

THE AMERICAN COLONIAL AND CONTEMPORARY TRADITIONS IN PHILIPPINE MUSIC

In 1898 the colonial sovereignty over the Philippine Islands was ceded by Spain to the United States by virtue of the Treaty of Paris. The American regime introduced new forms of government and economy, established a system of public education, and developed a mass culture that promoted various forms of social entertainment.

In music, the American tradition, and through it the European tradition, was introduced during the American colonial period from 1901 to 1946, but it continues to be felt to the present. This influence may be seen in the three types of music which evolved and gained adherence among various levels of Filipino audiences in the past 90 years: the classical music, which includes both Western classical music and the art music composed by Filipinos in the Western classical and modern idioms; the semiclassical music, which encompasses stylized folk songs, sarswela music, hymns and marches, and band and rondalla music; and the popular music, which includes music created by Filipinos using Western pop forms and/or local music traditions. These types are not entirely exclusive of one another, for even as they differ in form, style, and social function, they nevertheless share the same Western music language, musical contents, and composers. Thus, Filipino composers, such as Nicanor S. Abelardo, Juan S. Hernandez, and Rodolfo S. Cornejo, wrote concert pieces as well as music for the Filipino sarswela and dance halls.

Background

These Philippine musical forms evolved in the past 90 years because of the conditions which provided the reason or context for musical creativity: the establishment of professional music schools which trained and produced musicians and artists of high caliber through formal programs of instruction; the introduction of formal music education in the public school system, which heightened the awareness for music as both artistic and social activity among the people; the proliferation of musical organizations and cultural institutions promoting musical activities and providing opportunities, incentives, and support to Filipino musicians in the fields of composition, performance, teaching, and research; the introduction of new musical idioms and the taste for music related to American popular entertainment and mass culture; the crystallization of a nationalist ideology in music; and the introduction of new perspectives and techniques in the study of indigenous musical cultures.

Professional Music Schools. The professional training of Filipino musicians was given greater impetus with the institutionalization of the educational system during the American colonial regime. The religious community still continued to dominate the operation of exclusive schools in the urban areas and centers of

population. Except for the state-funded University of the Philippines (UP) Conservatory of Music created in 1916, the majority of the music schools were either part of sectarian colleges and universities or private academies.

At this time, music training was no longer the exclusive purview of priests and nuns as it was during the Spanish period, but was handled by outstanding Filipino musicians and professional European and American artists, not a few of whom stayed in the Philippines for extended periods of time. Some of the foreign pedagogues of the period were Wallace George, Guy Harrison, Robert Schofield, Alexander Lippay, Vladimir Elin, Wilma Hillberg, and Vassily Prihodko.

Aside from instructions in vocal and instrumental performance, theory courses in harmony, counterpoint and analysis were also emphasized in the curricula of the professional music schools. At the UP Conservatory of Music, these subjects were taught by both foreign and local personalities, e.g., Guy Harrison, Carlyle Smith, Jenó von Takacs, Nicanor S. Abelardo, Francisco Santiago, Juan S. Hernandez, and Antonino Buenaventura.

Due to this development, the Filipino-composed literature expanded from religious music, short instrumental pieces, *kundiman*, preludes, arias, and interludes for musical theaters, to such major forms as the opera, concerto, symphony, and sonata. A number of composers were able to study abroad to advance their creative skills: Francisco Santiago, Nicanor S. Abelardo, and Rodolfo S. Cornejo.

Music Education in the Public Schools. A major effort to advance music literacy among the Filipinos was made by the American colonial government by including the teaching of music in the curriculum of the public school system. In the educational setting, music was taught in relation to social values and the development of artistic consciousness and basic musical skills. From the early decades of the present century to the 1960s, music instruction was based mainly on the syllabus of the *Progressive Music Series* with its special edition intended for Philippine schools. The Philippine edition was compiled by Norberto Romualdez and edited by Charles Griffith Jr. The syllabus is in anthology form containing songs and choruses from the folk song literature of various countries, classical works, and contributions by living American and Filipino composers. The songs were annotated and prescribed according to the different grade levels.

The syllabus emphasized the development of skills in sight singing, solo and choral singing, correlated with the growth of cognitive and affective faculties of the students.

The American-initiated music education program encouraged the production of additional instructional materials authored by local artist-educators. In 1952 Ramon Tapales, then director of the UP Conservatory of Music, published a series entitled *Singing and Growing for Primary Grades*. The selections are

mostly Filipino compositions and folk songs with some simple songs from the United States and several European countries. Another set of school materials was issued in 1966, the two-volume *Sing and Be Happy*, jointly authored by Antonino Buenaventura, Jose M. Hernandez, and linguist Jose Villa Panganiban. Both works differed from the *Progressive Music Series* only in the selections which in the Tapales and Buenaventura books favored Philippine compositions and folk songs expressing aspects of Filipino history, environment, values, and way of life.

The music education program also spawned various endeavours towards the development and improvement of music teaching in the Philippines (Tapales 1952; Buenaventura et al 1966). These include the passing of the Music Law in 1966 by the Philippine Congress, the holding of numerous in-service trainings of music pedagogues by the Bureau of Public Schools in cooperation with professional music institutes, the founding of the Philippine Society for Music Education in 1971, and the current efforts of the Department of Education Culture and Sports or DECS to relate the teaching of music with cultural awareness and nationalist aspirations (Santos 1992).

Music Organizations and Institutions. Music societies and organizations with a variety of aims ranging from holding concerts and conferences to giving lessons in the different musical disciplines are known to have existed as early as the 1800s. Formed by professionally trained musicians, art patrons, and enthusiasts, the organizations multiplied and flourished during the American era and the post-World War II period, providing opportunities, incentives and support for local musicians in the form of scholarships, competitions, concerts, and commissions.

The organizations founded during the pre-World War II era include the Centro Artistico, 1901; Centro de Bellas Artes, 1902; Centro de Artistas, 1904; Philippine Musical Association, 1907; Asociacion Musical de Filipinas, 1919; Manila Chamber Music Society, 1921; Choral Art Association, 1930; Pro Arte Trio, 1933; the Philippine Cultural Society, 1935; Amihan Musical Society, 1927; and the Iloilo Musical Association. Except for the latter, all the groups were based in Manila (Bañas 1975:149-171).

After World War II, two major organizations sought to promote classical music in the Philippines: the National Music Council and the Music Promotion Foundation of the Philippines (MPFP). The former was organized in 1953 in response to UNESCO's call for the institution of national music associations that would work towards a better understanding of world cultures. For several years, the Council served as the umbrella organization for specialized groups such as the Piano Teachers Guild of the Philippines, the Philippine Choral Society, the Jeunesses Musicales, the Philippine Society for Music Education, the League of Filipino Composers (LFC), the Pambansang Samahan ng mga Banda sa Pilipinas (PASAMBAP), the Philippine Association of the Record Industry (PARI), and the Filipino Society of Composers, Authors, and Publishers

(FILSCAP), the last two organizations promoting mostly the interests of the popular-music industry. In June 1955, the MPFP was created under Republic Act No. 1370 and one of its principal functions was to provide scholarships to poor but talented students. Occasionally the MPFP also sponsored opera productions and concerts in principal venues in Metro Manila.

Immediately prior to the 1970s, classical music fought losing battles for audiences against popular entertainment fare. Some music schools, like the UP College of Music, St. Paul College, and Santa Isabel College even took to producing Broadway musicals such as *My Fair Lady*, *The King and I*, *Carousel*, *The Sound of Music*, *South Pacific*, and *West Side Story*. Filipino composers of “serious music” hardly received incentives for their creative works, except in a few competitions mostly sponsored by schools; for commissions from private organizations or local governments for special events; and through the Republic Cultural Heritage Award which honored works that contributed to the national heritage, like Antonino Buenaventura’s *Symphony in C*, 1961; Alfredo S. Buenaventura’s *Kayumanggi Symphony*, 1972; and Lucrecia R. Kasilag’s *Toccata*, 1960, and *Misang Pilipino* (Filipino Mass), 1966. Outside the scholarship programs of the MPFP, Filipino artists looked for assistance from foreign or local private donors to pursue further training in their fields of specialization, both within and outside the country.

The late 1960s saw the growing involvement of the national government in the promotion of the arts. As one who had undergone training in voice culture, then First Lady Imelda Romualdez Marcos focused on the appreciation and cultivation of music as her priority program. Under her initiative, the Cultural Center of the Philippines (CCP) main building was inaugurated in 1969 with a festival of different musical activities that featured international and local artists as well as the premieres of such works as Lucrecia R. Kasilag’s *Dularawan: Salakot na Ginto* (Image Play: The Golden Salakot) and Eliseo M. Pajaro’s *Mir-i-nisa*. As a government institution, the CCP devotes its efforts to the promotion of the Filipino cultural identity by encouraging original Filipino works.

Headed by Jaime Zobel de Ayala as president and later by composer Lucrecia R. Kasilag as president and artistic director from 1969 to 1986, and by Ma. Teresa Escoda Roxas, president, and Nicanor G. Tiongson, artistic director, from 1986 to 1994, the CCP has been responsible for: (1) the dramatic increase in the production of new works (symphonic, chamber music, and ballet music) by Filipino composers, which were commissioned and premiered in connection with the yearly Philippine Music Festival; (2) the hosting of or support for international and national music festivals, conferences, symposia, and summer music camps, like the Third Asian Composers League Conference Festival, the UNESCO Music Forum, the CCP Festival of the Performing Arts, and the Las Piñas Bamboo Organ Festival; (3) the production of operas, such as *Madame Butterfly*, *Tosca*, *Lucia di Lammermoor*, *The Magic Flute*, *La Traviata*, *La Boheme*, and Filipino operas like *Noli Me Tangere* (Touch Me Not) and *El Filibusterismo* (Subversion) of Felipe Padilla de Leon and

La Loba Negra (The Black She-wolf) of Francisco F. Feliciano, and co-productions with the Boston Opera Company under Sarah Caldwell, the New York Metropolitan Opera Company as well as local organizations; (4) the establishment of the National Music Competitions for Young Artists (NAMCYA) in 1972 and the Young Composers Competitions in collaboration with the LFC; (5) financial support for studies abroad for outstanding young artists through the Young Artists Foundation of the Philippines and the Iskolar ng Sining Program, and for participation in festivals and competitions abroad through the Special Grants program; (6) the establishment of the Filipino Artist Series and the Chamber Music Series; (7) the establishment of the CCP Philharmonic Orchestra (now the Philippine Philharmonic Orchestra) which features music composed by Filipinos and holds concerts in different venues in Metro Manila and surrounding areas, the CCP Dance Company (now Ballet Philippines) which commissions many original ballets, and the Tanghalang Pilipino which stages old and new sarswela, and commissions music for new musicals; (8) the setting up of arts councils in major regional centers and the institutionalization of the outreach program; (9) the founding of the Philippine High School for the Arts; (10) the support for musical groups such as the Philippine Madrigal Singers, the Philippine Youth Orchestra, and the Pasaknungan String Orchestra Program; and (11) the participation in music projects of the ASEAN Committee on Culture and Information, for Philippine embassies abroad, and other international organizations.

The whole atmosphere of cultural activity in the 1970s encouraged music artists to aspire for greater excellence in their areas of expertise, partly resulting in the international successes of artists like Cecile Licad, Rowena Arrieta, Julian Quirit, Noel Velasco, Joseph Esmilla, the UP Madrigal Singers, and others.

Choral groups and choral music flourished dramatically, having been partly inspired by the international successes of the UP Madrigal Singers and later the UP Concert Chorus, and encouraged by the interschool choral competition called HIMIG, and the NAMCYA. By the end of the 1970s, all public and private schools, government and private corporations, including the major services of the armed forces, police forces, banks, and sugar mills, centered their cultural programs on choral music activities.

Popular Entertainment. The most significant influence of American culture on Philippine musical life is reflected in the popular music movement which catered to the need for entertainment and leisure by a growing mass audience. American institutions such as the dance hall (cabaret), the vaudeville, radio, jukebox, cinema, and later, the American Broadway theater, and television, provided the media sources for disseminating jazz and various types of popular music, mostly based on prevailing dance music styles and American theater-related songs. The Filipinos readily accommodated popular music culture not only by adopting the institutions and absorbing the American-made models but also by learning the performance practice and composing their own local versions of the different genres. With the capitalist's concern for profit, popular music also became a commodity product, whose overall value was based not only on its artistic

attributes but also on its potential to generate commercial and material profits.

Nationalist Ideology in Music. The nationalist sentiment which was nourished by the reform movement between 1882 and 1896 and the revolutionary movement from 1896 to 1901, was revived during the American regime. Philippine nationalism during this period manifested itself in two seemingly irreconcilable tendencies: the first, to take pride over one's ability to assimilate and replicate the sociocultural identity of the dominant power; and the second, to affirm one's unique identity as a people. In music, Filipino composers continued to master the techniques of writing classical Western music while seeking ways to assert their cultural identity and repudiate the symbols of colonial subservience to foreign culture. Following this ideological viewpoint, classical music artists expressed strong reservations on the aesthetic values of entertainment music, an institutional marker of American life, and intensified their quest for a national idiom in the realm of art music (Santos 1992).

During World War II, the Japanese exploited the issue of nationalism in Philippine music by promoting Filipino musicians and their works, and indoctrinating them on the evils of Anglo-American music, more specifically American jazz and popular music.

In 1955 the LFC was founded to promote the cause of serious music and nationalism in Philippine music as a conscious and concerted effort. Most of the members of the LFC incorporate native musical elements in the different forms of western classical music. Writing in the chromatic harmonic language of the European romanticists, the early generation of composers, including Nicanor S. Abelardo, Francisco Santiago, Antonio J. Molina, Juan S. Hernandez, Francisco Buencamino, Antonino Buenaventura, Felipe Padilla de Leon, Hilarion F. Rubio, Lucio D. San Pedro, Lucino T. Sacramento, and Rodolfo S. Cornejo, "Filipinized" their works by: (1) using Filipino folk songs as thematic materials in their symphonies, concertos, sonatas, and other works, e.g., Santiago's Concerto *in B-flat* which contains a Cebuano balitaw, as well as kundiman and *awit* themes, and the folk songs "Leron-leron Sinta" (Leron-leron Beloved) and "Dandansoy" (Unfaithful); *Sonata Filipina in D-flat major* which uses the Visayan "Lulay" and the Tagalog balitaw; (2) using folk song-derived motifs as thematic materials, as in San Pedro's *Lahing Kayumanggi* (Brown Race), which is built entirely on the first four-note motif of "Bahay Kubo" (Nipa Hut); (3) replicating indigenous structural elements as the main melodic motif, e.g., Antonino Buenaventura's tone poem *By the Hillside*, which was inspired by the nose-flute music from the Cordillera highlands; and (4) portraying Philippine scenes, legends, historical events, Filipino character, native objects and aspects of life, as in Felipe Padilla de Leon's *Manila Sketches* and *Bataan Symphonic Poem* and Lucino T. Sacramento's opera *Florante at Laura* (Florante and Laura).

The Study of Indigenous Philippine Music. During the American regime, scholarship in the field of culture and the arts was given due attention under the educational and literacy programs of the United States government. It is

interesting to note that one of the associations formed during the American colonial regime was the Philippine Society of Oriental Culture. Founded in 1940, one of its aims was to “enrich our own music, painting, sculpture, and the body of our literary heritage from the past by studying our own and by drawing from other cultures” (Bañas 1975:165). Initial efforts were made by foreign scholars, mostly anthropologists, who also showed great interest in the music cultures of the non-Christian Filipinos. Some of them were missionaries assigned to Christianize tribal communities. One of the first serious attempts at analyzing Philippine tribal music was made by Frances Densmore who came to the conclusion that the music of the Philippine Aeta represents what could be the oldest forms of musical expression in the world. The study was made in connection with the St. Louis Exposition of 1904, at which native Filipinos were made to present various aspects of their indigenous music and other aspects of their cultural traditions. Ironically, on the same occasion, the Philippine Constabulary Band awed American audiences with their musical versatility and high standard of performance of Western classical music (Densmore 1906:611-32).

Filipinos undertook serious research on Philippine traditional musics in the 1930s. In 1931 Judge Norberto Romualdez presented in a public lecture at the UP his collection of Philippine indigenous instruments as well as transcriptions of some native songs (Romualdez 1932). Writings on folk music were also contributed by Antonio J. Molina and Francisco Santiago, the first Filipino director of the UP Conservatory of Music (Santiago 1957).

In the summers of 1934 to 1938, a research team composed of composer Antonino Buenaventura, dancer Francisca Reyes-Tolentino, and her husband photographer Ramon Tolentino collected folk music and dances from the different parts of the archipelago, under the cultural committee organized and mandated by UP president Jorge Bocobo. The collected materials were later stylized by Buenaventura and Reyes-Tolentino according to existing norms of Western music and dance.

After World War II, other Filipino scholars and musicians contributed their share of newly collected data on Philippine traditional musics. Among the more prominent are Priscilla V. Magdamo, Arsenio Manuel, Ernesto Constantino, and Jose Maceda. Maceda, the first Filipino ethnomusicologist to undertake a scientific collection and study of highland and lowland village musics all over the country, instituted the Department of Asian Music, later renamed as the Department of Music Research at the UP College of Music. To date, the musical and ethnographic data on some 60 language groups have been collected, transcribed, and annotated by Maceda and his staff.

The wealth of information on Philippine native musics that was realized through these researches opened fresh musical perspectives and offered new possibilities in the modern Filipino’s search for a cultural identity in the interest of nationalism. The collected data did not only provide musical materials for use in

new compositions but also sources of musical thought that are rooted in the traditional Asiatic cultures of the Filipinos.

Classical Music

When the Americans took over the reins of the Philippine government, they found a vibrant cultural life that was characterized by a highly westernized artistic environment. Filipino painters, writers, and musicians had learned the techniques of producing worthy replicas of European art forms. In music, Filipino performers—singers, instrumentalists, and conductors—were already active in the performances of western zarzuela and opera being staged by visiting foreign companies even as Filipino sarswela in the vernacular were already being written, composed, and produced by Filipinos.

Western Classical Music. The influence of European classical music was made stronger by visits of individual foreign artists before and after the American occupation. The more notable visitors include violinists Agustin Rubio who was a pupil of Nicolo Paganini, Eduardo Remenyi, Mischa Elman, guitarist Andres Segovia, pianist-composer Rudolf Friml, and cellists Regina Feldman and Pierre Fournier.

At the same time, a number of Filipino musicians that included Jovita Fuentes, Isang Tapales, Ramon Tapales, Dalisay Aldaba, Conchita Gaston, Mercedes Matias, Federico Elizalde, Luis Valencia, and Oscar C. Yatco were achieving prominence abroad.

Recitals and concerts featured mostly European music from the Baroque, Classical, and Romantic Periods, while serious music theater leaned towards the operas of Giuseppe Verdi (*Aida*, *Il Trovatore*, *La Traviata*), Giacomo Puccini (*Madame Butterfly*, *La Boheme*), Gaetano Donizetti (*Lucia di Lammermoor*), Georges Bizet (*Cartnen*), and Pietro Mascagni (*Cavalleria Rusticana*).

The more significant classical music events from the 1950s to the early 1960s were the season concerts of the Manila Symphony Orchestra, which under the musical and artistic direction of Austrian-American conductor Herbert Zipper presented varied programs of symphonic works including premieres of modern pieces such as Mussorgsky's Pictures at an Exhibition and Schoenberg's Transfigured Night, as well as operas such as J. Strauss' Die Fledermaus and G.F. Handel's Acis and Galatea. Regular concerts were also presented by the Filipino Youth Symphony Orchestra (FYSO), the UP Symphony Orchestra, the Manila Concert Orchestra, the Quezon City Philharmonic Orchestra, the Artists' Guild of the Philippines, the Philippine Choral Society, and the Jeunesses Musicales of the Philippines. It is to be noted that the different orchestras were staffed by almost identical personnel except for the conductors with whom each group was identified: Herbert Zipper for the Manila Symphony Orchestra, Luis Valencia with the FYSO, and Ramon Tapales with the UP Symphony Orchestra and the Quezon City Philharmonic.

Among the active Filipino classical-music artists in the last 60 years are pianists Jose Maceda, Regalado Jose, Benjamin Tupas, Nena del Rosario-Villanueva, Reynaldo Reyes, Jose Contreras; violinists Ernesto Vallejo, Sergio Esmilla, Oscar C. Yatco, Basilio Manalo, Carmencita Lozada; singers Angela Gonzaga, Nelia Manalo, Isang Tapales, Fides Cuyugan-Asensio, Conching Rosal, Salvacion Oppus Iniguez, Irma Potenciano, Evelyn Mandac, Lilia Reyes, Eleonor Calbes, Victorino Carrion, Jose Mossesgeld, Don David, Aurelio Estanislao, and Emmanuel Gregorio. Performances were also given by celebrated foreign artists such as Jacques Genty and Lola Bobesco, Arrigo Pola, Helen Traubel, Marianne Anderson, the Los Angeles Philharmonic Orchestra, Gaspar Cassado, Margot Fonteyn and the Stars of the Royal Ballet, the Little Singers of Paris, Jan Pierce, Blanche Thebom, the New York City Ballet, the Boston Symphony Orchestra which came with conductor Charles Munch and composer Aaron Copland, and the Vienna Philharmonic Orchestra under Herbert von Karajan. Most of the concerts were presented by impresarios Alfredo Lozano and Rafael Zulueta of International Relations, Inc., and the Manila Symphony Society in cooperation with foreign government agencies.

With the destruction of the Metropolitan Theater during World War II, concerts were mostly held in school auditoria such as the Far Eastern University Auditorium, St. Cecilia's Hall of St. Scholastica's College, the Fleur de Lis of St. Paul College, and the UP Theater. Occasionally, the Rizal Memorial Coliseum was used for large visiting ensembles such as the Boston Symphony and the Vienna Philharmonic Orchestras. Since its construction in 1961, the acoustically sound Philamlife Auditorium at the United Nations Avenue became the venue of many notable classical music programs. In 1962 the Abelardo Hall Auditorium of the UP Conservatory of Music was finished, and served as the main venue for serious music concerts in the Quezon City area.

Filipino Works in Western Classical Idiom. At the beginning of the 20th century, Filipino composers took pride in having cultivated the ability to write operas, symphonies, and concertos, symbols of European high art in the field of music. A survey of the literature written in the first 60 years of the present century shows that the treatment of the standard classical forms was basically programmatic or descriptive. The abstract aspects of western music were hardly explored.

Only a few symphonies in the traditional three- to four-movement formats have actually been written, like Francisco Santiago's *Taga-ilog Symphony*; Antonino Buenaventura's *Symphony in C* and *Symphony No. 4 (New Horizon)*; Rosalina Abejo's three program symphonies; Alfredo S. Buenaventura's *Kayumanggi* and *Daklahi Symphonies*; Jerry A. Dadap's three-movement symphonies nos. 2 and 3; Eliseo M. Pajaro's *Philippine Symphonies 1, 2, and 3*; and Rosendo Santos' *Symphony for Greatness* (Kasilag 1989).

A good number of symphonic works are in the concerto form and symphonic poem/ tone poem and symphonic overture categories. The concertos which are mostly for piano, include the celebrated twin B-flat concertos of Abelardo and Santiago, the *Fantasia Concerto for Piano and Orchestra* by Juan S. Hernandez, the *Mayon Piano Concerto* of Francisco Buencamino, three-program piano concertos of Alfredo S. Buenaventura, and several by Rosendo Santos and Eliseo M. Pajaro, and *Maharlika* (Noble) and *Ang Bituin* (The Star) by Lucino T. Sacramento. Concertos for other instruments were also written by Sacramento (two for violin), Rubio (cello and clarinet), Pajaro (two for violin and one for cello), San Pedro (violin), Angel M. Peña (double bass), Felipe Padilla de Leon (violin and flute), Kasilag (violin), Bayani M. de Leon (clarinet), Dadap (violin), Cornejo (violin), Antonino Buenaventura (trumpet, french horn), and Alfredo S. Buenaventura (violin).

The rich literature of one-movement orchestral works includes symphonic poems like Alfredo S. Buenaventura's *Bataan*, *Gomburza*, and *Dulambuhay*; Antonino Buenaventura's *By the Hillside* and *Youth*; Dadap's *The Passionate and the Wild*; Bayani M. de Leon's *Pagkamulat*; Felipe Padilla de Leon's *Bataan*; San Pedro's tone poem *Lahing Kayumanggi* and *Malakas at Maganda Overture* (The Strong and the Beautiful) overture; and Rubio's concert overture, *Pilipinas Kong Mahal* (My Beloved Philippines).

Other orchestral works are suites and fantasies, like Restie Umali's *LuzViMinda* symphonic suite, Ramon Tapales' *Philippine Suite*, Lucio D. San Pedro's *Suite Pastorale*, Angel M. Pena's *Igorot Rhapsody*, and Felipe Padilla de Leon's *Mga Katutubong Tanawin* (Native Landscapes) and *Manila Sketches*.

Other orchestral works were for vocal artists or chorus: cantatas, oratorios, and similar pieces. They include Antonino Buenaventura's *Ode to Filipino Heroes*, Alfredo S. Buenaventura and Rodolfo S. Cornejo's cantatas, Kasilag's operatorio *My Son, Jose* and *In the Beginning*, San Pedro's *Sa Dalampasigan* (By the Shore) and *The Redeemer*, Ruben R. Federizon's *Gabaq-An*, and Eliseo M. Pajaro's grand-scale odes: *Ode to Academic Freedom*, *Ode to the Golden Jubilee*, and *The Lopez Years*. Song cycles with orchestra were written by Dadap, Amada Santos-Ocampo, and Eduardo Parungao.

In the chamber music category, only few works were cast in the traditional multmovement forms: Francisco Santiago's *String Quartet in G major*; Antonino Buenaventura's *Quintet in C*; Rodolfo S. Cornejo's *String Quartet*, Piano Quintet, and Cello Sonata; Francisco F. Feliciano's *String Quartet*; Lucio D. San Pedro's *Woodwind Quartet* and *Brass Quintet*; and Eliseo M. Pajaro's string quartets. Substantial contributions by each major composer are scored for different instrumental combinations and formats.

The pre-World War II era also saw the development of the Filipino art song in the classical kundiman. Representing a high point in musical romanticism and

chromatic harmonic writing, the kundiman art song was exemplified by Abelardo's "Mutya ng Pasig" (Muse of the Pasig), "Nasaan Ka Irog?" (Where Are You My Love?), "Kundiman ng Luha" (Kundiman of Tears), "Magbalik Ka Hirang" (Come Back, My Love), "Himutok" (Outcry), and "Pahimakas" (Last Farewell), and Santiago's "Pakiusap" (Plea), "Anak-Dalita" (Child of Woe), and "Madaling-Araw" (Dawn).

The large repertoire of music for stage includes the major operas, like Ladislao Bonus' *Sangdugong Panaguinip* (Dreamed Alliance); Jose Estrella's *Lakambini* (Muse) and *Veni, Vidi, Vici* (I Came, I Saw, I Conquered); Gavino Carluen's *Gayuma* (Love Potion); Felipe Padilla de Leon's *Noli Me Tangere* (Touch Me Not) and *El Filibusterismo* (Subversion); Eliseo M. Pajaro's *Binhi ng Kalayaan* (Seed of Freedom) and *Balagtas at Celia* (Balagtas and Celia); Alfredo S. Buenaventura's *Maria Makiling*, *Diego Silang*, *Princesa Urduja* (Princess Urduja), and *Hinilawod*; and Francisco F. Feliciano's *La Loba Negra*. For the stage too are these theater works and ballets: Lucrecia R. Kasilag's *Dularawan: Salakot na Ginto* (Image Play: The Golden Salakot) and *Amada*; Antonino Buenaventura's *Kulas na Batugan* (Lazy Kulas); Ryan Cayabyab's *Rama, Hari* (King Rama) and *Kapinangan*; Jerry A. Dadap's *Tomaneg at Aniway* (Tomaneg and Aniway); Ruben R. Federizon's *Vision of Fire*; Eliseo M. Pajaro's *Mir-i-nisa*; and Ramon P. Santos' *Siklo* (Cycle), *Awit* (Song), and *Daragang Magayon* (Beautiful Maiden). The yearly Philippine Music Festival of the LFC featured a program of newly commissioned ballet works in cooperation with the CCP Dance Company (now *Ballet Philippines*). In addition, Filipino adaptations of foreign operas and other stage works have been produced: Bizet's *Carmen*, Puccini's *Gianni Schichi* ("Juancho Cancho"), Verdi's *La Traviata* by Rolando Tinio, and Stravinsky's ballet-cantata *Les Noces* (The Wedding) by Ramon P. Santos. The literature for solo pieces and choral works also increased with the emergence of outstanding solo artists and choral groups. The initial successes of the UP Madrigal Singers inspired some composers to write choral pieces in madrigal style, the first being Ramon P. Santos' *Tuksuhan* (Teasing) and *Tula-tula* (Poetica), which were followed by Fabian Obispo's *Telebong*. The NAMCYA was responsible for the commissioning and publication of a substantial body of solo pieces and short choral works which have been used as contest pieces, e.g., Bernardino Custodio's *Ritual Dance*, Kasilag's *Derivation V*, Bayani M. de Leon's *Kimkim* (Clenched), and Ramon P. Santos' *Kulintang and Abot-tanaw* (Horizons) III, for solo piano; San Pedro's *Sa Mundong Ibabaw* (On this Earth) and R. Santos' *Handog Sa Ina* (Offering to Mother) for children's choir; and Chino Toledo's *At Maging Ang Kuwertas Ay Humihingi Ng Kapayapaan Para Sa Mundo* (And Even the Strings Are Begging for World Peace) and Alfredo S. Buenaventura's *Panaghoy* (Lamentation) for solo violin.

At the same time that the nationalist movement in Philippine music was being realized mainly through works in chromatic harmony, developments in European and American contemporary musics also reached the consciousness of several Filipino composers. Early contact with 20th-century music was made through the few local musicians who trained in the West, as well as foreign teachers and artists

who came to settle or work in the Philippines. The music of important Western composers such as Stravinsky, De Falla, Prokofiev, Ravel, Debussy, Shostakovitch, and Khatchaturian gradually found their place in recital and concert programs, in spite of some resistance on the part of teachers and audiences.

Nicanor S. Abelardo, upon his return from his studies in the United States, was the first to break away from traditional musical idioms and to apply a new harmonic language in his landmark compositions *Cinderella Overture*, *Sinfonietta for Strings*, *Panoramas*, and other works written in and after 1931. Abelardo's modern style of writing shows the strong influence of the expressionist school of Arnold Schoenberg, characterized by ambiguous tonalities, long-drawn and disjunct melodic lines, and polyrhythmic structures. His early death in 1934 prevented what could have been an earlier spread of modernism in Philippine art music. Having established himself as a highly respected pedagogue, Abelardo could very easily have disseminated knowledge of modern music to his disciples.

In the years immediately following the death of Abelardo, a number of compositions were written with some elements of early 20th-century idioms. Highly precipitous rhythms and dissonances were used by Ramon Tapales in the "Savage Dance" of his *Philippine Suite*, 1937. Ambiguous and dissonant tonalities were also used by Antonio J. Molina in his piano pieces *Malikmata* (Phantasm) and *Dancing Fool*, while impressionist tonal structures served as main texture materials in Antonino Buenaventura's symphonic works *By the Hillside*, *Youth*, and *Rhapsodietta on a Manobo Theme*. In these works, however, the modern elements were used more as coloristic dressing and programmatic effects rather than as part of an acquired language.

The decade of the 1950s saw a number of composers who, fresh from their studies abroad, espoused the cause of modern music. Eliseo M. Pajaro developed a neoclassic style based on counterpoint and fugal devices, pandiatonic harmonization, chromatic sequences of melodic fragments, and syncopation. His repertoire of works include symphonies and tone poems like *Life of Lamang*; concertos; choral odes like *Ode to Academic Freedom*; operas like *Binhi ng Kalayaan* and *Balagtas at Celia*; quartets; and song cycles like *Himig Iloco* (Iloco Melodies), mostly quoting folk-song materials.

Lucrecia R. Kasilag also studied theory and composition in the United States and learned the style and techniques of the neoclassic school. Through her involvement in the folkloric program of the Philippine Women's University as the music director of the world-famous Bayanihan Philippine Dance Company, Kasilag was exposed to the elements of Philippine traditional musics. She collected and made studies on native instruments, as well as other Asian musics during her travels. Her concept of East-West fusion became the main basis for her numerous works, where she combined timbres of native and Western instruments, and scales of different musical systems. The use of native gongs pioneered by Antonino Buenaventura in his work *Mindanao Sketches*, 1947, was extensively enhanced by Kasilag. Her major works include *Toccata for*

Percussion and Winds, 1958; *The Legend of Sarimanok*, 1963; *Filiasiana*, 1964; *Divertissement for Piano and Orchestra*, 1960; and the grand-scale *Dularawan: Salakot na Ginto* (Image Play: The Golden Salakot) for indigenous instruments, soloists, and chorus, the main inaugural piece of the CCP in 1969. The works of Kasilag using native instruments and scales in a generally neoclassic idiom marked another phase in the “Filipinization” and indigenization of art music.

Other composers using neoclassic school techniques are Manuel P. Maramba OSB, Eduardo Parungao, Angel M. Peña, Rosendo Santos, and Amada Santos-Ocampo. Alfredo S. Buenaventura, who is known for his programmatic works and an extensive repertoire of symphonies like *Kayumanggi* (Brown), *New Society*, and *Daklahi*, piano concertos like *Celebration and Determination*, operas like *Maria Makiling*, *Diego Silang*, *Alamat ng Pinya* (Legend of Pineapple), and *Hinilawod*, and symphonic poems, combines various style idioms in his works, e.g., conventional chromatic harmony, dissonances, impressionistic devices. An eclectic approach to composition is shared by Jerry A. Dadap, although each work is cast in one out of several idioms, ranging from the highly conventional tonal language of Andres Bonifacio in *Andres Bonifacio*, *Ang Dakilang Anak Pawis* (Andres Bonifacio, The Great Plebeian) to “ethnic” sounds of the *Tomaneg* at *Aniway* ballet and the avant-gardish setting of *Mangamuyo* (Beg) II.

The decade of the 1960s saw a dramatic change in Philippine art music literature. Although its initial development was linked to the avant-garde movement in Europe and the United States. It gradually took on a somewhat different direction. With the discovery of new sources of musical thought, a new path was opened, suggesting alternative materials and processes of composition. A leading role was played by Jose Maceda who abandoned his notable career as a concert pianist and piano pedagogue in favor of ethnomusicology and composition. His contact with the musique-concrete movement during his performance training in France as well as his in-depth studies of the musics, philosophies, and social structures of village cultures provided the basis for the unique character of his compositions. What may be regarded as Maceda’s writing idiom stems from the combination of musical and extramusical concepts such as mass structures of timbres (sound colors) and durations in his *Ugma-Ugma*, 1964, and *Agungan*, 1966; slow permutation of events in time in his *Ading*, 1978, and *Siasid* and *Aroding*, 1983; village rituals and sonic space in his *Pagsamba* (Worship), 1968; and a technology made up of human energies rather than machine power in his *Ugnayan* (Coordination), 1974, and *Udlot-Udlot* (Fluctuation), 1975.

New approaches and fresh ideas in avant-garde music performance were exemplified by Maceda’s uniquely organized concerts; Maceda’s programming concept defied conventional rules, with numbers ranging from *Nan Kuan* (South Fookien music), *Maguindanao kulintang*, Debussy’s *Mellarme Songs*, Varese’s *Integrales*, and his *Ugma-ugma*. Maceda wrote his *Ugnayan* for 20 radio stations to broadcast simultaneously all over Metro Manila and environs 20

different tapes of recorded sounds from indigenous instruments. His Udlot-Udlot for 800-plus performers was first performed in the parking lot of the CCP in 1975. Major festivals and conferences attended by international figures in modern music also contributed to the general awareness of New Music. The most significant event was the Musics of Asia in 1966 (also organized by Maceda with the help of UNESCO) which brought to Manila such personalities as Iannis Xenakis, Chou Wen Chung, Yuji Takahashi, and Ton de Leeuw, together with leading figures in the field of ethnomusicology. In 1975 the Third Asian Composers League Conference Festival was held in Manila, and participated in by modern music composers from Australia, Korea, Hong Kong, Japan, Taiwan, and Thailand. In the 1960s and 1970s, lectures and workshops on New Music were given by Daryl Dayton, Gilles Trambly, Peter Michael Braun, and Erhard Karkoschka.

The first among a younger generation of composers to respond to the challenges of New Music was Ramon P. Santos. During his studies in the United States, Santos first wrote pieces in the neoclassic idiom such as Suite for Flute, Clarinet, Viola, Cello, and Piano, Four Movements for chamber orchestra, and in atonal language, like Music for Nine Instruments, and Pied Beauty. He later focused his creative energies on experimental procedures, as in his Time Improvisations, Toccata for one piano and two performers, and open-ended forms, like his Five Pieces for Two Pianos. He began to use timbres from Philippine instruments in his Ding Ding Nga Diyawa (Beat the Gongs) and in the two-act opera-tableau Ang Puting Waling-Waling (The White Orchid). Upon his return to the Philippines, he expanded his compositional horizons by incorporating concepts of other musical traditions that he was able to study—Chinese, Indonesian, and northern and southern Philippines. His interest in the functional aspects of traditional music is shown in Para Sa Intermisyon (For Intermission) and Ritwal ng Pasasalamat (Thanksgiving Ritual); nature and environment in *Likas-an* (Nature-ing); and multiart forms in *Siklo*, *Awit* (Song), *Ta-O* (Per-son), *Awit ni Pulau* (Song of Pulau), and *Daragang Magayon*.

Santos' contemporary Francisco F. Feliciano studied in Germany and the United States, where he mastered the latest techniques in textural writing and creating sound architectures from simple tonal materials. Some of his major works include: *Fragments* and *Verklärung Christi* for large orchestra; *Transfiguration* for orchestra, chorus, and narrator; *Isostasie III* for strings and woodwind; and *Eight Character Pieces* for solo timpani, five timpani, trombone, bassoon, and contrabass. Two of his large scale contributions to modern music theater are his ballet *Yerma* and the full-length modern opera *La Loba Negra* on the libretto of the diva and opera director Fides Cuyugan-Asensio. In his orchestral work *Pagdakila sa Kordilyera* (Ode to Cordillera), Feliciano incorporated Philippine ethnic instruments in his score. In addition to composition and conducting, Feliciano has also established the Asian Institute for Liturgy and Music, a school devoted to the exploration of traditional musical idioms in Asia for utilization in Christian liturgy and worship.

Bayani M. de Leon, son of Felipe Padilla de Leon, and almost of the same age as Santos and Feliciano, started his career as a composer by writing *sarswela*, such as *Handog ng Diyos* (God's Offering), *Hibik Sa Karimlan* (Cry in the Dark) and progressive pieces for the *rondalla* like *Tatlong Bulaklak* (Three Flowers) and *Mulawin* (Molave Tree). He tried to contradict his own basic materials from existing folk melodies transforming them into new structural elements that assumed different characters. He applied the technique in such major works as *Pagkamulat* (Awakening) symphonic poem, *Bahay-bata* (Womb), and *Arok-Diwa* (The Depths of Soul). De Leon's interest in the relationship between the material symbols of sound and the cosmic universe is illustrated by two of his compositions written while learning avant-garde techniques at the University of California in San Diego: *Puso* (Heart), based on *yin* and *yang*, and space and time; and *Okir* which is about the forces that shape agents in the universe.

In the decade of the 1970s, a notable degree of New Music ideas surfaced in some of the works of the older colleagues of Santos, Feliciano, and De Leon. In 1972 Lucrecia R. Kasilag wrote *Ekologie I: On a Day Off* for tape recorder and indigenous instruments, *Five Portraits: A Parody* for two amplified pianos, gongs, and transistor radio, and *Diversions* for violin, cello, harp, piano, percussion, and taped sounds of *Kalinga* instruments. In 1971 Ramon Tapales composed Sonata Satirica, an improvisation piece for solo violin. Felipe Padilla de Leon's Fantasy for four flutes and percussion, 1975; *Tatlong Tunog Larawan* (Three Sound Portraits) for orchestra, 1976; and *Concerto for Flute and Orchestra*, 1980, all represent a departure from the conventional harmonic idioms as well as attempts in new tonal combinations and textures. Other works by romanticist-impressionist composers who have been influenced by 20th-century art music include *Suite No. 2* for string quartet, 1971, by Antonino Buenaventura, *The Strutting Peacock* and *Ang Manok at ang Bayawak* (The Rooster and the Iguana) by Hilarion F. Rubio, and *Reminiscence* by Alfredo S. Buenaventura.

The generation of young composers that succeeded the group of Santos and Feliciano include Ruben R. Federizon, Chino Toledo, Verne de la Peña, Jonas Baes, Conrado del Rosario, and Arlene Chongson. Except for Del Rosario who studied with Francisco F. Feliciano, the other young composers were students of Santos. Their different styles of writing combine new music techniques and structural properties of Philippine and Asian musics. Federizon's works are characterized by percussive rhythms and imaginative fusion of tone colors derived from the sounds of native instruments as in *Ritmos Tabulare* and *Tinig ng Lupa* (Voice of the Earth). Chino Toledo has created constantly permuting sound architectures made up of mode-oriented melodic layers in *Ugnay* (Link), *Kulambo: Isang Kayumangging Puntod* (Mosquito Net: A Brown Grave), and *Kah-non*. He explored improvisational procedures in *Samut-sari* (Variety) and *Terminal Lamentations*. Contemporary issues also found their place in Toledo's writings: *For Edwin Thumboo and All of Us Who Suffer Through English in Asia* for soprano, clarinet, oboe, vibraphone and cello and his series of pieces

entitled *Trenodya ke Lean at sa iba pang pinaslang, pinapaslang, at papaslangin pa dahil sa dahilang walang kadahilanan* (Threnody for Lean and those who have been slain, are being slain, and will be slain for reasons which have no reason). Together with his colleague Arlene Chongson, Verne de la Peña has expanded the idea of the drone in most of his compositions: *N(y)uma for 36 voices and Asian Instruments*, *N(y)uma II* for four celli, and *Yahyah* for Ifugao whistle flutes. He has also composed several interesting multimedia works such as *Quadratos* for three dancers and one flutist, *Agueda* for a singing dancer or dancing singer; the puppet theater *Si Suan, Si Suan* (It's Suan, It's Suan); and the mask play *Pagpili ng Ministro* (Appointment of Minister). Conrado del Rosario develops materials that are derived from tonal intervals and pitch cells from native musical structures into rich and highly polished sound textures, as in his *Cycles* and *Twilight Temples*.

At the start of the decade of the 1990s, works by Filipino composers have been featured in major festivals outside the country for their distinctive contributions to new music literature. These include Jose Maceda's *Strata, Dissemination*, and *Distemperament* (commissioned by the Suntory Company of Japan and premiered in Tokyo by the New Japan Philharmonic Orchestra on 24 May 1992), Ramon P. Santos' *Ba-dw Sa Kapoon-an* (Ba-dw to the Divinities), *Gong-an* (On Gongs), and *Time-Space*; Francisco F. Feliciano's *Voices and Images* (commissioned by the Singapore National Arts Council and premiered at the Arts Festival on 7 June 1992 with the composer conducting the Singapore Symphony Orchestra); Verne de la Peña's *Seven Songs of the Book of Revelation* and *N(y)uma II*; and Chino Toledo's *Trenodya No. 4* for flute and piano. Bayani M. de Leon's neoromantic piece *Sugatang Perlas* (Wounded Pearl), a work for singers, dancers and chamber ensemble, was premiered in New York's Town Hall in April 1992.

Semiclassical Repertoire

Another type of repertoire developed during the American period, evolving from the classical music tradition and the music for theater and mass media that had been introduced by the Americans. This repertoire includes stylized folk songs and folk song arrangements, love songs and ballads, music from the Filipino sarswela, patriotic hymns and marches, and band and rondalla music. This body of music has been widely disseminated in lowland centers of population and is usually heard on semiformal musical events like open-air concerts, programs, parades, singing contests, the electronic media, and, on some occasions, in formal concerts.

Folk Songs. The field collection of folk songs undertaken in the 1920s and the 1930s yielded a substantial body of regional songs from the language groups all over the country. Initially transcribed in Western staff notation, many of them were arranged for chorus and published as educational materials for the school system. These songs were later popularized in musical performances that called

for native music, including folk dance presentations.

One of the first anthologies that contained Filipino folk songs is the *Progressive Music Series*, where traditional tunes such as “Comintang de la Conquista” (Comintang of the Conquest) and “Cachucha” were harmonized by Norberto Romualdez. The book also contains more recently composed songs that have now become part of the folk literature, e.g., “La Flor de Manila” (The Flower of Manila) by Dolores Paterno and “Nena’s Lullaby” by Francisco Buencamino.

Other important publications came out in the 1950s and the 1960s. The *Filipino Folk Songs*, 1950, edited by Emilia Reysio-Cruz contains choral arrangements of the Tagalog “Chichiritchit,” “Bahay Kubo,” “Leron-leron Sinta,” the Visayan “Dandansoy,” and “Si Nanay, si Tatay Namasol sa Dagat” (My Mother, My Father Went Afishing), the Pampango “Atin Cu Pung Singsing” (I Have a Ring), the Ilocano “Ti Ayat ti Maysa nga Ubing” (The Love of a Young Maiden), and the Igorot “Chua-ay.” In the same year, the *Selected Songs of the Philippines*, compiled by Bernabe Roxas Solis, was published in New York by the Soledy Music Society; it contained “Ay Kalisud” (Ah, Misery) and “Lulay” among others. In 1953 educators Corazon Maceda and Crispina Garcia published *Philippine Choruses for All Occasions*, a compilation of choral arrangements of folk songs by Lucio D. San Pedro, Francisco Santiago, Francisco Buencamino, Felipe Padilla de Leon, Antonio J. Molina, and Corazon Maceda. In the latter part of the 1950s, Priscilla V. Magdamo authored several pamphlets of Visayan folk songs which she herself collected from the field. Entitled *Songs of the Visayas* and published by the Silliman University Foundation, the pamphlets contained transcriptions and choral arrangements of Ilongo, Aklanon, Cebuano, and Waray songs, like “Laylay Agolaylay,” “Ahay Tuburan” (Ah, Spring), “Ili-ili Tulog Anav” (Go to Sleep, My Darling Baby), “Ahay Mariposa” (Ah, Butterfly), and “Mamugon Ako”(I am Asking You). While many of these folk songs were initially transcribed for educational use, many of them were arranged as medleys and short pieces for chorus, band, and rondalla ensembles, e.g., Medley of Filipino Folk songs by Felipe Padilla de Leon, Pinagkawing Himig Pilipino (Medley of Filipino Airs) by Hilarion F. Rubio, Balitaw Series for Rondalla by Jerry A. Dadap, *Echoes From the Philippines* for band by Antonino Buenaventura. The collection of folk songs has been an ongoing task of both scholars and teachers all over the country. They have been transcribed in theses-anthologies, such as the theses on Gaddang folk songs by Mauricia Borromeo, Cuyunon songs by Felicidad Prudente, songs of the Banao of western Kalinga by Natalia Saboy, and Tinguian songs by Rosita Brillantes.

Music for Theater. Early Philippine theater forms such as the *komedya* and the sarswela served as sources of light entertainment music. Although music played an incidental role in the komedya, it nevertheless fulfilled certain functions such as opening the entire presentation, accompanying the dances, fight scenes, entrances and exits of principal personalities, providing background to sentimental scenes, and a break from the straight dialogue format with some sung parts (Tiongson

1982:45). Instrumental ensembles such as the *comparza* (plucked instruments) or a small band of wind instruments and drums always complimented the komedya productions. A signature music for the *moro-moro* dance (battle scene) is the “Himno de Riego,” a march in 6/8 time which is continuously repeated until the scene is over.

The Filipino sarswela, on the other hand, produced a large body of songs written by some of the more outstanding composers at the turn of the century. In spite of the fact that the Tagalog sarswela were principally dramatic art forms and that they were mainly identified with their respective playwrights, their music consisting of short overtures, light arias, and interludes, served to heighten the theatrical impact and helped in the popularization of certain works. Since the local sarswela became an effective medium in expressing nationalist and anticolonial sentiments as well as other serious literary messages, it required a type of music that could be easily absorbed, remembered, and even performed by the average audience (Salenga 1960:19). Thus, many sarswela pieces were composed on familiar musical elements, such as popular dance rhythms like the *balse*, *danza*, *balitaw*, and lyrical kundiman-like tunes with simple harmonic progressions. Others leaned towards the dramatic-operatic style.

The Spanish zarzuela was not only adapted in the Tagalog region but also in other parts of the country, like Pampanga, Ilocos, Bicol, and the Visayas. Early works include Mariano Pabalan’s *Ing Managpe* (The Patcher), Vicente Sotto’s *Gugma sa Yutang Natawhan* (Love for the Native Land), Valente Cristobal’s *Ang Capitan* (The Captain) and *Kolintas nga Bulawan* (Golden Necklace), Jose Ma. Ingalla’s *Dinaguit* (Seized), Mena Pecson Crisologo’s *Codigo Municipal* (Municipal Code), and Asisclo Jimenez’s *Pagkamoot sa Banuang Tinoboan* (Lover for the Native Land).

The important Tagalog sarswela include Severino Reyes’ *Walang Sugat* (Not Wounded), *Minda Mora*, and *Tatlong Bituin* (Three Stars); Hermogenes Ilagan’s *Dalagang Bukid* (Country Maiden) and *Ilaw ng Katotohanan* (Light of Truth); Pantaleon Lopez’s *Lumubog ang Araw sa Pilipinas* (The Sun Has Set on the Philippines), *Rosa*, and *Bagong Infierno* (New Hell); and Maximino de los Reyes’ *Ang Mag-anak* (The Family) and *Kundangan* (If Not For).

Outstanding songs and airs were composed for the Tagalog sarswela, such as Bonifacio Abdon’s *Luha at Dugo* (Tears and Blood) and *Tulisan* (Bandit); Nicanor S. Abelardo’s *Dakilang Punglo* (Noble Bullet); Jose Estella’s *Filipinas para los Filipinos* (Philippines for the Filipinos); Juan S. Hernandez’s *Minda Mora* and *Lukso ng Dugo* (Leap of Blood); Leon Ignacio’s *Ang Kiri* (The Flirt); *Paglipas ng Dilim* (After the Darkness), *Dalagang Bukid*, *Bulaklak ng Kabundukan* (Flower of the Mountain), *Punyal ni Rosa* (Rosa’s Dagger), and *Sundalong Mantika* (Sluggish Soldier); Crispino Reyes’ *Ang Tatlong Bituin* (The Three Stars); and Fulgencio Tolentino’s *Walang Sugat*, *Ang Kalupi* (The Purse), and *Los martires de la patria* (The Martyrs of the Land).

The Filipino sarswela went out of fashion towards the latter part of the American regime with the advent of film, radio, and alternative forms of live entertainment. During the Japanese occupation, the musical theater was revived partly to offset the banning of Anglo-American entertainment music. However, the revival focused more on the Spanish sarswela rather than their local versions, except for the sarswela-type and propaganda-oriented skits of Felipe Padilla de Leon known as “Gindula.”

In the 1970s, another revival movement emerged with the restaging of *Sundalong Mantika* and *Dalagang Bukid* by the Centro Escolar University, *Paglipas ng Dilim* by the Ateneo de Manila University, and *Ang Kiri* by the CCP and the management of the newly restored Metropolitan Theater. The Zarzuela Foundation of the Philippines was established by the famous columnist Teodoro Valencia specifically to reproduce old sarswela and commission new ones. With the fresh initiatives on the promotion of the sarswela, works such as *Walang Sugat* and *Ana Maria* have been reconstructed and reproduced, while new works have been written and composed: Isagani Cruz and Lutgardo Labad’s *Halimaw* (Monster), Amelia Lapeña-Bonifacio and Fabian Obispo’s *Ang Bundok* (The Mountain), Domingo Landicho and Rey Paguio’s *Sumpang Mahal* (Beloved Promise), Isagani Cruz and Rey Paguio’s *Ms. Philippines*, and Nicanor G. Tiongson’s *Pilipinas Circa 1907* with music by Labad, Louie Pascasio, and Lucien Letaba (Tiongson 1985:1-9).

Songs and Ballads. Love songs and ballads have been composed and are still being composed in abundant numbers, catering to the everyday musical needs of a wide listening public. Originating from the Filipino sarswela, individual songs were able to survive the sarswela’s gradual demise during the American regime, and served as models for their further development into either classical kundiman or to a lighter variety of vocal music for radio, phonograph, and cinema. The popularity of these songs stems not only from their exposure in the electronic media, but also from their being easy to perform even by amateur musicians. Their music is characterized by dance-oriented rhythms like those of the balse, tango, balitaw, danza, and fox-trot; melodies that are lyrical yet simple (sometimes folk song-like); and romantic poetry using classical Tagalog.

Some of the sarswela arias that have become popular pieces include Jose Estella’s “Ang Maya” (The Sparrow) from *Filipinas para los Filipinos*, Leon Ignacio’s “Nabasag ang Banga” (The Clay Jar Was Broken) from *Dalagang Bukid*, Abelardo’s “Bituing Marikit” (Beautiful Star) from *Dakilang Punglo*, and Juan S. Hernandez’s “Amadha” from *Minda Mora*. Aside from Estella, Ignacio, Hernandez, and Abelardo, other composers who wrote lighter versions of the kundiman include Jose Canseco Jr., Bonifacio Abdon, Francisco Santiago, Francisco Buencamino, Fulgencio Tolentino, and Ramon Corpuz, all identified with both the sarswela and kundiman literatures.

Even as American films were driving the Filipino sarswela off the stage, the sarswela emigrated from the stage to the movies, as may be seen in the movie versions of famous sarswela, like *Ang Mahiwagang Binibini* (The Mysterious Lady) which is an adaptation of *Ang Kiri*, and in original sarswela-type film musicals, like *Pakiusap* (Plea).

Philippine cinema from the 1920s to the 1940s generated a large number of popular songs, such as Norberto Romualdez's "El Mensaje" (The Message) from the movie *Dalisay* (Pure); Tito Arevalo's "Magandang Bituin" (Beautiful Star) from *Estrellita*; Constancio de Guzman's "Azucena" from the movie of the same title, "Bakit Mo Ako Pinaluluha?" (Why Are You Making Me Cry?) from *Ay Kalisud*, "Binatang Bukid" (Young Man of the Farm) and "Langit ang Magmahal" (Heaven is to Love) from *Takip-silim* (Dusk), and "Halina't Magsaya" (Come and Celebrate) from *Lambingan* (Tender Affection); Juan Silos Jr.'s "Giliw Ko" (My Love) and "Ikaw ang Buhay" (You Are My Life) from *Giliw Ko*, and "Maligayang Araw" (Happy Days) from *Sawing Gantimpala* (Lost Victory); Simplicio Suarez's "Bagong Sinderela" (New Cinderella), "Bulalakaw" (Comet), and "Ikaw pa Rin" (It's Still You) from *Diwa ng Awit* (Essence of the Song), "Magbabakya" (Wooden-Clog Maker) from *Bakya Mo*, Neneng (Your Wooden Clogs, Neneng) and "Dungawin Mo Hirang" (Look Out of the Window, Beloved) from *Walang Sugat*; Mike Velarde's "Dahil Sa Iyo" (Because of You) from *Bituing Marikit* (Beautiful Star) and "Taga-bukid" (Native of the Farm) from *Pakiusap*; and Josefino Cenizal's "Amihan Sa Bukid" (Country Breeze) from *Dolorosa*. The songs were sung and popularized by movie idols such as Elsa Oria, Rudy Concepcion, Fely Vallejo, and Teddy Benavides.

In the 1950s, Philippine love songs and other light classical pieces were further popularized in record discs which were played on the radio, home phonographs, and jukeboxes all over the country. The burgeoning record industry that promoted Filipino music was led by Villar Recording Company. A varied repertoire of kundiman, love songs, and folk songs in several local languages, marches and folk dance music, was recorded by musical ensembles and famous singers contracted by Villar. The instrumental groups consisted of the Juan Silos Rondalla, Leopoldo Silos and his Orchestra, the Villar Recording Symphonette and Band (also conducted by L. Silos), and the Mabuhay Recording Band conducted by Clod Delfino. For kundiman and folk ditties, Sylvia La Torre topped the list of recording artists, Ruben Tagalog and Cely Bautista were the idols of Tagalog love songs, while Raye Lucero recorded traditional Ilocano love songs such as "Bannatiran," "Bilag Ti Balasang" (The Life of a Maiden), "Dungdung-wen Kanto" (I Love You So), and Nora Hermosa specialized in Visayan pieces. Other well-known performers of Filipino semiclassical music were the Tres Rosas, the Lovers Trio, and later, Diomedes Maturan, the Mabuhay Singers, Carmen Camacho, Pilita Corrales, Cenon Lagman, Ric Manrique, Rufina Esperancilla, and the latter-day superstar of cinema and television, Nora Aunor. It should be noted that a good number of these artists were discovered in amateur singing contests, the most famous of which was Procter and Gamble's Tawag ng Tanghalan (Call of the

Stage), which was first aired on radio in 1954 and shown on television in 1957.

The initial song repertoire of Villar Records consisted mostly of the kundiman by Abelardo, Santiago, Buencamino, and Hernandez, as well as lighter versions and movie songs such as Mike Velarde's "Ikaw" (You), "Buhat" (Ever Since), "Gabi at Araw" (Night and Day), and "Habang Buhay" (Until I Live); Constancio de Guzman's "Ilaw ng Langit" (Light of the Sky) and "Babalik Ka Rin" (You Will Come Back); Josefino Cenizal's "Hindi Kita Malimot" (I Cannot Forget You); Juan Silos Jr.'s "Luha" (Tear); Ruben Vega's "Ako'y Lumuluha" (I Am Crying); and songs by Manuel Velez, Leopoldo Silos, and Simplicio Suarez. Visayan songs include Balds Gonzales' "Giampingan" (Treasured), "Saksi ang Langit" (Heaven is the Witness), and "Gug-ma" (Love); Gibbs Cabaral's "Kon Imong Talikdan" (If You Leave Me) and "Ikaw" (You); and Minggoy Lopez's "Rosas Pandan." I. Mirasol and T. Villa contributed songs in Ilongo such as "Sa Tuburan" (On the Spring), "Daw Pispis Nga Bukaw" (Like an Owl), and "Dalawidaw" (Yellow Bird). A leading lyricist for many Tagalog songs was Levi Celerio, a violinist, musical comic, and master of light poetry. He was lyricist to major songwriters like Santiago Suarez, Restie Umali, Leopoldo Silos, Antonio Maiquez, Ernani Cuenco, and Josefino Cenizal, while contributing some of his own original tunes.

In the 1960s and 1970s, the Filipino love songs in the lyric style of the kundiman, maintained their presence in the overall popular music repertoire, and became known as ballads. While the sarswela-derived movie formats were no longer dominant as in the previous decades, many of the songwriters who produced the ballads in the second half of the century were active in musical scoring for the movie industry. Some of the leading works include: Restie Umali's "Pinagbuklod ng Langit" (Unified By Heaven), "Saan Ka Man Naroroon" (Wherever You Are), and "Ikaw ang Pag-asa" (You Are My Hope); Leopoldo Silos' "Dahil sa Isang Bulaklak" (Because of a Flower), "Nasa sa Iyo" (It Depends on You), and "Aawitan Kita" (I Will Sing For You); Antonio Maiquez's "Sapagkat Kami'y Tao Lamang" (For We Are Only Human); Ernani Cuenco's "Sa Bawat Sandali" (Every Moment), "Habang Ako'y May Buhay" (As Long as I Live), "Gaano Ko Ikaw Kamahal?" (How Much Do I Love You?), and "Bato sa Buhangin" (Stones in the Sand); and George Canseco's "Kastilyong Buhangin" (Sand Castle) "Kapantay ay Langit" (As High As Heaven), and "Ngayon at Kailanman" (Now and Forever). The songs have been recorded by a number of companies that succeeded Villar's pioneering effort, capturing a market of music aficionados belonging to the above-20 bracket. The ballads did not only cater to a listening public but also provided appropriate musical numbers for programs, convocations, weddings, party socials, and occasionally for funeral rites.

Patriotic songs as well as commemorative and institutional hymns are also part of the general repertoire to which many composers have contributed. Julio Nakpil's "Amor Patrio" (Love of Country) and "Marangal na Dalit ng Katagalugan" (Noble Hymn of the Tagalog Region), Juan S. Hernandez's "Canto Patriotico de Maria Clara" (Maria Clara's Patriotic Song), Francisco Buencamino Jr.'s "Ang Lupang

Aking Mahal” (The Land That I Love), Antonio J. Molina’s “Inang Pilipinas” (Mother Philippines), Constancio de Guzman’s “Bayan Ko” (My Country), Antonino Buenaventura’s “Ako’y Pilipino” (I Am a Filipino), Lucio D. San Pedro’s “Sa Lupang Sarili” (In One’s Own Land), Felipe Padilla de Leon’s “Awit sa Paglikha ng Bagong Pilipinas” (Hymn for Creating a New Philippines) and “Bagong Lipunan” (New Society), and George Canseco’s “Ako ay Pilipino” (I Am a Filipino), are just a few of the hundreds of songs and hymns that have been written expressing patriotic or nationalist sentiments. Some examples of commemorative hymns, on the other hand, are Antonino Buenaventura’s “Philippine National Red Cross Jubilee Song,” Felipe Padilla de Leon’s “National Heroes’ Day Hymn” and “Zonta Blessing,” and Eliseo M. Pajaro’s “Ring the Bell For Mental Health.” Institutional hymns include Nicanor S. Abelardo’s classic “UP Beloved,” Antonino Buenaventura’s “Arellano University March,” and Alice Doria Gamilla’s “National University Women’s Club March.”

Instrumental Music. Philippine band music has become an integral part of the life of every Filipino in the lowland Christian communities. Tracing its roots to the regimental music in the Spanish garrisons, the local band has become an indispensable feature in military affairs, town fiestas, and other community events. Their extensive repertoire includes musics for parades, folk theater like the komedya and sinakulo, social dancing in town plazas and cabarets, religious and funeral processions, as well as indoor and outdoor concerts.

A particular band’s musical prowess is tested during competitions in the traditional *serenatas* which are held within the nine-day period before the actual celebration of a town fiesta. In this competition, the depth of one’s repertoire in terms of quantity and degree of difficulty receives equal rating as the musical and artistic quality of the performance. A standard concert program usually includes marches (to warm up), concert overtures, medleys of folk songs or popular tunes, character pieces, concertant compositions (with soloist/s), and symphonic works. The latter are usually band adaptations of well-known orchestral pieces by Western composers, e.g., R. Wagner’s *Tannhauser Overture*, G. Rossini’s *William Tell*, F. von Suppe’s *Light Cavalry Overture*. In some instances an enterprising band would attempt to play formidable works such as Dimitri Shostakovitch’s *Symphony No. 5*.

The Philippine band as an institution produced hundreds of outstanding musicians and it was partly through this musical medium that the Filipino musical talent developed during the American regime. The Philippine Constabulary Band under General Walter S. Loving received the highest accolades at the St. Louis Exposition in 1904 and was later invited to play for the inauguration of President William Taft in 1909, and again at the Panama Canal Exposition in 1915 (Bañas 1975:101-103).

In the meantime, civilian bands proliferated in the different towns all over the country. Some of the outstanding ensembles that flourished at the turn of the century are the Zabat Band, the Peñaranda Band of Nueva Ecija, the Pasig Band,

and the Banda Arevalo.

Band activities declined in the early 1960s when lavish fiestas were discouraged by the austerity program of the government. In the 1970s and early 1980s, the holding of town fiestas was revived to boost the tourist industry. Band competitions further reinvigorated the bands. The PASAMBAP was able to undertake the competitions under separate sponsorships by the Folk Arts Theater management and the “Balik Banda” program of San Miguel Corporation and, later, Hapee toothpaste. The CCP initiated summer workshop for young band members selected from all over the country in the early 1980s, and established the traditional New Year’s Serenata ng mga Banda in 1988.

It should be noted that many of the classical music composers received early musical training as band members or as members of a band musician’s family. Prominent among them are Alfredo S. Buenaventura, Antonino Buenaventura, Francisco F. Feliciano, Felipe Padilla de Leon, Eliseo M. Pajaro, Hilarion F. Rubio, Lucino T. Sacramento, Lucio D. San Pedro, and Rosendo Santos. It is through the later contributions of these composers that the Philippine band tradition has developed an extensive repertoire ranging from marches, patriotic pieces, and folk song arrangements to large-scale symphonic compositions.

Many Philippine marches have been composed in connection with the different phases of the political history of the country, e.g., Francisco Buencamino Sr.’s “Colectivista”; Julio Nakpil’s “Salve Patria” (Hail, Fatherland) during the Spanish era; Constancio de Guzman’s “Guerillero” (Guerilla Warrior); Tirso Cruz’s “Mabuhay” (Welcome); Lucio D. San Pedro’s “President Laurel March” during the Japanese Occupation; and Antonino Buenaventura’s “President Magsaysay March” and “President Eisenhower March.” Other marches are Francisco Buencamino Sr.’s “Collar de Sampaguita” (Sampaguita Necklace) and “Mensaje de Amor” (Message of Love); San Pedro’s “Triumphal March”; and Padilla De Leon’s “Bagong Pagsilang” (New Birth) and “Tayo’y Magtanim” (Let Us Plant). Some often heard band compositions are Francisco Buencamino’s “Princesa de Kumintang” (Kumintang Princess) and “Aray Pasodoble,” Jose Silos’ “Mutya ng Silangan” (Muse of the East), Leopoldo Silos’ arrangement of “A Orillas de Pasig” (On the Banks of the Pasig), and Julio Nakpil’s “Recuerdos de Capiz” (Memories of Capiz).

Larger works for band consist mostly of concert overtures, concertant pieces, tone poems, and even symphonies, like Lucio D. San Pedro’s *Overture in B-flat major, Theme and Variation for alto saxophone and band* and *Lahing Kayumanggi*; Hilarion F. Rubio’s *Three Kings Overture* and *Filipinas Kong Mahal*; Felipe Padilla de Leon’s *Ang Karomata* (The Carriage), *Fantasy for trombone and band*, and *Mayumi Theme and Variations*; Antonino Buenaventura’s *Sa Dakong Silangan symphony* and *Parangal*, a three-movement concerto for piano and band; and Eduardo Parungao’s *Suite for Band* and *In Memoriam*.

Another popular medium for light classical music is the rondalla, an ensemble consisting of plectrum instruments which evolved from the Spanish *murga* (band of street musicians) and the *estudiantina* (student musical groups). The rondalla, better known as *comparza* during the American colonial period, consisted of five to six plucked string varieties. Its wide repertoire ranges from native folk tunes and ballroom music to classical pieces, including operatic overtures (Patricio 1959).

Examples of early pieces for the rondalla repertoire include the “Romance” from Saint-Saëns’ *Samson and Delilah*; H. von Tizler’s “All Alone;” and Czibulka’s “A Dream After the Ball.” Locally composed and adapted pieces consisted of marches and folk songs like “Paruparong Bukid” (Country Butterfly), “Bahay Kubo” (Nipa Hut), “Lawiswis Kawayan” (Murmuring Bamboo) in mambo, cha-cha, and calypso rhythms, as well as love songs, such as “Bakya Mo Neneng” (Your Wooden Clogs, Neneng) and “Tapis Mo, Inday” (Your Skirt, Inday).

In the 1960s and 1970s, a more serious repertoire for the rondalla and some of its individual instruments were composed, like Bayani M. de Leon’s *Tatlong Bulaklak* (Three Flowers) for symphonic rondalla, *Ybanag Overture*, and *Bahay Bata* for *bandurria*, mandolin, clarinet, harp, percussion; and Jerry A. Dadap’s *Philippine Symphonic Rondalla and Symphonic Balitaws* Nos. 1-7.

Some of the outstanding groups in the first four decades of the 20th century include the all-girl *Comparsa Santa Cecilia*, 1908; *Rondalla Ideal* of Antonio J. Molina, 1909; *Comparsa Gumamela* and *Rondalla Apollo* of Juan Silos Jr.; and the *Yellow Taxi Rondalla*, 1940, which was supervised by Antonio J. Molina. In more recent times, the teaching of rondalla music has become part of the music education in many public schools.

In 1966 the Pangkat Kawayan was organized by Victor Toledo, consisting of grade school children playing different types of bamboo instruments (flutes, marimba, clappers, angklung, *bumbong*) as an attempt to revive the *musikong bumbong*, an ensemble of bamboo-made band instruments, which went out of fashion after the World War II. The *Pangkat Kawayan*, whose repertoire is similar to those of the brass band and rondalla, is usually featured in school programs, and has been showcased by the tourist industry.

Pinoy Pop Music

Filipino popular music, or Pinoy pop, covers a broad range of forms: folk songs, dance tunes, ballads, Broadway-inspired songs, rock ‘n’ roll and its variants, disco, jazz fusion, and rap, that cater to a predominantly youthful audience in the urban centers and are disseminated widely through the electronic media. With the exposure of the mass audiences to entertainment music of various types, Philippine popular music has become a major industry, and a source of

commercial profit for both entrepreneurs and musicians alike.

The Early Years. Popular music was first heard in the World War II dance halls called *kabaret* and in *bodabil* shows, which combined slapstick-comedy acts, tap-dance numbers, and skits with renditions of popular songs and even serious kundiman. In the dance halls, live orchestras and dance bands played the latest dance rhythms, such as the fox-trot, swing, charleston, tango, and waltz. Some of the instrumental groups that specialized in dance music were the Abelardo Orchestra which played at the Santa Ana Cabaret, the Ilaya Orchestra managed by Santiago A. Cruz, the Batangas Rizal Orchestra conducted by Patricio Ilustre, and the groups of Juan Silos Jr., Tito Arevalo, and Serafin Payawal.

The first Filipino popular music compositions consisted of folk songs, such as “Sarung Banggi” (One Night) and “Bahay Kubo,” arranged in dance rhythms, and movie theme songs popularized via the radio and variety shows. These compositions were published as sheet music by such companies as the St. Cecilia Chamber of Music and Jose Oliver Successors, and sold at leading music outlets, such as Fajardo Music Store, Ideal Music Store, Philippine Music Store, and Nanawa’s Music Store.

During the Japanese Occupation, jazz and popular dance music were banned by the government, which branded them as symbols of American cultural decadence.

After World War II, the resurgence of popular music introduced new dance styles, such as samba, rhumba, guarracha, appalachicola, and mambo. The jukebox was a principal conduit in popularizing music from the United States. Most of the styles of the immediate postwar period were derived from Latin American dances. Xavier Cugat, the “King of Rhumba,” visited the Philippines in 1953, exerting a strong impact on local amateur musicians. In the next few years, the *cumbanchero*, an instrumental group consisting of harmonica, guitar, bongos, maracas, conga drum, and one-stringed bass improvised from an empty army gasoline tank, proliferated in towns and barrios. Their repertoire consisted mainly of folk songs and medleys of local tunes arranged to different Latin American beats. Cumbanchero groups livened up town fiestas and other public gatherings (including competitions) not only with their musical renditions but also with their colorful costumes fashioned after Xavier Cugat’s *conjunto* attire.

From the mid-1950s to the 1960s rock ‘n’ roll gained widespread popularity especially among youth everywhere. The new music drew elements from different sources: blues, gospel, boogie, country, and western. The rock ‘n’ roll stars included Billy Haley (who introduced the new style with “Rock Around the Clock”), Chubby Checker, Buddy Holly, Cliff Richard, and the “King of Rock ‘n’ Roll” himself, Elvis Presley. Because Filipino singers sung mostly imported music, the few attempts to translate English lyrics into Filipino failed to flourish.

When singing idols such as Neil Sedaka, Nat King Cole, Timi Yuro, Johnny Mathis,

and Harry Belafonte visited the Philippines, Filipino singers tried hard to sound just like them. The popular noontime show *Student Canteen* even launched contests to search for the local versions of Elvis Presley (Eddie Mesa) and Johnny Mathis (Bert Nievera). Diomedes Maturan, winner of *Tawag ng Tanghalan*, another amateur singing contest, imitated Perry Como. Victor Wood aped Tom Jones, and the Platters had their alter egos in the Splatters.

In the meantime, there were some original compositions based on the new styles. Among these were Clod Delfino's "Hahabol-habol" (In Pursuit), popularized by Bobby Gonzales and Sylvia La Torre, and the country and Western style "Pitong Gatang" (Seven Ganta) sung by Fred Panopio. The battery-operated transistor radio and 45-rpm records made popular music accessible to a broader audience.

In the 1960s, rock 'n' roll reached its peak. During the first half of the decade, instrumental groups such as The Ventures and The Shadows inspired many young people to learn how to play the guitar. The phenomenal rise of The Beatles towards the mid-1960s provided the impetus for the emergence of other pop groups. These included the Rolling Stones, Cream, The Doors, Jimi Hendrix, Janis Joplin, Chicago, Procol Harum, and Santana.

The local pop music industry grew as radio and TV shows, such as the *Night Owl Dance Party* and *Jam Session*, promoted the latest dance craze. Discotheques competed with cocktail lounges. Local groups imitated The Beatles and other pop idols. The commercially successful groups in the 1960s include The Moonstrucks, Hijacks, Electro Maniacs, R.J. and The Riots, and The Deltas. They popularized rock 'n' roll, the twist, "mashed potato," and watusi.

Pinoy Ballads. Most local compositions in the 1960s were love songs, such as those by Antonio Maiquez, Mike Velarde, Manuel Villar, and others. Ballads, later called "middle of the road," were written by Alice Doria Gamilla ("A Million Thanks to You"), Jose Mari Chan ("Afterglow," "Deep in My Heart"), and Willy Cruz ("Never Say Goodbye"). Leading arrangers included Danny Holmsen, Pastor de Jesus, Nestor Robles, and Josefino Cenizal.

Pilita Corrales, Carmen Soriano, Carmen Pateña, Mercy Molina, Ric Manrique, and other local singers developed their own styles, departing from the usual trend of merely imitating foreign idols. Later, a younger generation of recording artists led by Nora Aunor, Tirso Cruz III, and Eddie Peregrina emerged. Among the singing groups of the 1960s, The Ambivalent Crowd, The Sheraders, and The Fourth Generation figured prominently.

In the 1970s popular music was "Filipinized" and made more "earthy" partly as a result of the nationalist reawakening in that decade. More and more composers began to use street lingo to deliver their message. Inspired by the commercial success of "Hahabol-habol" and Pilita Corrales' winning the "Best Singer" award at the Tokyo Music Festival for her rendition of George Canseco's "My

Daughter,” Filipino composers wrote more songs in both Tagalog and English.

The popular songs of the 1970s combined elements from the American ballad, Broadway, and light kundiman. These included Atek Jacinto’s “People Gotta Save the World,” Willy Cruz’s “Araw-Araw, Gabi-Gabi” (Day by Day, Night by Night), Jose Mari Chan’s “Refrain,” Philip Monserrat’s “Ang Puso Kong Nagmamahal” (My Heart that Loves), Canseco’s “Ngayon at Kailanman” (Now and Forever), Gines Tan’s “Magsimula Ka” (Make a Start), Louie Ocampo’s “Ewan” (I Don’t Know), and Charo Unite’s “Lupa” (Earth). The challenge of international popular music competitions like the World Popular Song Festival, Tokyo Music Festival, as well as local contests like the Metro Manila Popular Music Festival and Himig Awards, catapulted to fame many young singing talents: Basil Valdez, Ray-An Fuentes, Leo Valdez, Hajji Alejandro, Jun Polistico, Rico J. Puno, Didith Reyes, Celeste Legaspi, Jacqui Magno, Rey Valera, Janet Basco, Imelda Papin, Leah Navarro, Kuh Ledesma, among many others.

Noted groups, meanwhile, included the New Minstrels, the Apo Hiking Society, and the Circus Band.

The demand for local popular music was further enhanced by the Broadcast Media Council when it passed Resolution B76-31 requiring all radio stations to broadcast at least one Filipino composition every hour. With the overflow of new compositions and the tremendous response of the record industry in providing a steady supply of “musical commodities,” Resolution 77-35 was passed requiring the playing of two original Filipino works for every hour of broadcast.

Original Pilipino music or OPM flourished especially in the 1980s and the onset of the 1990s. To this belong Odette Quesada’s “A Long, Long Time Ago” and “Till I Met You,” and Tats Faustino’s “Hang On.” Outstanding performers of OPM include Sharon Cuneta, Martin Nievera, Gary Valenciano, Pops Fernandez, Joey Albert, Jam Morales, and other young talents. Of the singing groups, the Apo Hiking Society has contributed a number of memorable songs to the treasury of Filipino popular music. “American Junk,” a humorous critique of pervasive American influence on Philippine culture, is among the more recent hits of this three-man group.

Pinoy Rock. Pinoy rock is the offshoot of the rock boom of the 1960s, when groups equipped with electronic instruments, then known as “combos,” began to make their presence felt in the local music scene. Among the better known combos then were the Downbeats, Birth of the Cool, D’Bankers, Mon Pestaño and the Robins, Skylarks, Red Fox, and Bits and Pieces. The lesser lights sported such names as Hydraulic Banana Rag Band, Intensity, and Fastback 2 + 2. Their repertoire consisted mostly of cover versions of early hits by The Beatles, Rolling Stones, Led Zeppelin, Chicago, The Doors, Jimi Hendrix, and Jefferson Airplane. They also belted out soul music performed by black artists under the Motown label.

In the early 1970s, the Juan de la Cruz Band released the single “Ang Himig Natin” (Our Music) that opened the floodgates of Pinoy rock . The Juan de la Cruz Band consisted of drummer/vocalist Joey “Pepe” Smith, guitarist Wally Gonzalez, and bassist Mike Hanopol. “ Ang Himig Natin ” served as an anthem of sorts for a generation of Filipino youths. Other hits by the band were “Beep-Beep,” “Balong Malalim” (Deep Well), “Project,” “Sarap ng Buhay” (Good Life), “ Laki sa Layaw ” (Spoiled Brat), and “Panahon” (Time). When the band broke up years later, Mike Hanopol embarked on a solo career, producing his own albums, *Buhay Musikero* (Musician’s Life) and *Awiting Pilipino* (Filipino Songs), while Wally Gonzales also waxed a solo album, *Tunog Pinoy* (Filipino Sound). The grand old man of Pinoy rock, Joey “Pepe” Smith, has kept a low profile, but appears from time to time in concert venues and TV shows. Other notable Pinoy rock songs include Maria Cafra’s “Pangako” (Promise) and “Cool Ka Lang Pare” (Keep Cool, Man), Sampaguita’s “ Bonggahan ” (Razzle-dazzle) and “Tao” (Man), and the songs of Anak Bayan and Frictions.

After the music world was aroused by the success of rock operas such as *Hair* and *Jesus Christ Superstar*, the local pop music scene saw the creation of Pinoy counterparts in Gomburza written by Philip Monserrat and Chinggay Diaz-Lagdameo, Tales of the Manuvu by Nonong Pederro and Bienvenido Lumbera, the Philippine Educational Theater Association’s *Nukleyar I and II*, and *May-I*, *May-I*, and Ateneo de Davao’s *Sa Bundok ng Apo* (At Mount Apo).

In the 1980s, Pinoy rock slowly faded while its various spin-offs took centerstage: folk rock as created by Freddie Aguilar, Florante, Asin, Heber Bartolome and Banyuhay, Coritha, Bag-iw, and Buklod; ethnic rock as popularized by Pen-Pen; punk rock, featuring repetitive riffs and deliberately offensive lyrics by the Betrayed, Chaos, and Urban Bandits. In the 1990s, Pinoy rock further evolved under new and old names, such as the Dawn, Color It Red, Binky Lampano, Advent Call, Tropical Depression, Jerks, and Coco Jam. Bands such as Side A, Neocolours, Introvoys, and Afterimage are identified with soft rock.

Manila Sound. An important stage in the “Filipinization” of pop music came with the “Manila Sound,” characterized by mushy lyrics, often in “Taglish,” the urban jargon of students in Manila’s exclusive schools combining Tagalong and English words and phrases. The Hotdog band started the trend with “Ikaw ang Miss Universe ng Buhay Ko” (You are the Miss Universe of my Life). This was followed by “Pers Lab” (First Love), “Manila,” and “Bitin Ako sa Iyo” (You Keep Me Hanging), which captured the fancy of the young people from all walks of life. Hotdog’s other hits include “Annie Batungbakal” and “Bongga Ka ‘Day” (You’re Fantabulous, Pal). Another stalwart of the Manila Sound, Cinderella, capitalized on Hotdog’s success and came out with their own monster hits: “T.L. Ako sa Iyo” (I’m Truly in Love With You), “Superstar ng Buhay Ko” (Superstar of my Life), and “Ang Boyfriend kong Baduy” (My Lousy Boyfriend).

Pinoy Disco. Pinoy disco began with the introduction of salsa music in the Philippines in the mid-1970s. In 1976 the local disco album *Blackbuster* album was released internationally, containing the songs written by local record industry executive Orly Ilacad under the pseudonym of “J. Harris.”

Filipino pop music groups closely copied the disco music styles that had been developed by foreign groups such as the Bee Gees from Australia and the Village People from the United States, which topped the international popularity scale. Imitating the Bee Gees to their last vocal vibrato were the Boyfriends with their hit “Sumayaw, Sumunod” (Dance, Follow), and VST and Co. which came out with “Disco Fever,” “Rock Baby Rock,” and “Awitin Mo” (Sing It). The Village People, on the other hand, was localized by Hagibis, a five-man group that projected Pinoy machismo in their singing style.

With the electrifying influence of Michael Jackson in the 1980s and 1990s, disco music was locally sustained and even intensified by Gary Valenciano with his “Di Bale Na” (Never Mind) and “Heto Na Naman” (Here It Comes Again), performed complete with his own commanding stage maneuvers.

Pinoy Folk. The influence of the 1960s folk balladeers Bob Dylan, Joan Baez, Peter Paul and Mary, and Judy Collins was absorbed by the Filipino popular music culture, which adapted not only the singing style and structural elements of the music, but also the general character of the text.

Filipino artists have used the folk ballad to communicate nationalist ideas and semididactic messages, and to convey their rebellion against authority and convention. Simple strophic melodies were combined with texts that could be poetic or steeped in political rhetoric. The songs could be a diatribe against Filipino colonial mentality, a plea for freedom from tyranny (especially in the context of the Marcos regime), or an espousal of positive Filipino values. Florante de Leon’s fame rose with “Ako’y Pinoy” (I Am a Filipino) and “Handog” (Offering), while Heber Bartolome and his band Banyuhay contributed “Tayo’y Mga Pinoy” (We are Filipinos) and “Nena.” The international hit and prizewinning “Anak” (Child) of Freddie Aguilar is a semibiographical ballad about Filipino family values. Inang Laya, composed of Karina Constantino-David and Becky Demetillo-Abraham, specializes in protest music, dwelling on such issues as feminism in “Babae” (Women) and US military presence in the Philippines in “Base Militar” (Military Base). Other names that gained prominence in the Pinoy folk idiom and songs against oppression, political corruption, and environmental pollution include Susan Fernandez-Magno, Jess Santiago, Gary Granada, and Noel Cabangon.

Novelty Songs. Another trend in Pinoy pop, the novelty song, is represented by Yoyoy Villame, who caters to a more plebeian audience with his highly witty narrative poetry sung to simple folk song-style tunes and in a heavy Cebuano accent. His songs about Philippine history and way of life include the hits

“Magellan,” “The Bible,” “Mag-eksersays Tayo” (Let’s Exercise), “Trapik” (Traffic), and “Diklamasyon” (Declamation). Another exponent of the genre, Max Surban, composes songs in both Filipino and Cebuano.

Mainstream Jazz. Appreciation of jazz as a unique form of musical entertainment came into its own in the Philippines in the 1950s and 1960s, after being emancipated to a degree from its stereotype connection with the music of the dance bands of the swing era.

While jazz generally flourished in hotels and cocktail lounges, jazz concerts were occasionally held, such as the annual Upsilon Sigma Phi concerts at the UP, which drew fairly large audiences. Some of the more prominent artist-exponents of Philippine jazz are Exequiel “Lito” Molina and the Jazz Friends, Romy Posadas, Angel M. Peña, Piding Alava, Romy Katindig, and Fred Robles. They sometimes experimented on the use of folk tunes as basic melodic materials for improvisation, and imbued the tunes with characteristic jazz rhythms and chord progressions.

In 1978 Dr. Joseph Howard, a visiting Fulbright professor in jazz, formally established the UP Jazz Ensemble (small and big bands) which has since been specializing in mainstream jazz and providing basic training in the idiom to young progressive artists.

Pinoy Jazz Fusion. In the 1960s, the fusing of elements of rhythm-and-blues and the heavy, highly amplified variety of rock music, came to be known as jazz fusion. Later, the term referred to the merger of jazz with other pop music genres, as exemplified by the music of Larry Corel, Stanley Clarke, and George Duke.

In the Philippines, among the pioneers in jazz fusion are Eddie Munji and Ryan Cayabyab. Munji came out in the 1970s with his *First Modern Pinoy Jazz Album*, including the setting of traditional Filipino songs to jazz rhythms.

Cayabyab, a multitalented composer whose academic background afforded him wider exposure to different musical idioms, adapted traditional tunes and rhythms into the jazz idiom in his experimental *From Roots to Routes*. The fusion of jazz, Broadway music like *Jesus Christ Superstar*, *Hair*, and so on, and Philippine indigenous music characterizes the music of Cayabyab, from his more serious compositions like *Misa* (Mass), *Maria Makiling*, and *Kapinangan*, to his lighter pop songs like “Kay Ganda ng Ating Musika” (How Beautiful is Our Music), “Isang Awit” (One Song), “Tsismis” (Gossip), and “Paraisong Parisukat (Square Paradise).

Other Filipino artists in the 1970s who are identified with jazz fusion are Bong Peñera and his Batucada band, whose music consists of blending Tagalog lyrics and the Brazilian samba beat. The Vanishing Tribe also fused ethnic melodies and rhythms with progressive jazz-rock forms. Later exponents of Pinoy jazz fusion include Boy Katindig, Eddie Katindig, Tots Tolentino, Rudy Lozano, Menchu

Apostol, and Pete Canzon. John Lesaca has introduced the classical violin as an effective jazz instrument, while internationally acclaimed jazz pianist Bobby Enriquez awes listeners without fail with his phenomenally unorthodox piano technique and musical intensity.

Pinoy Rap. Making local versions of new trends in American pop music continued into the 1990s. Rap music, sometimes known as “hip-hop,” can be traced to the uninhibited street music of the New York suburbs of the 1970s. Modern rap is basically the chanting of improvised verses over recurring rhythmic patterns, which could either be fast and frenzied or suave and subdued. The background rhythms often include sounds produced by manipulating the disc jockey’s equipment, including the scratching of the record surface. In the early 1990s, the rap music of American celebrities such as M.C. Hammer, Vanilla Ice, and DJ Jazzy Jeff and the Fresh Prince has been locally replicated, although in a tamer fashion, by Francis Magalona, Andrew E., Michael V., Lady Diane, MC Laura, Jamie Baby, and RapAsia. A wide spectrum of subjects ranging from moral values and social issues to the banal and the profane, characterize Pinoy rap, as exemplified by Magalona’s “Mga Kababayan Ko” (My Countrymen), Lady Diane’s “Sa-Sa-Saddam” and “Mario Sa America” (Mario in America), and Andrew E.’s “Humanap Ka ng Panget” (Look for an Ugly One), “Andrew Ford Medina,” “Alabang Girls,” and “Binibini” (Miss), the last three all about sex.

Ethnic Pop. The 1980s saw a new trend in the evolution of Philippine popular music. While the music of the previous decade “Filipinized” and “vernacularized” popular song styles and led to the discovery of so many talented performers and songwriters, it remained Western in concept and idiom. Taking a cue from the researches and art music experiments with indigenous elements, as well as the innovative efforts of Ryan Cayabyab, folk music groups began to incorporate sounds and elements from indigenous and folk music traditions. Asin sung traditional folk songs to rock beat; their hits include “Masdan Mo ang Kapaligiran” (Take a Look at the Environment), “Ang Bayan Kong Sinilangan” (The Land of My Birth), and “Pagbabalik” (Return). Their songs are sometimes preceded by short preludes played on native instruments. Indigenous instruments such as the *kubing*, *kulintang*, *tongatong*, *agung*, and *faglong* have also been used by rock groups like Lokal Brown and Grupong Pendong.

Ethnic pop, in essence, seeks to integrate ethnic elements (musical structures, instruments, costumes) into pop music culture. Emil Sanglay, who sought to promote “ethnic” sound, experimented with Muslim-inspired rhythms in 1970. In 1989 Ryan Cayabyab ushered “Bagong Tunog” in the form of a commercial jingle for a local softdrink. The music is composed over the rhythm of the Maranao *singkil* and played by such instruments as the *kulintang* and the *kubing*.

While the above ventures into the realms of ethnicity are still anchored in Western pop culture, recent endeavours reflect the desire to create new musics and musical idioms from indigenous sources within the context of mass culture. Edru Abraham

and his Kontra-Gapi (Kontemporaryong Gamelang Pilipino), a UP-based group, experiment on new compositions by fusing various Philippine music traditions (pre-Christian, rural folk music) and modern song styles. The UP Musika Asya of Kristina Benitez and Felicidad Prudente created simplified and synthetic versions of Philippine ethnic music. Joey Ayala and his group, Ang Bagong Lumad, incorporate instrumental sounds from Mindanao highland cultures in their music, which can be characterized as a spontaneous fusion of folk ballad style and minimalist structural elements. • R.P. Santos

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