	"	11,310
"	"	Pandan	Antique	8,837
"	1754	Alimodian	Iloilo	12,138
"	1755	Maasin	"	12,172
"	1761	Patnongon	Antique	8,325
"	1765	Banate	Iloilo	6,368
"	1766	Lauaan	Antique	2,534
"	1771	Dao	"	7,332
"	1749	Sigma	Capiz	-----

<u>Century</u>	<u>Year</u>	<u>Town</u>	<u>Province</u>	<u>Population</u> <u>in 1898</u>
19th	1800	Panit-an	Capiz	6,888
"	1810	Barotac Nuevo	Iloilo	13,892
"	"	Tubungan	Iloilo	5,587
"	1825	San Miguel	"	1,825
"	1833	Ivisan	Capiz	3,616
"	1834	Loctugan	"	2,468
"	1835	Tapaz	"	3,314
"	1836	Dao	"	7,716
"	1850	Tibiao	Antique	6,334
"	1853	Zarraga	Iloilo	5,478
"	1856	Pontevedra	Capiz	11,800
"	1858	Leganes	Iloilo	2,512
"	1862	Pavia	"	6,398
"	"	Anini-y	Antique	5,101
"	1863	San Remegio	"	2,976
"	1865	Valderrama	"	4,478
"	"	Pilar	Capiz	14,448
"	"	Lemery	Iloilo	2,728
"	1867	La Paz	"	5,351
"	1870	Mina	"	2,718
"	1872	Concepcion	"	3,381
"	"	Cuartero	Capiz	16,672
"	1873	Iloilo	Iloilo	-----
"	1878	Sara	"	11,746
"	1882	Maayon	Capiz	2,828
"	1895	Balasan	Iloilo	12,564
"	"	San Dionisio	"	3,262
"	"	Guisihan	Antique	3,086
"	1897	Sebaste	"	2,815

Appendix A, No. 4

The Altura Family of Alimodian, Iloilo
Five Generations of Musicians

Moises Altura (Born around 1850), Choirmaster
Trained by the Augustinians in San Agustin
Convent in Manila



Appendix A, No. 5

The Church and Monastery of San Agustin
Intramuros, Manila



Reproduced from Florofoto, Manila

Appendix A, No. 6

An Illuminated Page of an Eighteenth-Century Cantoral
 In the Church and Monastery of San Agustin
 Intramuros, Manila



Appendix A, No. 7

Plainsong In Coloured Notation
In the Church and Monastery of San Agustin
Intramuros, Manila



Appendix A, No. 8

The Passion According To St. Luke (Madrid: 1788)
 In the Church and Monastery of San Agustin
 Intramuros, Manila

108 MARTES SANTO

vol vit andone, & p̄sūt e um in monu-
 mēto, quod e rat ex ci sum de petra, & ad-
 vol vit lā p̄ dem ad ōs ti um mo nu mē ti.

109 PASION
 DE NUESTRO SEÑOR JESU-CHRISTO
 SEGUN SAN LUCAS.

P A s s i o D o m i n i n o s t r i,
 J e s u C h r i s t i s e c ū n d u m
 Lu c a m. **I** N i l l o t e m p o r e: (C) A p p r o-
 p i n q ū a b a t a u t e m d i e s f e s t u s A z y m ō r u m,
 q u i d i c i t u r P a s c h a: & q u a e r e b a n t p r i n c i p e s s e-
 cer-

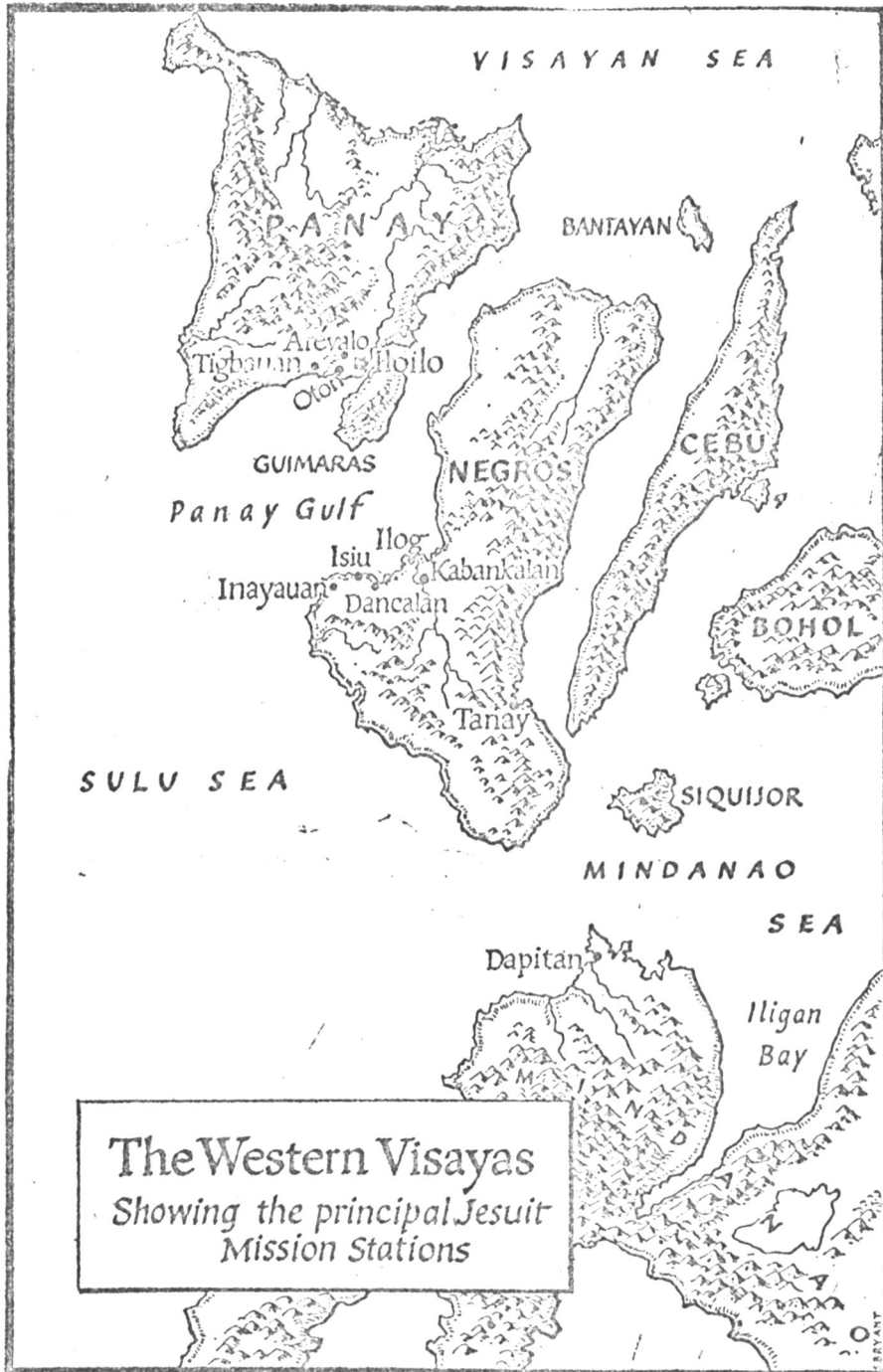
112 MIERCOLES SANTO

ū n t e s p a r a t e n o b i s p a s c h a, u t m a n d u c e-
 mus. (C) A t i l l i d i x e r u n t: (S) ū b i v i s p a-
 r e m u s? (C) E t d i x i t a d e o s: (4) E c c e i n t r o-
 ū n t i b u s v o b i s i n c i v i t a t e m, o c c ū r r e t v o b i s
 h o m o q u i d a m a m p h o r a m a q u e p o r t a n s:
 s e q u i m i n i e u m i n d o m u m, i n q u a m i n t r a t,
 &

113 PASION SEGUN SAN LUCAS

& d i c e t i s p a t r i f a m i l i a s d o m u s D i-
 c i t t i b i m a g i s t e r: ū b i e s t d i v e r s ō-
 r i u m, u b i p a s c h a c u m d i s c i p u l i s m e i s
 m a n d ū c e m? E t i p s e o s t e n d e t v o b i s c o c ū-
 c u l u m m a g n ū m s t r a t u m, & i b i p a r a t e:
 (C) E ū n t e s a u t e m i n v e n e r u n t s i c u t d i x i t:
 p il-

Appendix A, No. 9



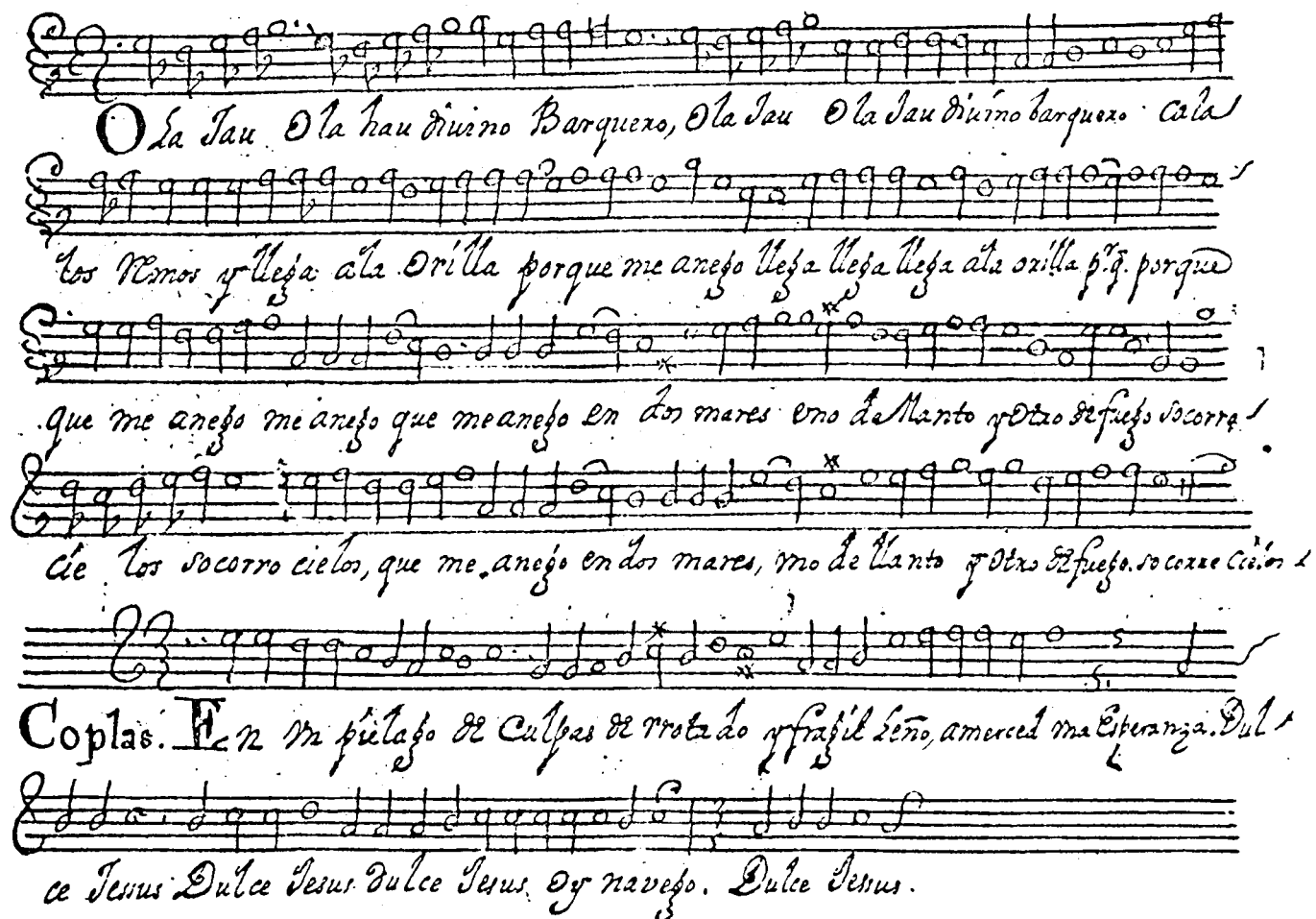
From: Horacio de la Costa, S.J.

The Jesuits in the Philippines 1581-1768.

Appendix A, No. 10

An Eighteenth-Century Spanish Hymn Used in San Juan
del Monte Church
(At the Dominican Archives, University of Santo Tomas,
Manila)

Estriullo.



O la Jau O la hau diuino Barquero, O la Jau O la Jau diuino barquero. A la
los Vientos y llega a la Orilla porque me anego llega llega llega a la orilla p. q. porque
que me anego me anego que me anego en los mares vno de Manto y otro de fuego socorre
de los socorro cielos, que me anego en los mares, vno de llanto y otro de fuego. socorre Cielos
Coplas. En mi pñtado de Culpas de vrotado y fragil leno, amercid ma Esperanza. Dul
ce Jesus Dulce Jesus dulce Jesus. O y navego. Dulce Jesus.

Del profundo de mis males
os llamo Señor y ves.
que por que yo me levante
me recibis vos cayendo
O Como pesa mi culpa
O Señor y como siento

que no exceda mi dolor
La pñuedad de su perso
En medio de mis delitos
de vuestra Clemencia espero
que muera de solo ameros
ya que viví de Ofenderos

From: Tanto, O Traslado, de Todos Los Versos
y letreros (Circa 1763)

Appendix A, No. 11

A Sample Page From the *Procesional* of Cañaveras
Printed In Madrid And Used In Nineteenth-Century Philippines

76

PROCESION PARA EL DIA

PROCESION

PARA

EL DIA DE LAS LLAGAS DE N. S. PADRE.

Hymnus.

Cru cis Christi mons Alvérne, Re cén
set mys té ri a, U bi sa lú tisæ tér næ
Dan tur pri vi lé gi a: Dum Fran cis cus
dat lu cér næ Crucis su a stú di a.

Appendix A, No. 12

An Excerpt of a Hymn from Parra's Manual Cantoral
(Manila: 1874)

No. 1 Gozos à San Antonio de Padua Fr. Parra, O.F.M.

Organo

1.ª *trio*
2.ª
B

(then) Pues vuestros santos fa-vores (etc.)

Manila: Litografía de Oppel y Ca.

Appendix A, No. 13

INDEX

of

MANUAL CANTORAL

For The Use Of The Religious Of St. Clare

Of The City Of Manila

Fourth Series

by

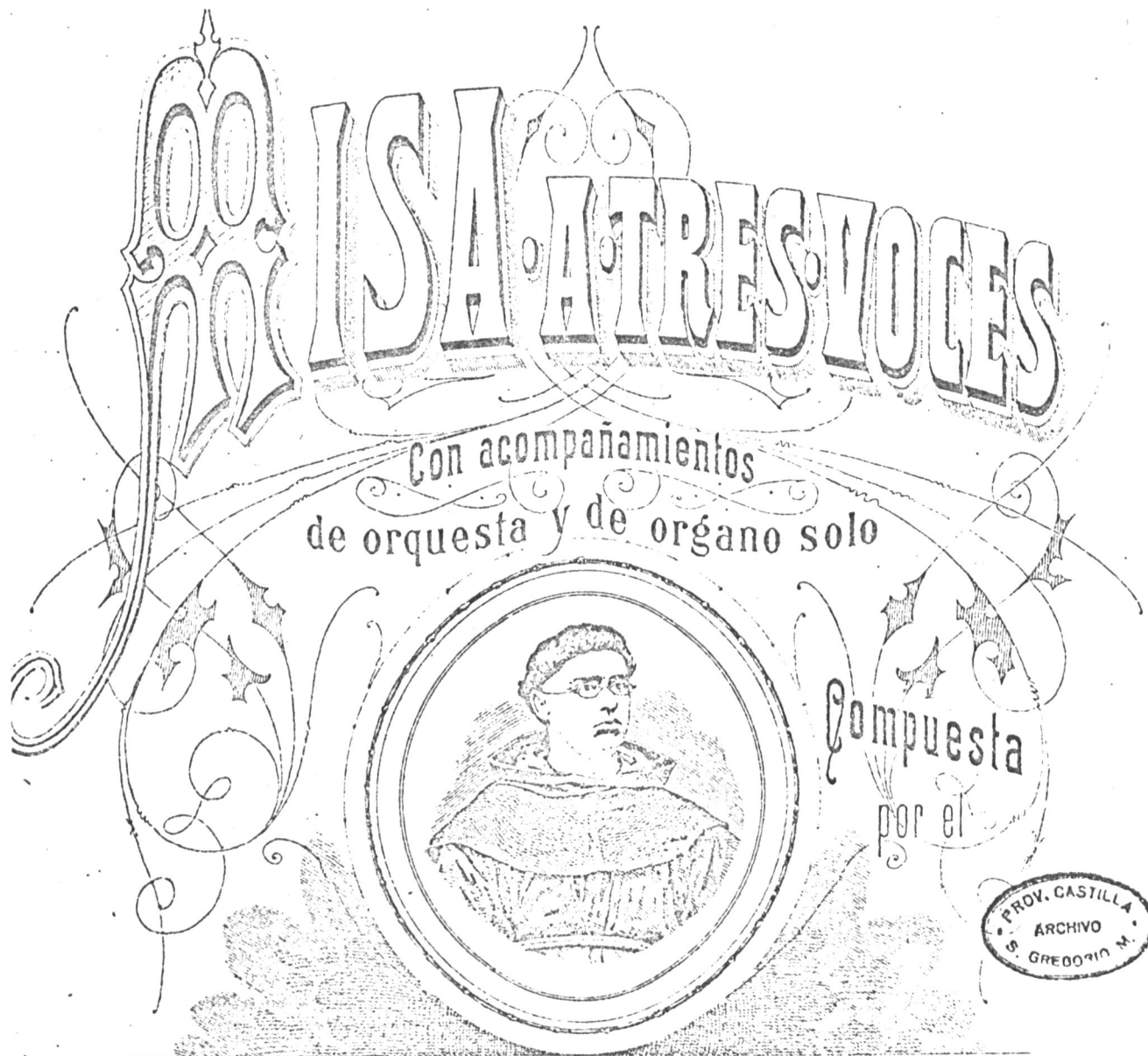
Fr. Pedro Parra, O.F.M.

(Manila: Litografia De Ooppel y Compañia, 1874)

1. Gozos de S. Antonio de Padua á 3 voces
2. Gozos de Nuestra Señora del Carmen á duo
3. Aña. *Tota pulchra* á 3 voces y coro
4. Gozos de la Inmaculada Concepcion á 3 voces
5. Aña. *Salve Regina* á 3 voces
6. Letanía lauretana á 3 voces y coro
7. Aña. *Regina coeli lactare* á 3 voces
8. Villancico 1.^o de Natividad *El Rey de los Reyes*
á solo y coro
9. Id. 2.^o *Ea pastores* á duo y coro
10. Id. 3.^o *O grande misterio* á duo y coro
11. Id. 4.^o Venid gente todas a 3 voces
12. *O admirable Sacramento, y O Salutaris hostia*
13. Motete al SSmo. *Ay dueño de mi vida* á duo
14. Villancico al SSmo, *con que anelo* á 3 voces
15. Villancico 1.^o de altares *Tantum ergo* á 3 voces
16. Id. 2.^o *Lauda Sion* á 3 voces
17. Id. 3.^o *Verbum supernum* á 3 voces
18. Id. 4.^o *Pange lingua* á 3 voces
19. Miserere á 3 voces para Semana Santa
20. Motete *Sepulto Domini* para el Jueves Santo á duo
21. *Dies Irae dies illa* á 3 voces

Appendix A, No. 14

Cover Page and Excerpts from a *Kyrie*
 (From Mass For Three Voices, Organ, and Orchestra), by Cipriano
 Gonzales, O.F.M.



R.P. FR. CIPRIANO GONZALEZ

RELIGIOSO FRANCISCANO.

Ejecutada á orquesta por primera vez, siendo dirigida por su mismo autor,
 el dia 4 de octubre del año pasado, en la Yglesia de San Francisco de Manila.

Impresa con aprobacion del Ordinario

AÑO de 1885.

KIRIES.

Andte

1^a
2^a
1^o
2^o
3^o

Clarinetes. Flautas.

Saxophon.
Soprano Si bemol.

Cornetines.

Bombardino.

Voces:
Tiple.
Tenor.
Bajo.

1^o
2^o

Violines.

Viola.

Violoncello.

Contrabajo.

Andte

Acomp.^{to} de
Organo.
Solo.

(then)

The musical score consists of several systems. The top system includes a vocal line with lyrics: "Ki ri e Ki ri e e ley son e ley son". The second system continues the vocal line with lyrics: "Ki ri e Ki ri e e ley son e ley son". The third system features a vocal line with lyrics: "Ki ri e ley son Ki ri e Ki ri e e ley son e ley". Below the vocal lines is a piano accompaniment section with multiple staves of music. The score is written in a traditional musical notation style with various notes, rests, and dynamic markings.

6.

(then)

tr-o.

(etc.)

Appendix A, No. 15

MUSIC IN FRANCISCAN PARISHES OF THE EIGHTEENTH CENTURY
 (From Juan Francisco de San Antonio, O.F.M.)
*Chronicas de la Apostolica Provincia de
 San Gregorio de Religiosos Descalzos de
 N.S.P. San Francisco en las Islas Philipinas,
 China, Japon, etc. Manila: 1748.*

Everyday without exception, at the sound of the bell, all the schoolchildren promptly assemble in the church. The little choristers led by their choirmaster intone the *Te Deum* with solemn devotion ending with the versicle and prayer to the Most Holy Trinity, after which they sing the prime of the Little Office of the Blessed Mother. There follows the conventual Mass, after which the boys recite the rosary together along with those of the faithful who stay for this exercise. Then the schoolchildren file out in order, following a small processional cross and reciting a prayer, to go to the schoolhouse, while the choristers go with their master to choir practice. Two strokes of the bell is the signal for the end of classes, and then everyone goes home for the mid-day meal.

At two o'clock the bell is rung for vespers, and all the children return to church to sing the Little Office of the Blessed Mother in the manner described. After this everyone goes to his assigned task until the bell rings at five o'clock, when a devotional procession is formed in the church and winds its way through the streets of the town with the choir singing or reciting the rosary. This is concluded in the church with litanies, the antiphon of the Immaculate Conception of the Mother of God, and a responsary for the blessed souls in Purgatory which is sung ...

Every Saturday in all our missions the mass of the Immaculate Conception is sung with all possible solemnity, and the *Salve* in the afternoon before the Lady's Altar. After mass the *bagontaos* and *dalagas*, that is, the young people of both sexes, recite the catechism out loud under the direction of their *fiscal* or supervisor - an office created by royal ordinance and invariably occupied by a native chief selected from among those held in the highest esteem. The object of this exercise is to prevent their forgetting what they had committed to memory in childhood, and to enable them to grow in understanding and appreciation of it at an age when they begin to possess discourse of reason. For this purpose the pastor himself asks them questions regarding doctrine.

On Sundays and holydays of obligations the whole town takes part in this exercise after high mass. For this purpose two choristers dressed in surplices recite the catechism in the middle of the church and then the Father comes out to preach the word of God to the people in their native tongue.

And for special days, the boys and the youth carefully adorn the Church of God with varied branches and flowers ... and with the sweetness of the music that is done to God's glory, since the Indians are especially gifted in the playing of European instruments as well as in singing. I have known some to be superbly dexterous ...

Appendix A, No. 16a

MUSIC IN JESUIT PARISHES OF THE EIGHTEENTH CENTURY
From Fr. Pedro Murillo y Velarde, S.J.
*Historia de la Provincia de Philipinas
de la Compañía de Jesús.* Manila: 1749.

Every day the boys and girls, varying in age until fourteen years, hear mass; these call themselves "schools" and "companies of the rosary". Then they sing all the prayers that belong to the mass, and go to their school. At ten o'clock the signal is given by the bell, and they go to church to pray before the blessed sacrament, and to the virgin they recite the *Salve* and the *Alabado* hymn; and they go out in procession, singing the prayers, as far as some cross in the village. At two o'clock in the afternoon they return to school, and at four or five o'clock they go again to church where they recite the rosary after which they go out in procession singing the prayers. On Saturdays, not only the children recite the prayers, but also the *baguntaos* and *dalagas* - who are the older youths and girls, who do not yet pay tribute - and also the acolytes, the treble singers, and the *barbatecas*. In the afternoon the people recite the rosary and the singers and musicians sing the mysteries and the litany. On Sundays, the boys go out with a banner around the village, singing the prayers, to call together the people. The minister says mass which the musicians accompany with voices and instruments ...

Appendix A, No. 16b

The 1748 Festival Welcoming the Holy Virgin of
Antipolo After Her Voyage From Mexico

[From: Pedro Murillo y Velarde, S.J., *Historia de la
Provincia de Philipinas de la Compañia de Jesus* (Manila:
1749), Segunda Parte, Libro III, Capitulo III, folio
216v-219v]

Arrived in Manila, January 23, 1748, in company with another image of the Virgin called "the Japanese", which came with the *Capitana*. A very solemn reception ever seen in these Islands was done. His Excellency, Mr. Dr. Don Fr. Juan de Arechederra, Governor and Captain General, His Excellency, Mr. Dr. Don Fr. Pedro de la Santissima Trinidad, Archbishop of Metropolitan Manila, left for the shore, along with many clerics from all religious orders, as well as people from many neighbouring towns. Artillery salvos and fireworks were heard and seen. A brilliant procession took place, and hymns and praises to the Queen of Heaven were performed at the Convent of Santo Domingo. The following day the Virgin of Antipolo was brought to the Palace and deposited in the chapel where many devotees met together to pray and to offer obsequies and to ask for mercies from the *Señora* ... Tuesday, February 20, she arrived at the Church of Antipolo. Upon leaving Manila the Holy Image was honoured by the thunder of artillery salvos in the Plaza. The gathering by the river was great. Besides the *Champana* in which the Virgin rode, were other *Champanas* and boats of the Spaniards, natives, Chinese, and other nationalities, richly adorned with flags, streamers, pennants ...

At Pasig, the most populous town in these Islands ... The river banks were decorated with arches, flags, tapestries, and altars. Some of these were attractively arranged with images, candles, and jewelry. Before two of these, the fluvial parade had to stop as sacred plays, eulogies (*loas*), verses, and lovely songs done by smoothly-flowing voices accompanied by harmonious instruments were offered. The harmonious blending of rebecs, harps, viols, flutes, and oboes matched the continuous shots of fireworks that punctuated the performance, the din of some and the suavity of the others blending with the lively battle of the drums, the horns, and the clarions.

The rest of the devotion was done during the climb to Antipolo on the twentieth day ... There were three altars on

the way, the first one at Cainta, the second in Taytay, and the third in Antipolo ... The natives came along with many candles, dances, and instruments. They arrived reciting the Rosary, and litanies of the Holy Virgin with great dignity and devotion. Before the altars were sung hymns, *villancicos*, and eulogies; and the *Salve* with the vespers were sung by one of the clergy who was wearing a surplice and a stole.

(In Antipolo) - The Sovereign Empress entered her Temple as the *Te Deum* was intoned which was supported alternately by various choirs of music from the Royal Chapel of Manila and from many towns, along with many instruments. The *Chantre* and the *Maestro* of the Metropolitan Chapel, whose deep resonant voices are well-known in these Islands, sang, accompanied by other voices of the boy sopranos and by instruments, all resonating and filling the cavernous spaces of the church with sweet, harmonious, and pleasant sounds.

In the evening, the Chapelmaster of the Royal Chapel of Manila sang solemn vespers, accompanied by many choirs of music. The night could not be distinguished from the day in brilliance by virtue of many lights ... Various fireworks, bombs, noises, and inventions were released and displayed. At the same time church bells pealed, and the horns performed marches and minuets.

Wednesday, February 21 was the day assigned for the festivity. Abundant masses and other communions were offered at dawn before the altar of the Virgin. The Chapelmaster of the Royal Chapel of Manila intoned the mass with the Deacon and the Assistant Deacon. The mass was assisted by the musicians of the Royal Chapel, along with nearly all the musicians of the surrounding towns.

The *Aba pô*, or *Salve* in Tagalog was sung with deep affection and devotion. Later they sang and recited praises in elegant native metre with voices and instruments whose rhythm and harmony manifested much affection, tenderness, and confidence, all in praise and veneration of the Mother.

Then followed a dance of the children who were beautifully attired. To the strains of musical instruments and sonorous voices accompanied by *aycastles*, they did the graceful figure of the *tocotin*, fitly represented by masks of the ancient period of Montezuma, the Mexican Emperor ... Africa was represented by the dance of the Negroes. To the rhythm of the *birimbao*, they danced the *mototo*, a lively depiction of the barbarians of the continent ...

And then came another dance, the *mogiganga*. Clad in the old attire of the *matachins*, and using masks in imitation of the country folks of Spain doing games, dances, and figures, the dancers performed like native Spanish rustics.

From other towns came many dancing groups. The boy sopranos of Quiapo in lovely attire did a play in Tagalog verse, which they sang with much grace and skill ... Nearly everyone from the town of San Pedro Macati assisted in the festival and the two dances of the young boys were done to great satisfaction. Some garbed with shields and lances imitated the dance of the Sambals ... The other was more exquisite, because some of the seriously slow and coordinated movements were accompanied by boy sopranos singing *motets* in perfect time with the motions of the feet, hands, the body and the lips. They also sang and recited Tagalog poetry elegantly along with many praises to the Virgin ...

Those two nights, there were two serenades (*serenatas*) in which were sung Spanish and foreign compositions, old and modern, in which the best was seen in *arias*, *recitados*, *fugas*, *graves*, and all other types, along with witty one-act farces (*sainetes*). The elegance and delicacy of the performance of many wind instruments, and of strings, alternated by voices of boy sopranos, altos, and tenors, who sang with consummate skill, was fascinating, for the best and most skilled voices, and the most gifted musicians of the Islands were gathered here. And, without doubt, these two serenades (*serenatas*) could easily receive appropriate recognition in any populous city of Europe ...

Appendix A, No. 17

The Bamboo Organ at Las Piñas, Rizal
Built in the Eighteenth-Century by the Recollect Father,
Diego Cera



Reproduced from Florofoto, Manila

Appendix A, No. 18

A Sample of *Canto de Órgano* (Polyphony)
 (Kept at Santa Barbara Mission, California)

378

Tratado quarto

Musical score for 'Tratado quarto' (378). The score consists of seven staves of music. The notation includes various rhythmic values and accidentals. The piece is labeled 'Décima' and ends with the signature 'C. F.'.

Décima.

C. F.

del Canto de Organo.

379

Musical score for 'del Canto de Organo' (379). The score consists of seven staves of music. The notation includes various rhythmic values and accidentals. The piece is labeled 'Undécima' and 'Largo'. It ends with the signature 'Bbb 2'.

Undécima.
Largo.

Bbb 2

Reproduced from: Marcos y Navas, Francisco O.F.M.

*Arte, O Compendio General del Canto llano, Figurado
 y Órgano.* Madrid: 1816.

Appendix A, No. 19

Bungkag Lalao (Death Anniversary Hymn) in Spanish

Coro:

ra - do Vir - gin di - vi - no sag -
 ra - do Vues - tras glo - rias, Vues - tras glo - rias
 Can - ta - re (guitar) Can - ta - re -
 mos Can - ta - re - mos, Con - tem - pla - re -
 mos, Los mis - te - rios del ro - sa - rio (Guitar)
 Los mis - te - rios, (Guitar)
 Los mis - ta - rios, Del ro - sa - rio, Del ro -
 sa - rio. (Guitar) † Del Ro - sa - rio. (Guitar)
 † Del Ro - sa - rio.

O Virgin, divine and holy!
 Thy glories, Thy glories
 We will sing, we will sing
 We will sing, we will contemplate -

The mysteries of the Rosary
 The mysteries, the mysteries
 Of the Rosary, of the Rosary
 Of the Rosary.

As Sung in Omambong, Leon, Iloilo, Philippines

Appendix A, No. 20

Two Excerpts of *Cenaculo* Music
(From Malolos, Bulacan)

Koro

Nang i- to'y ma- i- pag- su- lit — a- gad na si-
yang u- ma- lis pi- na- san ni- ya ang ba- nig pag pu- pu-
ri'y wa- lang pa- tid — kay He- sus na po- ong i- big. —

Osana

Ho- san- na Ho- san- na Fi- li- o-
Da- vid Be- ne- dic tus qui ve- nit in no-
mi- ne Do- mi- ni O- Rex- Is- ra- el.

Appendix A, No. 21

Comedia Music

Laban

Alligo

The musical score is written in a single system with five staves. The first section, 'Alligo', is in 4/4 time and consists of the first four staves. The second section, 'Andante', is in 4/4 time and consists of the next three staves. The third section, 'Paso Doble', is in 2/4 time and consists of the final five staves. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings like 'p' (piano). First and second endings are indicated with '1.' and '2.' above the notes.

Andante

Rancho

Paso Doble

Appendix A, No. 22

Iloilo Opera House Schedule (1911)
The Gran Compañía Lírico-Dramática Española

From: J.G. Paranos, ed.
EL TEATRO EN ILOILO
Boletín-Programa. Anunciados
Temporada de Zarzuela Española

April 15, 1911, Saturday -

El Monaguillo - zarzuela in one act
Music: Maestro Marquez

Coro de Colegialas - by Señores Arniches
and Jakson Veyán
Music: Señor Gimenez

Los Picaros Celos (coro general)

April 16, 1911, Sunday -

El Anillo de Hierro - Verso: Marcos Zapata
Music: Señor Marquéz

April 18, 1911, Tuesday -

El Barquillero - zarzuela in one act
Music: Señor Chapí

El Metodo Gorritz - 2 acts and 2 scenes by
Carlos Arniches and Enrique Garcia Alvarez
Music: Señor Lleó
Orchestra Director: Masllovet

April 20, 1911, Thursday -

Un Capitan de Lanceros - juguete cómico-
lírico by Constantino Gil
Music: Romeo y Valverde

Bohemios - 1 act zarzuela and 3 scenes
by Guillermo Perrin and Miguel Palacios
Music: by Vives

El Puñao de Rosas - by Arniches and Asencio
Music: Chapí
Orchestra Director: Don Jose Masllovet

April 22, 1911, Saturday -

El Cosechero de Arganda - 1 act
Verso: de Jose Jakson Veyán
Music: Señor Rubio

La Indiana - 1 act - de Jakson Veyán
Music: Arturo Saco del Valle

El Chico de la Portera - 1 act by Angel Caamaño
Music: Masllovet and Rubio

April 23, 1911, Sunday -

Princesa del Dollar - Gran Operetta (3 acts)
Orchestra Director: D. Jose Masllovet

April 25, 1911, Tuesday -

Marina - 1 act by D. Francisco Camprodón
Music: Maestro Arrieta y Torregrosa

El Punto de Flores
Music: Valverde (hijo) & Torregrosa

April 29, Sunday -

El Metodo Gorritz -
Music: Señor Lleó

Las Bribonas -
Music: Señor Calleja

April 30, Monday -

La Viuda Alegre (The Merry Widow) - Lehar
Spanish Version: Linares Rivas y Reparaz

May 4, Friday -

La Tempestad - 3 acts by Miguel Ramos Carrión
Music: Chapí

May 6, Sunday -

Los Pajaros del Amor -
Music: D. Antonio Reparáz

La Patria Chica -
Music: Chapí

El Dinero y El Trabajo
Music: Vives and Saco del Valle

May 9, Wednesday -

El Duo de la Africana -
Verso: Miguel de Echagaray
Music: Señor Fernandez Caballero

La Casa del Campo - comedia (1 act)
Trans. from Italian: D. Jose Sanchez Albarrán

El Contrabando -
Music: José Serrano and José Fernandex Pacheco

May 13, Sunday -

El Reloj de Lucerna - Verso: Marcos Zapata
Music: Maestro Marquéz

May 14, Monday -

Alma de Dios -
Music: José Serrano

El Pobre Valbuena
Music: Valverde (hijo) and Torregrosa

Appendix A, No. 23

Musical Numbers

in

ANG MESTISA (The Mixed-Blooded Girl)

A Tagalog Zarzuela in Three Acts

by: Nicanor Abelardo

ACT I:

Overture

Opening Chorus - Dance - Chorus

Soprano Solo and Chorus

Quartet - Solo - Refrain (Four Voices) - Background Music

Duet

Duet and Chorus - Dance

Trio

ACT TWO:

Chorus

Chorus

Chorus

Soprano Solo

Male Solo and Chorus - Background Music

Chorus

ACT THREE:

Soprano and Chorus - Dance

Soprano Solo - Background Music

Male Solo - Background Music

Chorus

Quartet

Women's Trio - Background Music

Solo

Chorus - Finale

Appendix A, No. 24

Song and Dance
From the Zarzuela *Ang Maimon Nga Amay*

Manuel D. Lopez

Vivo *Solo*

Con a- co mag-ba- na pi- li -
on ti-gu- lang Nga wa- la sing un- to nga wa- la na sing
bag- ang; Di- li na ca- kit- kit sang ta- pa cag tul-
an A- con di- ga- mu- han li- nu- gaw na la-
mang. Con a- mang. *Baile*
Canto *Con a D.S.*
Play 3 times

Free Translation

When I'll marry, an old man I will choose
Frail and hopelessly toothless -

Meat he can't grind, bones he can't chew
All I'll serve him will be rice porridge. (Then Dance)

Appendix A, No. 25

Song from the Zarzuela *Bag-ong Kinabuhì*

C.T. Gallego

Nang-hu- lon na ang ka-pis-pi- san

Ang ma- nga ka-lap- yo i-pa- hu- way

Gi-kan sa la-kas nga ca-bud- lay

Sa pag- pa-ngi-tang ka-bu-hi- an

Sa Nag-hu- an. Ka-ha- mu-ok sang

ka-tu-lo- gon sang may ma-nga ka-

pu-ya- tan Sa ha- gan-ha-gan ang ka-li-

sud sa su-lod sang ma-nga dug-han. Ka-ha-

(Free Translation)

1. The birds have returned to their nests
Tired and weary we must rest
From heavy toil
From life's demands.

2. Deep slumber
For the weary
Soothes the sorrow
Within the breast.

Appendix A, No. 26

Final Chorus from the Zarzuela *Ang Maimon Nga Amay*

5 Cere Final

Manuel D. Lopez

Vivo

Canto

Sa pag - tu-man sang si-let sa a-men - Pa-a-lam ca-mi
 sa ma-nga dung-a-nen Cen ca-mi may sa-yup in-ye pa-ta-
 wa-ren Da-cung ca-ba-las-lan pa-ga-ki-la-la-hen. Sa pag-
 hen. Ga-ni pa-a-lam pa-a-lam ca-mi sa ti-gu-lang ba-ta ba-ba-
 e la-la-ke ba-lu-na nin-ye pa-ba-lu-ni ca-mi i-sa ca pa-lac-pac
 nga su-bong si-ni Ga-ni bong si -
 ni

(Free Translation)

1. After this heavy demand
 We bid you farewell!

For our mistakes we apologize
 But our goodwill please recognize.

2. So farewell to all!
 Young and old, men and women;

Godspeed! Leave us some memories
 Clap for us like this!

Appendix A, No. 27

Visayan Balitaw

Introduction
Moderato

The musical score is written on eight staves. The first staff begins with the tempo marking 'Moderato' and the key signature of one flat. The music consists of a series of eighth and quarter notes, with some measures containing rests. There are repeat signs and first/second endings at the end of the piece. The tempo is marked 'Moderato'.

From: Francisca R. Aquino
Philippine Folk Dances, Vol. 1
Revised (Manila, 1970)

Appendix A, No. 28

LAOTA

The musical score for 'LAOTA' is presented in two systems, each with a piano (piano) part on the left and a guitar part on the right. The score includes several sections and musical notations:

- Intro.**: The beginning of the piece, marked with a piano dynamic.
- A**: A section marked with a piano dynamic, featuring a triplet of eighth notes in the piano part.
- B**: A section marked with a piano dynamic, featuring a triplet of eighth notes in the piano part.
- D**: A section marked with a piano dynamic, featuring a triplet of eighth notes in the piano part.
- C 2 x**: A section marked with a piano dynamic, featuring a triplet of eighth notes in the piano part.
- Finale**: The concluding section of the piece, marked with a piano dynamic.

The score is written in a common time signature (C) and includes various musical notations such as slurs, triplets, and dynamic markings (piano).

Reproduced from:
Libertad V. Fajardo

Appendix A, No. 29

Tinikling (Bamboo Dance)

Tinikling

LEVIN

Intro.

Musical notation for the Intro section, measures 1-4. The piece is in 2/4 time with a key signature of two flats. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for the first section of the piece, measures 5-8. The melody continues in the right hand, and the bass line provides harmonic support.

A I-II V-VI

Musical notation for section A, measures 9-12. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for section A, measures 13-16. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for section A, measures 17-20. The melody is in the right hand, and the bass line is in the left hand.

350

Musical notation for section B, measures 21-24. The melody is in the right hand, and the bass line is in the left hand. This section includes first and second endings.

B III-IV-VII-VIII

Musical notation for section B, measures 25-28. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for section B, measures 29-32. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for section B, measures 33-36. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for section B, measures 37-40. The melody is in the right hand, and the bass line is in the left hand. This section includes first and second endings and a 'slowly for finale' instruction.

351

Appendix A, No. 30a

Costumes for the *Tinikling* (Bamboo Dance)



Courtesy of the Bayanihan Philippine Dance Company

Reproduced from: National Bookstore Postcard, Manila

Appendix A, No. 30b

Costumes for the *Jota* Dance



Courtesy of the Bayanihan Philippine Dance Company
Reproduced from: National Bookstore Postcard, Manila

Appendix A, No. 31

A Nineteenth-Century Philippine Villancico

180

Let Us Play and Sing

(Toquemos, cantemos)

TRADITIONAL CHRISTMAS SONG

Translation by **ABBIE FARWELL BROWN**

Arranged by

NORBERTO ROMUALDEZ

This beautiful Christmas song was first published in 1866 in "Pequeño método teórico-práctico de solfeo." It offers a very easy introduction to three-part singing.

Allegro

Oh, praise that bright Beau - ty with hap - py ac - cord,
play ju - bi - la - tions and car - ol a song,

The Babe in the man - ger, the Christ-Child, our
And let not one note of the mu - sic be

1. Lord, Oh, wrong! Oh, chant then in prais - es the
2.

King of Sal - em, Who wrought this great

1. hon - or to meek Beth - le - hem! Oh, hem!
2.

Appendix A, No. 32

Three Contemporary Spanish Romances
Gathered By Schindler From Badajos, Cáceres, and Soria,
Spain.

193. El gatito* (Romance)

Herrera del Duque

Es - tan-do un se - ñor ga - ti-to, ti - ru - li-to, Sen -
ta - di - to en su te - ja - do, ti - ru - ra - do. etc.

253. Al pasar por los torneos* (Romance)

Cáceres

Allegro

Y al pa - sar por los tor - ne - os y al en - trar en
Mo - re - rí - a, Ha - bía u - na no - ra la - van - do al
pie de una fuen - te frí - a.

850. ¿Dónde va usted, caballero? (Romance)

Torrearevalo

"¿Dón - de va Us - téd, ca - ba - lle-ro? ¿Dón - de vas, tris - to de
ti? "En bus - ca de mi es - po - sa, mi es - po - sa Be - a - tris."

Appendix A, No. 33

A Nineteenth-Century *Kumintang**Comintang de la Conquista*

INDIAN SONG OF THE PHILIPPINES

(F. M. MORA)

Andante.

Guitar.

Pianoforte.

Canto.

Si-nor a un Cay-e sa mo-da-ig di gan

agomardu sa ni tony a goiog ca lu re

pan Di mo na ni li figot

pi na lu figai lu ngai pag sin ta sa i yong va tang ca li lo

han di mo na ni lu figot

pi na lu figai lu ngai pag sin ta sa i yong va

lang ca li lo han.

I.
 Surong at plantas halaga saan cayo
 Yaw cametayan hirap saan lodo
 At hindi sa ang luhay sa panahong ito
 Vangitug halaga ang sinay hito.

I.
 To know is to remember thee,
 And yet in grief I rove,
 Because thou wilt not fathom me,
 Nor feel how much I love.

III.
 Mahintal hintatac ih un macarama
 Itan pinatac mo con paghahan
 Hindi co namatua acay paglusan
 Ijet mo laman tatavina jucas.

II.
 All traitors are the stars on high—
 For broken hopes I grieve,
 I cannot live—I fain would die,
 'Tis misery to live.

III.
 Sweet bird! yet flutter o'er my way,
 And chant thy victim's doom;
 Be thine, be thine the funeral lay
 That consecrates my tomb.

Appendix A, NO. 34.

An Arrangement of L'olay by Almagne

Allegro

mf

This system consists of two staves, treble and bass clef, in 3/4 time. The tempo is marked 'Allegro' and the dynamic is 'mf'. The music features a melody in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals.

cres.

This system continues the musical score with two staves. It includes a 'cres.' (crescendo) marking. The melody and bass line continue with similar rhythmic and harmonic structures.

Voice

p

O my friend, when I come _____ To the gen - erous

mp

This system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is marked 'Voice' and 'p' (piano). The lyrics are 'O my friend, when I come _____ To the gen - erous'. The piano accompaniment includes a 'mp' (mezzo-piano) marking. The system concludes with a double bar line.

door of your home, my lone-ly heart is gay, my sor-row flees a-
cres.

way: The wel-come in your face gives beau-ty to the

place. — O my — You may tempt — me with
 1. 2. *mf*

meats, — Or ripe fruits of the land where you live: — You may

serve — — — — — dain - ty sweets Or hon-ey of the

bee new tak-en from the hive, But sweet-est of all

sweet The wel-come that you give. — You may
 1. 2.

From: Norberto Romualdez
 et al. Philippine Music
 Horizons

Appendix A, No. 35

An Eighteenth-Century *Kundiman*.

Awit Ng Kulubi

DO-on po sa a- min Ba-yan ng San
 Ro- que May nag-ka-tu- wa-ang
 a- pat na pu- lu- bi; Nag-sa-yaw
 ang pi- lay u- ma-wit ang pi- pi
 Na-no-od ang bu-lag na- ki- nig ang bi-
 ngi.

Beggars of San Roque

In our little place along the bay
 Barrio of San Roque

Met four jolly beggars
 In full festal mood one day.

The cripple gaily danced,
 The mute sang a melody

And the blind enjoyed the sight
 Gladly listened the deaf.

From: Norberto Romualdez et al.
Philippine Music Horizons

Appendix A, No. 36

Kasilag's Arrangement of *Dandansoy*
 Reproduced from the Original Score

DANDANSOY*Visayan Folksong*

Lucrecia R. Kasilag

Andante moderato *mf*

SOLOIST

Dandan-soy, bayaan ta i-

cao - Pa-u-li a-co sa Pa-yao - U-ga-ling con i cao hidla

uon, - Ang Pa-yao i-mo lang lanta-uon. -

A

CHORUS:

B

Dando soy bayaan ta i-cao - Pa-u-li a co sa Pa-
 Dandansoy ba-yaan ta i-cao Pa-li a-

C

Dan - dan - soy - Dan - un -

A

yao - U-ga-ling con i-cao hidla-uon - Ang Payao i-mo lang lanta-
 co sa Payao U-ga-ling con i-cao hidlauon sa Payao i-mo

soy - Dan - dan - soy - Dan -

ALTO SOLO

D *mf*

Dandan

uon - - -

lang lantauon - - -

dan - - - soy.

soy con imo a-po-son - - - Bi-san tu - big di magba-lon - U-ga-

D Dandansoy con imo a-po-son - - - Bisan tu - big di magbalon -

E Ah - ah - Dandan-soy - ah - ah - Dandan

Ah - ah - Dandansoy - ah - ah - Dandan

mp

A

ling conicao u-ha-uon - sa da-lan maybobonbo - bon -
 - U-ga-ling con-i-cao u-ha-uon - - Sa dalam may - bobonbo -
 soy - Ah - Ah - Dandan-soy - Ah - Dandan-
 soy - Ah - Ah - Dandan-soy - Ah - Dandan-

B

bon - - - - - Dandansoy payaan ta i -
 soy - - - - - Dandansoy ba -
 soy - - - - -
 mf mf

-cao - Pa-u-li a co sa Payao - U-ga-ling con icao u-ha-
 yaan ta icao Pa-u-li a-co sa Payao U-ga-ling con i-

soy - Dan - dan - soy - Dan - dan -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The lyrics are: "-cao - Pa-u-li a co sa Payao - U-ga-ling con icao u-ha-yaan ta icao Pa-u-li a-co sa Payao U-ga-ling con i-". The piano part features chords and moving lines in both hands.

uon - Sa da-lan magbo-bon - bo - bon Ah!
 cao hidla uon Sa pa-igao imo lang lanta-uon Ah!

soy - Dan - dan - soy -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The lyrics are: "uon - Sa da-lan magbo-bon - bo - bon Ah! cao hidla uon Sa pa-igao imo lang lanta-uon Ah!". The piano part includes dynamic markings like *p* and *pp*, and a *rit.* (ritardando) marking. The lyrics for the piano part are: "soy - Dan - dan - soy -".

su ti ga san ta sa gi pu un su tad tu lag ka nu ra dya gi da ra
 pa la la? ka nu ri nad ta ra ha ya na la han sa gan
 gu e.150 o o na
 q q m pa m

na ni gi sa mid yi tu dem barh a na
 p.132

ay i ga den na mat ta a ta a bu wa ta sa ri ka ma na ni yan sa
 p.144

ba a li i gi gi kat san da ang a ka lu ma la bi su pat pa ka sam ma

sa ga da su i ka ga to ny yo ga a ran no ma tal lo na ma da da ra n da pag ti

a ti pan me is sa ga di i ya a ay ka ta a rit lo hu a ba an
 p.152

na 'an no da lag ku nut fa lo o di ma den na hun bay

la pa la a a pi pag sa a li i gi i di ya a an ko

let ta o kwe li ku u du u ga a an e e e e ?

p.144 p.146

p.100

Appendix A, No. 38

Aday Tumpang Dalimbang, A Magindanao Love Song

Reproduced from Jose Maceda
Music of the Magindanao

ADAY TUMPUANG DALIMBANG

A. $\text{♩} = 176$
 a a da

B. $\text{♩} = 152$
 id to m

C. $\text{♩} = 150$
 po o o ? to to o o o y na da lin

D. $\text{♩} = 150$
 ga na o kumpani l ka ka kua d

E. $\text{♩} = 150$
 ka di i ka de s. e. na
 na ma

F. $\text{♩} = 176$
 mi K le sa to ken de mi na mi i
 ki l na

G. $\text{♩} = 176$
 a ya a a a at

H. $\text{♩} = 176$
 ku na pa mi ke i li na i ba ta a da kay

Ka pa da na ka ma a ta ka pa ha lu yo g sa i
 li i MAH da mu ra a a a ga
 ta
 ga da
 na na te ku na pa man da pa tu ka
 ka o di ka ma man da pat ti sa ke di ma man da
 ku na pa man da pa
 ta na a a di kai li ya O. na na
 pa ma sa ga di a ku ka pa kad si si ma yo ka sa

Appendix A, No. 39

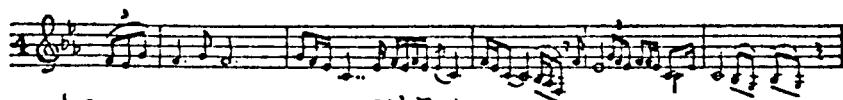
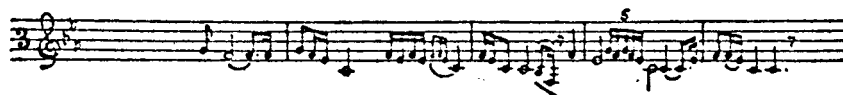
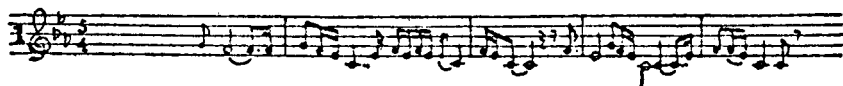
Da-eng, A Tinguian Song and Dance

Reproduced from: Fay-Cooper Cole

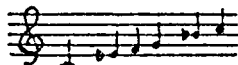
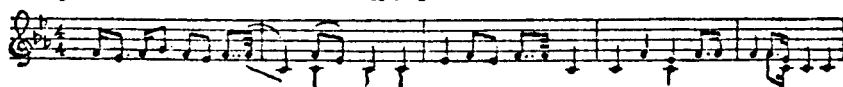
RECORD 1

DA-ENG

♩ = 69 Sung while dancing in a religious ceremony. (Boys and girls alternating.)



♩. 80

- 2nd Part -

Pentatonic scale in which the song is cast.

Appendix A, No. 40

Si Inan Talangey, A Funeral Chant From Sagada

Reproduced from: Jose Maceda

Original Pitch:  R. SI INAN TALANGEY  Scale: E

♩ = c 200-208. Legato.

1 *id ka - no sa - nga - sa - nga - dom, wa - das i - nan - ta - la - nge - ey* (a)

2 *Ay ba - yaw a ay na - sa - kit, ay [?]is - nan nad - ne - nad - ney* (a) (b)

3 *San beb - sat [?]i - nan - ta - la - ngey ma [?]id [?]e - gay da [?]i - ye [?]i [?]i* (a) (-)

4 *Ba - yaw [?]is - san ma - sa - kit [?]ay si [?]i - nan - ta - la - ngey* (a)

5 *E sat [?]i - ko - ko da - na da - pay a - no - o - kan na ki - ngey - i* (a)

6 *Wa - da - pay [?]o - ma - no - no [?]ay da et ob pay ma - tey.* (a)

7 *San Nak - was ay na - di - ko aybaw si [?]i - nan - ta - la - ngey - [?]i* (a)

8 *Da - da [?]et [?]i - sa - nga - dil [?]is - san sag en san le - tey* (a) (b) (c)

9 *Dat san [?]ab - ab [?]i [?]ik na na - pi - ka [?]a [?]et [?]ay [?]o [?]mey - y* (a)

10 *Ba - ya - nan [?]ay ma - na - teng [?]ab - ab [?]i - ik di - na - tey* (a) (b)

11 *Ay da [?]et ma [?]i - lo - koy s'in [?]a - ni [?]i - toy sin ka - wey - ney [?]e* (a)

12 *Kan da - non da [?]et mat - tao ba - yaw ya ma - bi - nge - ey* (a)

Appendix A, No. 41

A Hanunoo Ritual Chant
(Mediums Clearing the Forest of Evil Spirits)

The image displays three systems of handwritten musical notation, each consisting of two staves. The notation is written in a style characteristic of early 20th-century ethnomusicology. Each system begins with a treble clef and a key signature of one flat (B-flat). The first system features a melodic line in the upper staff and a more complex line in the lower staff, including a triplet of eighth notes. The second system continues the melodic development in the upper staff and features a series of eighth notes in the lower staff. The third system shows further melodic progression in the upper staff and eighth notes in the lower staff. The notation includes various note values, rests, and articulation marks.

From: Conklin and Maceda

Appendix A, No. 42

The Original Version of *Ang Tingug Ni Nanay*
(An Orphan Song)

ANG TINGUG NI NANAY

(THE VOICE OF MY MOTHER)
DANZAMENOR BISAYA

Original Lyric in Bisaya by
Cesar M. Mirasol

Music by
Rosita Jara

Arranged by
C. de Guzman
Tagalog Version by
J. Corazon de Jesus

TEMPO DI HABANERA

Intro. *p* *f* *p.* 3 3 8...

Canto
Ay! pag ka-pa-it, nga walay a-viday Kon walay i-loy
Ay! pag ka-saklap ng walang i-ka at na-la-lag-lag

Piano *p* *f.*

nga ga-a-ti-pan' Dug-han ni Na-nay ang na-ha-mil-
lu-ha sa ma-ta Dib-dib ni Na-nay ang siya kond du-

ay yan Sa u-goy-u-goy ga katulo-gan-
Sa u-goy-u-goy na zka-himbingan 8...

1^{avez} 2^{avez}

Ay! pagkapa- Dapya sang hangin nga sa kabugnaw
 Ay pagkasa- Kay lungkot-lungkot na sa wing lagay

dulcisimo

Nagpa-ha-mu-ok sang katulu-gon Huni sang pis-
 at sualang i-na na dumaramay Ibox sa pa-

cres. *p*

pis sa dakung kamingaw Ti-nog ni Nanay
 rang ng pagka-sipha-ayo Ti-nog ni Nanay

cres.

1^{avez} 2^{avez}

sin batyag na-kon. kon.
 lunas na pu-so. So.

p

Appendix A, No. 43

Reproduction of an Arrangement of *Rosing*, A Song For Wakes

ROSING

Waltz



English Version
by
ISABEL IDEMNE MIRASOL

Arranged
SOLEDAD J. IDEMNE

Moderato

The musical score is written for piano and voice. It features a piano introduction in 3/4 time, marked 'Moderato'. The key signature has one sharp (F#). The score includes a vocal line with lyrics in Tagalog and English, and a piano accompaniment. The lyrics are: 'Ay! Rosing nga gina handum ko / Rosing, I loved you all in vain. / Mga sang gugma ikaw Rosing gin ha-la / Thro' all these years of happiness and re-ty. / Pa, dreams / Mga / My heart, / Kasubang bu-ut ko / tho' you cast my love aside / Kon si-ll / Will dream of / ko ikaw Rosing sa bakit-an. / you constantly through eterni-ty. / Ma-pl- / Your charms, / nak kang daw sa malunas / in my dreams I often see'.

Ining ku-bus kag ka- i- lo ko nga dughan Bas-laysang ka- sa- kit kag ka- hap
 That you are mine for all the time, you pledged to me; I a-dore you, Ro-sing, of my

du- Ang gin sa-ad mo sa akon Rosing, Isang handu- manan. Ay! Ro-
 life. The vow we sealed under the moonlit bow'r, don't you remember dear? Ay! Re-

Chorus

sing nga nag sikway Sining pobrang' walay palad Ba-lik- aa man, Ro-sing. be-lik-
 sing, I felt for you, Now you leave me all too soon, Come back to me oh, Ro-sing, hear my

do, Na-ga hu-let sang pulong mo nga maw-is Kay ang gin m- lin
 call I'm waiting dear, please say a word of love and cheer, The vow you give to

no sa... isang han- du- ma- nan Ay! Re- nan
 me... just say it once a- gain Ay! So- gain

Appendix A, No. 44

Textual Structure of Sagada Chants

(A Summary Based on the Study of Jose Maceda)

1. *Nan Dong-aw* (The Little Frog)

No. of Stanzas - 22
 No. of Lines Per Stanza - 6
 No. of Syllables Per Line - 7
 Rhyme Scheme - consonance on the sound *ao*

2. *Si Inan Talangey* - a funeral dirge

No. of Stanzas - 19
 No. of lines Per Stanza - 6
 No. of Syllables Per Line - 14
 Rhyme Scheme - assonance

3. *Tigtigaddo* - a courtship song

No. of Stanzas - 3
 No. of Lines - 6, 7, 7 respectively
 No. of Syllables Per Line:
 Line 1 - 3, 9, 9, 8, 8, 4
 Line 2 - 3, 9, 9, 8, 8, 8, 3
 Stanza 3 - 3, 9, 9, 8, 7, 7, 3
 Rhyme Scheme - Assonance

4. *San Ininas* - for varied ceremonies

No. of Stanzas - 7
 No. of Lines Per Stanza - 5 except stanza 1
 which has only 4 lines
 No. of Syllables Per Line:
 Stanza 1 - Line 1 - 7
 Line 2 - 7
 Line 3 - 7
 Line 4 - 12
 Stanzas 2 to 5
 Line 1 - 7
 Line 2 - 7
 Line 3 - 7
 Line 4 - 7
 Line 5 - 12
 Rhyme Scheme - Assonance

5. *Nan Leale* - a challenge to fight (among boys)

No. of Stanzas - 4
 No. of Lines Per Stanza - 3, 3, 2, 2
 No. of Syllables Per Line:
 Stanza 1 - Line 1 - 10
 Line 2 - 9
 Line 3 - 4
 Stanza 2 - Line 1 - 10
 Line 2 - 9
 Line 3 - 4

Stanza 3 - Line 1 - 9
 Line 2 - 7

Stanza 4 - Line 1 - 7
 Line 2 - 7

Rhyme Scheme - assonance

6. *Nan Sob-oy* - prayer after a wedding

No. of Stanzas - 3
 No. of Lines Per Stanza - 2
 No. of Syllables Per Line:
 Stanza 1 - Line 1 - 8
 Line 2 - 7

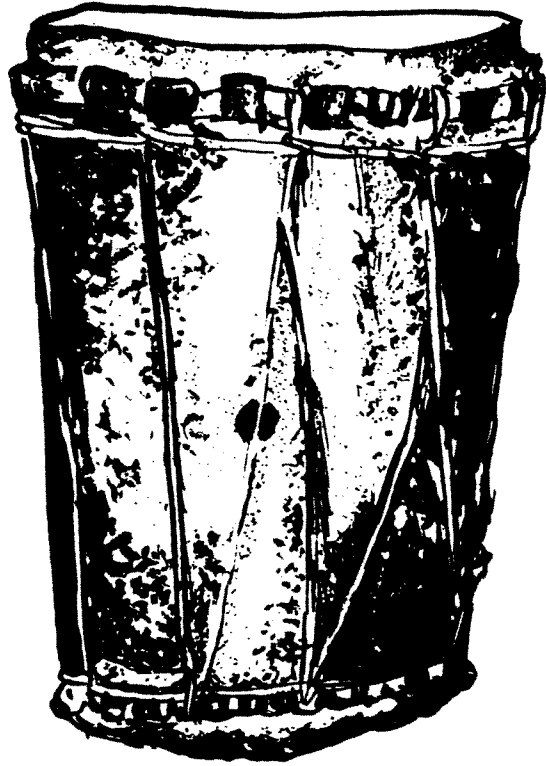
Stanza 2 - Line 1 - 8
 Line 2 - 7

Rhyme Scheme - assonance

7. *Nan Liwa* performed during a wedding feast

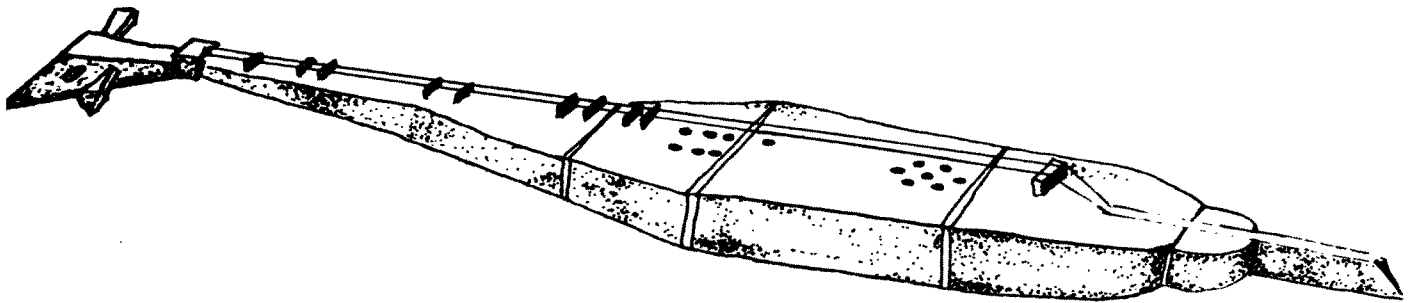
No. of Stanzas - 8
 No. of Lines:
 Stanza 1 - 5
 Stanza 2 - 7
 Stanza 3 - 9
 Stanza 4 - 11
 Stanza 5 to 8 - 10 to 12 lines each
 No. of Syllables Per Line - close adherence to 7
 Rhyme Scheme - consonance on vowel a

The
TAMBUL

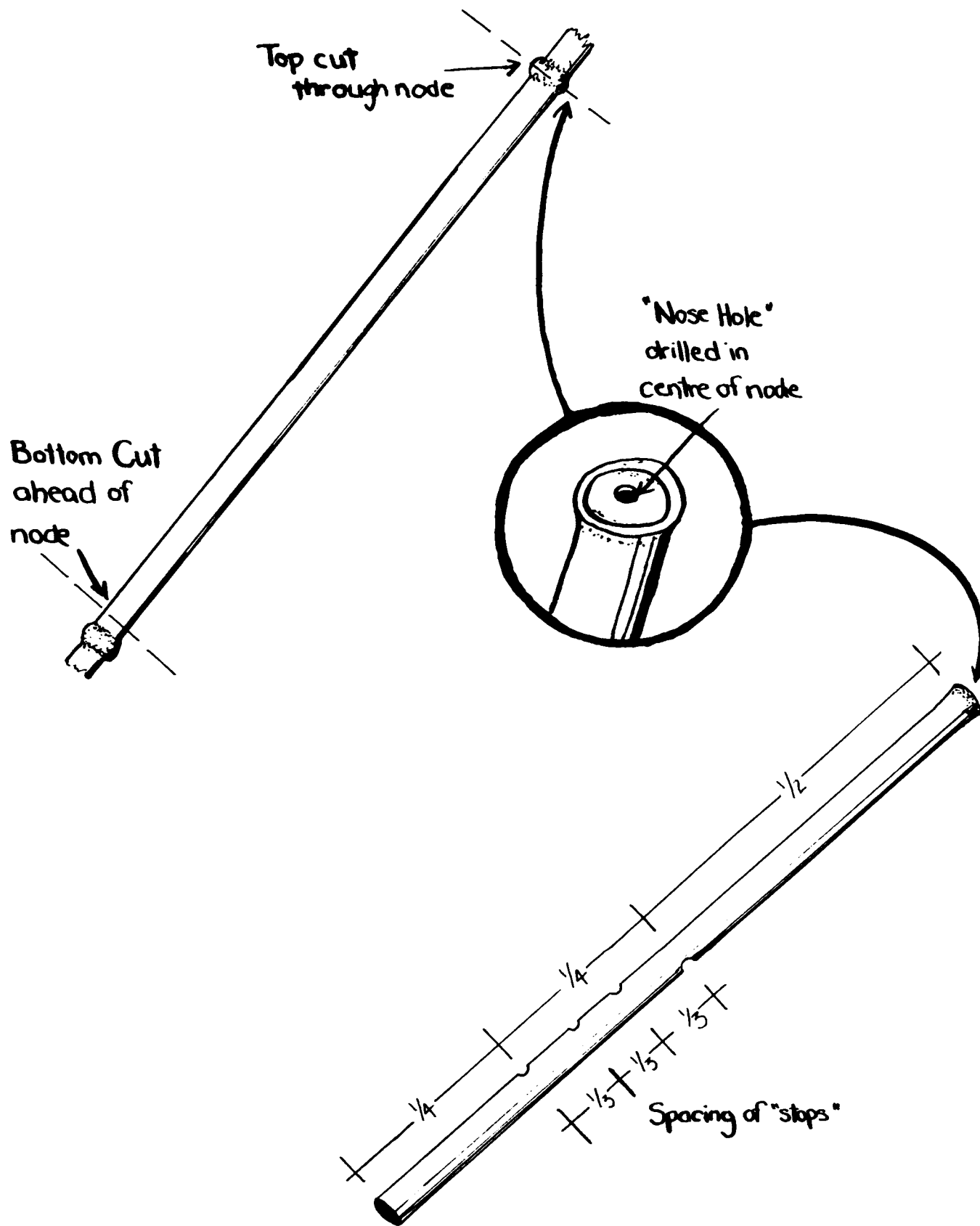


408.

The
KUDYAPI

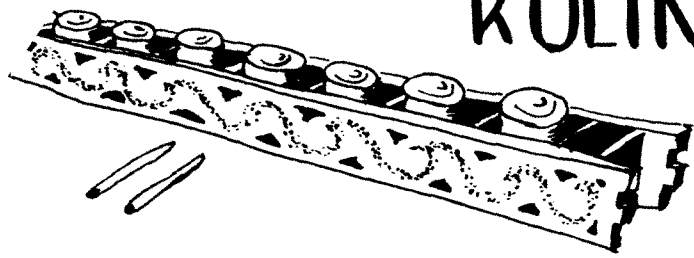


APPENDIX A, NO. 45

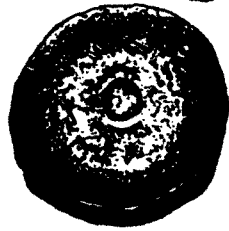


The NOSE FLUTE

APPENDIX A, NO. 46



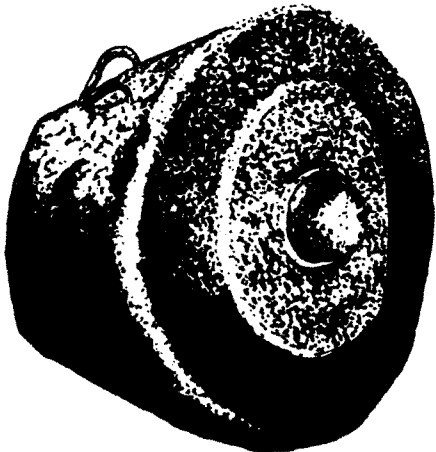
KULINTANG



BABANDIL



DABAKAN DRUM



AGUNG



GANDINGAN

410.

APPENDIX A, NO. 47

THE MAGINDANAO KULINTANG ENSEMBLE

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