

RESEARCH

Music research or musicology, the science of music, is concerned with oral or written music in its cultural context. As a scholarly discipline in the university, musicology did not exist in the Philippines before 1950. However, there is much material prior to 1950 which may not be technically “musicological” or “ethnomusicological,” but is of great value to the music scholar and historian. The material includes accounts in journals, magazines, newspapers, monographs, books, and related studies written mostly by anthropologists, linguists, folklorists, and cultural historians. Information can also be gleaned from the writings of early explorers, travellers, missionaries, and civil servants.

The Spanish Colonial Period (1500-1900). The principal sources of information on music of this period are the historical chronicles and travelogues by Spanish friars or government officials. Although dealing primarily with military conquest, government, administration, or Christian conversion, the vast assortment of documents, including letters, maps, statistics, narrations, and descriptions, occasionally mention music. Although the information is not detailed, it gives scholars a historical perspective.

Antonio Pigafetta’s *Primo Viaggio Intorno al Mondo* (First Voyage Around the World), Venice, 1536, an account of the first voyage around the world, led by Magellan from 1519 to 1522, contains what is probably the earliest written mention of music in the Philippines: a gong-drum ensemble in Cebu; the use of gongs and bamboo trumpets in a ritual ceremony; and the use of gongs and songs in a water festival.

An account of the Franciscan mission in the Philippines, *Historia de las islas del Archipelago* (History of the Islands of the Archipelago), 1601, by Fray Marcelo de Ribadeneira mentions the teaching of *canto llano* (Gregorian Chant), *canto d’organo* (polyphony), organ, flute, violin, and clarions to young boys in Camariñes. Subsequent chronicles of the Franciscan mission, like the *Estatutos y ordenaciones* (Statutes and Decrees), 1732, and *Chronicas* (Chronicles), 1738, 1741, and 1744, mention the beneficial results of the 1573 mandate to establish schools for boys in towns. Detailed descriptions of the Franciscan schools enumerate the functions and duties of singers and single out the efforts of Frs. Geronymo Aguilar, Pedro Bautista, and Juan de Santa Marta. The latter headed a school of 400 boys in Lumbang, Laguna. Jesuits Fr. Pedro Chirino in his *Relacion de las Islas Filipinas* (Account of the Philippine Islands), 1604, and Fr. Pedro Murillo Velarde in his *Historia de la Provincia de Philipinas de la Compania de Jesus* (History of the Province of the Philippines of the Society of Jesus), 1749, and *Geographica Historia de las Islas Philipinas* (Geographic History of the Philippine Islands), 1752, described indigenous music, as seen in sacrificial rituals with drums and bells, use of bells for important announcements, epics containing genealogies, music used at burial and wake ceremonies, like the *cutyapi* or *coryapi*, *bangsi*, nose flute, *harpa*, *rabel*, and

guitarra, as well as Western music as embodied in choirs, organ playing during mass, church celebrations during feasts, the abundance of violinists, flutists, and oboists in towns.

Francisco Combes' *Historia de Mindanao e Jolo* (History of Mindanao and Jolo), 1667, and William Dampier's *A New Voyage Round the World*, 1729, described native instruments like the *agun*, *guimbao*, *kulintangan* and their uses during ceremonies. Dr. John Francis Careri's *A Voyage Round the World*, 1732, described responsorial singing of successive stanzas of a song to the accompaniment of a metal drum, the practice of sounding drums and other instruments during an eclipse to fight away the dragon who swallows the moon, and shamans called *catalonan* among the Tagalog and *babaylan* among the Visayan.

Juan de la Concepcion wrote in *Historia General de las Islas Filipinas* (General History of the Philippine Islands), 1788-1792, of the Filipino's ease and facility in playing instruments. The remark was echoed by many other writers, such as Franciscan Juan de Medina who wrote in 1630 that there were very good singers in Manila (*Biblioteca Historica Filipina* Vol. IV, 1892), and Fray Francisco de Santa Ines who wrote in 1676 that there are musics in the Philippines that could rival those in the cathedrals of Spain (*Biblioteca Historica Filipina* Vol. II, 1892).

Around 1750, Fray Juan J. Delgado mentioned Palawan indigenous music accompanied by dancing and singing, improvised responsorial singing called *cauitaan* and *siray*, music used in rites for the sick and the dead, and various types of wood used in making instruments (*Biblioteca Historica Filipina* Vol. I).

After 1750, much more published material- compilations of historical documents by religious, military, and civil servants, and a growing number of travelogues-- described musical practices. Captain Thomas Forrest's *A Voyage to New Guinea and the Moluccas*, 1779, mentioned the "*kallintang*, gongs with knobs which come from Java, as well as gongs without knobs which come from China." He included the text, with translation, of a leader-chorus type of rowing song, "Maguindanao Mangaio."

Fr. Joaquin Martinez de Zuñiga's *Mis viajes por este pais en 1800* (My Voyages in this Country in 1800), 1893, contains descriptions of songs, dances, and literary works in Lipa, Batangas, and church choirs in Manila singing "Kyrie," "Credo," and "Gloria." Of the Filipinos he said: "They easily learn any art and with equal facility can imitate anything put before them."

In his account of a *Voyage to Peking and Manila between the years 1784-1801*, M. de Guignes described balls in Manila where fandango, bolero, and minuet were danced. Young ladies in Manila, he wrote, "sing and play the piano."

Adolfo Puya Ruiz noted in *Filipinas: Descripcion general de la provincia*

de Bulacan (Philippines: General Description of the Province of Bulacan), 1838, that “it is rare to find a young lady who does not play the piano, or harp, or guitar. Everyone sings—some better than others. The most common instruments used are the harp, the guitar with eight metal strings, the *bajo* or *bandolon*, and the bamboo flute—the latter of which some play very well. The favorite dances are the *pandanggo*, the *jota*, and the *balitaw*. The more educated prefer the waltz, the polka, the *habanera*, the *rigodon*, and the *lanceros*.”

Informe Sobre el Estado de las Islas Filipinas en 1842 (Information on the State of the Philippine Islands in 1842) by Sinibaldo de Mas cites an organ made of bamboo and tells of the manufacture of harps and guitars.

The 19th century saw the publication of a number of travel accounts in English, including those by Otto Kotzebue, 1821; John White, 1823; A.M. Stewart, 1831; Abbey Jane Morrell, 1829-1833; Sir Edward Belcher, 1848; Frank S. Marryat, 1848; George Windsor Earl, 1853; Paul Proust de la Gironiere, 1854; Henry T. Ellis, 1859; John Bowring, 1859; and Feodor Jagor, 1873. The descriptions of music show how quickly Filipinos assimilated Spanish customs and practices. The educated urban upper class sang Andalucian songs and danced Spanish dances. Ellis wrote that the harp was “the instrument of the country.” Jagor described instruments such as the bamboo zither, *baringbau*, and bamboo jew’s harp as similar to those of the Mintras of the Malay peninsula.

Many other travelogues were published in Spanish, some in French. M.G.L. De Rienzi and Gabriel Lafond, in 1836 and 1844 respectively, both wrote of the “natives’ great love for music” and their assimilation of European musical forms. Francisco Michelina y Rojas in 1843 described the elegant balls held in Manila homes. Jean Baptiste Mallat in 1846 described *corridos*, *comintang de la conquista*, *sinanpablo*, *batangueño*, and *cavitegan*. He mentioned the *viguela*, “a species of guitar with many strings,” as a favorite instrument, the *bandolon*, “another smaller guitar with 24 metal strings,” and a large *bajo de viguela*.

Jean de Man in 1875 described Manila theaters and mentioned the visit of an Italian opera troupe. Joseph Earle Stevens in 1909 described in more detail musical life in Manila and environs in 1893-1896. Francisco Cañamaque in 1877 echoed the much repeated observation of the Filipinos’ talent for assimilation: “To the art of Mozart and Bellini, those natives are admirably disposed.” Other travellers who went further north or south briefly described indigenous music there. Manuel Scheidnagel in 1878 has terse descriptions of the *gansa* (flat gong), *sulibao* (cone-shaped drum), and *paggong* (three-holed flute) of northern Luzon. Joseph Montano in 1886, who travelled in 1879, described a quartet of ophicleide, guitar, and two flutes in connection with rice planting in Abucay, the *agun*, *kulintang*, and various dances in the south.

Juan Alvarez Guerra’s *De Manila a Tayabas* (From Manila to Tayabas), 1878, and Manuel Sastron’s *Filipinas, pequeños estudios de Batangas*

(Philippines, short studies on Batangas), 1895, described the *kumintang*. However, Pedro Paterno went into more detail in *El individuo Tagalo y su arte* (The Tagalog and his Art), 1893. He defined the kumintang, which originated from Balayan, Batangas, as an old type of melody with rhythms appropriate for Tagalog poetry, compared the kumintang of old with the “modern” (1900), and included the text of a kumintang. Paterno called the *kundiman* the Filipino love song and also included a sample text, and described the balitaw as a national dance. The descriptive essay also mentions the harp as well as older instruments, such as the bamboo nose flutes and bamboo zithers.

The last quarter of the 1800s saw accounts of customs and traditions more specialized than the earlier travelogues.

Alexander Schadenberg travelled in southern Mindanao and northern Luzon. In *Zeitschrift für Ethnologie* (Yearbook for Ethnology), 1885-1887, he described Bagobo, Tinguian, and Guianen musical instruments and their uses, citing the Bagobo *agun* (gong), *plandong* (flute), *zuglum* (two-stringed boat lute), and *togo* (bamboo zithers). He also described the Tinguian nose flute, *boleton* (bamboo zither), *dedeco* (bamboo panpipes), and *buncacan* (bamboo buzzer). In *Zeitschrift* (Yearbook), 1887, he described the instruments of the Guianen (Kalinga)—panpipes, bamboo zither, bamboo buzzer, nose flute, and bronze jew’s harp—likening them to the Tinguian’s. His ethnographic collections were presented to the Rijks Ethnographisch Museum in Leyden, the Staatliches Museum für Völkerkunde, Vienna, and the Dresden Staatliches Museum für Tierkunde und Völkerkunde.

Similar studies include those by Francisco Villa, 1882; Jose Maria Ruiz, 1887; Buenaventura Campa, 1894; Enrique Polo de Lara, 1897; and Ramon Reyes Lala, 1898. Ferdinand Blumentritt’s *Versuch einer Ethnographie der Philippinen* (Research on the Ethnography of the Philippines), 1882, cites musical instruments, songs, or dances of the Aeta (zither, *guitarre*), Tagalog (kumintang, *talindao*), Ilongot, Tinguian, Catalongan, Bicol, Visaya and “Piratenstämme von Mindanao und Sulu” (kulintangan). Tiruray Jose Tenorio’s account of religious and other (marriage, death, etc.) customs of his people was translated to Spanish as *Costumbres de los Indios Tirurayes* (Customs of the Tiruray Natives), 1892.

Manuel Walls y Merino authored a monograph, *La Musica Popular de Filipinas* (Popular Music of the Philippines), 1892, containing descriptions and musical transcriptions of vocal forms such as *pasyon*, kumintang, kundiman, *remeros*, and popular dances like the *kuratsa*, *pandanggo*, *jota valenciana*, and balitaw.

The American Colonial Period (circa 1900-1950). Published accounts with reference to music became more numerous during the American colonial period. Main sources of information were studies of various linguistic groups by

anthropologists, ethnologists, folklorists, and linguists, some of whom wrote special studies on Philippine music.

Anthropological researches most often cited for their information on indigenous music include William A. Reed's *Negritos of Zambales*, 1904; Emerson B. Christie's *Subanons*, 1909; Fay Cooper-Cole's *Tribes of Davao District*, 1913, *The Tingguians*, 1915, and *Bukidnon*, 1956; Albert E. Jenks' *Bontoc Igorot*, 1906; Otto Scheerer's *Nabaloi*, 1905, and *Kalinga*, 1921; James Alexander Robertson's *Igorots of Lepanto*, 1914; Henry Hall's *Bagobo*, 1916; Laura Benedict's *Bagobo*, 1916; Roy F. Barton's *Kalingas*, 1949; Claude Russell Moss' *Nabaloi and Kankanai*, 1920; John Garvan's *Manobos*, 1931; Alphonse Claerhoudt's *Igorots*, 1925-1930; Morice Vanoverbergh's *Isneg*, 1932; Dean Worcester's *Non-Christian Tribes of N. Luzon*, 1906-1912; Fletcher Gardner's *Mangyans* and H. Otley Beyer's *Philippine folklore, customs and beliefs*, 1922; and various studies on the peoples of northern Luzon: Francis Lambrecht's *Ifugao*, 1932; Samuel Kane's *Ifugao*, 1933; Lawrence L. Wilson's *Ilonggot, Apayao*, 1947, and *Kankanay*, 1953.

Cole's *The Tingguians*, 1922, contains an analysis and transcription of 35 sample songs by Albert Gale. Frances Densmore's "The Music of the Filipinos" which appeared in the *American Anthropologist* in 1906, did an earlier study on scale formation in Philippine music of the Aeta, Ifugao, Maguindanao, and Maranao, based on information gathered from participants of the 1904 St. Louis International Exposition. In 1919, Moss and A.L. Kroeber's "Nabaloi Songs" which was published in *American Archaeology and Ethnology*, Vol. XV, compared their findings with Densmore's and included a transcription of 10 songs, with attention to intervals, and rhythmic and scale patterns.

Norberto Romualdez, a judge who travelled all over the Philippines collecting music and musical instruments as a hobby, wrote *Filipino Musical Instruments and Airs of Long Ago*, 1932, the earliest known compilation of data on Philippine musical instruments done by a Filipino. It contains descriptions of 18 instruments, sketches, photographs, and short musical notations of some melodies. The work was reprinted in Zoilo M. Galang's *Encyclopedia of the Philippines*, 1935, and much of its data appears in Chapter II of Raymundo Bañas' *The Music and Theater of the Filipino People*, 1969. Aside from the chapter on instruments, Bañas includes descriptions of indigenous Philippine music, and details of music, musicians, and their society in Manila at the turn of the 19th and the early 20th centuries.

The most comprehensive collection of source material on the Philippines is the 55-volume *Philippine Islands*, 1493-1898, 1903-1909, edited by Emma Helen Blair and James Alexander Robertson. Volume LIII contains a 419-page bibliography with its own index of authors, while Volumes LIV and LV, with their numerous cross-references, comprise the index.

Wenceslao Emilio Retana's significant compilations include the three-volume *Aparato bibliografico de la historia general de Filipinas* (Bibliographic Apparatus of the general history of the Philippines), 1906, which chronologically lists about 2,700 items preceded by an introduction about bibliographies and collections of Philippine materials, and the five-volume *Archivo del bibliofilo Filipino* (Archive of the Filipino Bibliophile), 1895-1905, which lists unpublished manuscripts and rare printed items.

The era saw more articles on various aspects of music which, although written in a popular rather than scholarly vein, shed light on how musicians and music lovers of the time thought, and offer insights and valuable information on indigenous and Western-influenced Philippine music. Most outstanding contributors to the literature include Antonio J. Molina, A.V.H. (Abram Von Heymingen) Hartendorp, Charles Griffith, Felipe Padilla de Leon, and Maximo Ramos. Molina's mimeographed compilation, *Philippine Music—Partial List of Articles, Essays, Researches, Materials for Study of Philippine Music*, dated 29 April 1967, includes 46 of his own articles, essays, and speeches, and 27 studies by his students. Molina covered a wide range of topics, including biographical sketches of Filipino musicians like Marcelo Adonay and Ladislao Bonus, discussions on Philippine music education, folk songs, the *rondalla*, church music and musicians, etc.

Many undergraduate and graduate theses did not deal directly with Philippine music, but with related subject matter, e.g., literature, folklore, epics, or aspects of Western music. One of the earliest studies was Francisca Reyes-Tolentino's (later Aquino) Master of Arts thesis for the University of the Philippines (UP), 1926, which was expanded to become several editions and volumes on Philippine folk dances.

The Contemporary Period (1950-1992). Systematic studies on Philippine music began in the 1950s. The most extensive research on Philippine music was done by Jose Maceda at the Department of Music Research (DMR) of the UP College of Music. Entitled *An Ethnomusicological Survey of the Philippines*, it began with researches done in the field by Maceda on the Hanunuo in 1952, Kalinga in 1953, Maguindanao and Tiruray in 1954, Tagbanua in 1956, and Ibaloy in 1960. He continued his research in the 1960s and 1970s with modest financial support from the University Social Science Research Center, National Science Research Council, and the Council for Living Traditions. From 1985 to 1989, the Ford Foundation supported continuing research, including field work and laboratory work. The UP now has the largest and most representative scientific collection of Philippine music and the only one of its kind in Southeast Asia. It has 2,500 hours of music on tape from 51 ethnolinguistic groups, field notes, musical instruments, photographs, text transcriptions and translations, and music transcriptions.

From this material, students and research assistants of the DMR conducted special

studies in the 1970s and 1980s: “A Distribution of Polychordal Bamboo Zithers,” “Scale Formation of Bamboo Zither Instruments,” “Occasions for Music among the Tagalogs,” “Scales in Two-stringed Boat Lutes,” “The Sanghiyang Ritual of Cavite,” Life Cycle of the Kalinga in Relation to Music,” “Ifugao Musical Terms,” “Tunings of the Kulintang,” “Classification of Flutes,” “Classification of Philippine Vocal Music,” “Tunings of 15 Bamboo Zithers,” and “Classification of Music of the Kalinga, Bontoc, Sebuano, Ilocano, and Bicol.”

Musika Jurnal I, 1977, *II*, 1978, and *III*, 1980, and *Mga Paminsanang Sulatin sa Pananaliksik sa Musika* (Periodic Notes on Music Research), 1988, were published for school teachers, professionals, and students. Specialized articles on music in these journals include “Ang Musika ng Yakan sa Basilan” (The Music of Yakan in Basilan); “Ang Musikang Tagalog” (The Tagalog Music); “Udlot-Udlot: Tugtugin para sa Libo-libong Tao” (Udlot-Udlot: Music for a Thousand Performers); “Mga Ilang Tala Ukol sa Musika ng mga Ifugao” (Some Notes on the Music of the Ifugao); “Ang Musikang Pantinig ng mga Ayta Magbakun” (The Vocal Music of the Ayta Magbakun); “Ang Musika sa Pilipinas sa ika-19 na Daangtaon” (Philippine Music in the 19th Century); “Ang Musika ng mga Bontok Igorot sa Sadanga” (The Music of the Bontok Igorot in Sadanga); “Musikang Pangritwal ng mga Ibaloy” (Ritual Music of the Ibaloy); and “Ang Musikolohiya sa Pilipinas” (Musicology in the Philippines).

The DMR prepared educational materials, such as *A Manual for Field Research with Special Reference to Southeast Asia*, edited by Jose Maceda, and *Poster Set of Philippine Musical Instruments*, edited by Corazon C. Dioquino. The DMR also issued several music discs with corresponding annotations: *Ang Kulintang sa Mindanao at Sulu* (The Kulintang in Mindanao and Sulu), 1977; *Ang Musika ng mga Kalinga* (The Music of the Kalinga), 1978; *The Music of the Kenya and Modang in East Kalimantan, Indonesia*, 1979; *Filippiny*, 1981, published in Poland in cooperation with the DMR; and *Kulintang and Kudyapiq*, 1988. In addition, the DMR prepared two documentary films: *The Music of the Buwaya, Kalinga and The Music of the Maguindanao*.

The UP College of Music has produced 40 holders of the master of music degrees. Of special interest are studies of specific Philippine groups, like Felicidad Prudente’s “Ang Musika ng mga Kuyunon sa Pulo ng Cuyo” (The Music of the Cuyunon in the Cuyo Island), 1977; and Raquel Georsua’s “Traditional Practices among the Subanun in Lapuyan, Zamboanga del Sur with Special Reference to Music,” 1987. Especially helpful are the annotated compilations of Musical references from publications and periodicals: Leticia Guevarra’s “References to Music in Periodicals (1862-1918) at the Filipiniana, National Library,” 1970, which compiles news items and articles on music, musicians, and musical events from various newspapers; Asuncion Laureola’s thesis, “Musical References Books Published Before 1900 in the UP Filipiniana Library,” 1971, which surveys 87 titles; and Melissa Mantaring’s “Philippine Musical References from the Lopez Museum—1601 to 1848,” 1983, which covers 65 titles. Works with special pedagogical value include the following: “Gaddang Songs as Material for Teaching Music,” 1971, by Mauricia Borromeo; “Piano

Music by Three Filipino Composers: Ma. Rosalina Abejo, Felipe Padilla de Leon, Lucrecia R. Kasilag,” 1973, by Emmanuel Laureola; “A Music Transcription of Selected Songs from Thirty-one Cultural Linguistic Groups of the Philippines,” 1979, by Sr. Lilia Tolentino; “The Manila Elementary School Center for the Arts,” 1987, by Telly P. Ong; “A Listening Kit on Philippine Modern Music for Secondary Schools,” 1987, by Flerida Nolasco; and “Maranao Songs as Teaching Materials in Music,” 1990, by Evelyn P. Flores. Of more general interest are Helen Samson’s “Extant Music in the Zarzuelas of Severino Reyes,” 1973; Milagros Feril’s “Philippine Folk Melodies as Utilized by Contemporary Filipino Composers (An Analysis of Selected Works Written after 1950),” 1981; and Janet O. Ho’s “A Descriptive Study of the Sunday Service Ritual Music in the Seng Guan Buddhist Temple, Manila,” 1991.

Music-related theses written in other UP colleges include Fe Nera’s “Relating Course Offerings and Reforms in Selected Music Schools to Visions of Preferred Futures in Music; An Approach to Proactive Planning in Education,” 1988; Lydia M. Ico’s “A Critical Analysis of the Pangasinan Cancionan: a Folk Debate in Song,” 1981; Felisa R. Legaspi’s “Ang mga Awiting Bayan ng Bataan” (Folk Songs of Bataan), 1981; Rozzano Locsin’s “Effects of Preferred Music and Guided Imagery on the Pain of Selected Postoperative Patients,” 1987; Elena Rivera- Mirano’s “Ang mga Tradisyonal na Musikang Pantinig sa Lumang Bauan, Batangas,” (The Traditional Vocal Music in the Old Bauan, Batangas), 1991; Arsenio Nicolas’ “Ritual Transformation and Musical Parameters,” 1989; and Honey Achanzar’s “The Philippine Kampana,” 1992.

Other universities also undertake musicological and ethnomusicological research. The Philippine Women’s University music department in Manila has a small collection of Philippine musical instruments and tapes. Silliman University, Dumaguete City, has field recordings and studies based on them, including those of Priscilla V. Magdamo’s “Folk and Traditional Music of the Visayas and Mindanao: 1956-1957” and Elena Maquiso’s “Ulahingan, a Manobo Epic,” 1963; Timoteo S. Oracion’s “Magahat Field Research Recordings,” 1964; William Pfeiffer’s “Collections of Ethnic and Folk Music from Mindanao and the Visayas 1965, 1969, 1974” and Rosemary Diaz’s “Songs from Guindulman,” 1972. These studies have given rise to the six-volume *Folk Songs of the Visayas and Songs from Guindulman: 68 Bohol Folk Songs*.

In 1966, a University of Washington team surveyed Philippine music under the guidance of the then Department of Asian Music (now the Department of Music Research) of the UP College of Music. The survey, supported by the JDR III Fund of New York, produced 11 films on music and dance of the Ibaloy, Ilocano, Yakan, Maguindanao, Bagobo, Manobo, Maranao, the hill peoples of northern Luzon, the groups of the Sulu islands, the Sama of Taluksangay, and Mindanao. The DMR archives has a duplicate of the tape collection.

There are several dissertations and theses on Philippine music written abroad. Jose

Maceda's "The Music of the Maguindanao in the Philippines," a Doctor of Philosophy dissertation submitted to the University of California in Los Angeles (UCLA) in 1963 was the first major ethnomusicological study on a Philippine group. Other studies followed: William R. Pfeiffer's "A Musical Analysis of Some Ritual Songs of the Manobo in Mindanao Island in the Philippines" (Master of Arts thesis, University of Hawaii, 1965); Ricardo Trimillos' "Some Social and Musical Aspects of the Music of the Tausug in Sulu, Philippines" (Master of Arts thesis, University of Hawaii, 1965) and "Tradition and Repertoire in the Cultivated Music of the Tausug of Sulu, Philippines" (Doctor of Philosophy dissertation, UCLA, 1972); Usopay H. Cadar's "The Maranao Kolintang Music: An Analysis of the Instruments, Musical Organization, Etymologies, and Historical Documents" (Master of Arts thesis, University of Washington, 1971) and "Context and Style in the Vocal Music of the Muranao in Mindanao, Philippines" (Doctor of Philosophy dissertation, University of Washington, 1980); Steven Walter Otto's "The Muranao Kakolintang: An Approach to the Repertoire" (Doctor of Philosophy dissertation, University of Washington, 1976); Hans Brandeis' "Zur Musik der Higa-onon am Libang-Fuss, Agusan del Sur, Mindanao" (Master of Arts thesis, Berlin, 1980); Kristina Benitez's "Towards the Understanding of Gong-Drum Ensembles in Southeast Asia: A Study of Resultant Melodies in the Music of Two Gong Ensembles from the Philippines" (Master of Arts thesis, University of Michigan, 1983); and Felicidad Prudente's "Musical Process in the Gasumbi Epic of the Buwaya Kalinga People of Northern Luzon" (Doctor of Philosophy dissertation, University of Michigan, 1984).

Some dissertations, while not concerned with ethnomusicology, deal with related aspects of Philippine music: A. Beunoni Espina's "Music in the Philippines and the Development of Sacred Music There" (Doctor of Sacred Music dissertation, Union Theological Seminary, 1961); Corbelita Astraquillo's "A Study and Evaluation of the Development of Vocal Art Music in the Philippines During the First Half of the 20th Century" (Doctor of Philosophy dissertation, Indiana University, 1962); Alejandra Atabug's "Rationale and Design of an Interdisciplinary Music and Visual Arts Course in Philippine Liberal Arts Colleges" (Doctor of Philosophy dissertation, University of Michigan, 1971); Angelica Rosario Franquelli's "Lucrecia R. Kasilag: The Western and Critical Influences in Her Compositions" (Doctor of Musical Arts dissertation, Peabody Institute of the Johns Hopkins University, 1979); and Francisco F. Feliciano's "Four Asian Contemporary Composers—The Influence of Tradition in Their Works" (Master of Music thesis, School of Music, Yale University, 1980).

Four recordings antedate those issued by UP. *Hanunuo Music*, produced by Ethnic Folkways in 1955, is a joint effort by anthropologist Harold C. Conklin and Jose Maceda. The 20-page annotations contain ethnological descriptions of the Hanunuo, including occasions for use of music, detailed descriptions of the instruments, different types of vocal forms, as well as music analysis of each band in the recording, with some music transcriptions. A subsequent issue by Ethnic Folkways Library in 1957 entitled Music of the World's Peoples culled

samples from the Music of the Hanunuo with notes by Henry Cowell.

The two-record album *Music of the Maguindanao* was issued in 1961 by Folkways Ethnic Library with annotations and recordings by Jose Maceda. The first record contains instrumental music. Rhythmic modes of the gong ensemble are discussed and amply illustrated with recordings of both the ensemble and individual instruments. The second record gives the various types of Maguindanao vocal music.

In 1970 the Indiana University Archives of Traditional Music and Folklore Institute produced a two-disk set, *Music of the Tausug of Sulu*, with recordings, notes, and photographs by Thomas M. Keifer. One disk is devoted to instrumental music, the other to vocal music. The annotations describe the instruments and the music in great detail. There are numerous photographs, text transcriptions, and translations.

Steven W. Otto and Usopay H. Cadar edited a two-disk series, *Muranao Kakolintang: Philippine Gong Music from Lanao* (Lyricord Stereo), with recorded music in five Lake Lanao villages.

Tribal Music of the Philippines, 1958, edited by Priscilla V. Magdamo, is a two-record series produced by Silliman University. *Sama de Sitangkai (Philippines: Archipel de Sulu)*, edited by Alain Martenot, is the result of fieldwork conducted from 1974 to 1976 under grant from Centre de Documentation et de Recherches sur l'Asie du Sud-Est et le Mon de Insulindien (CEDRASEMI). Martenot and Maceda wrote the descriptions of the instruments, and Maceda prepared the musical transcriptions, tables, and analyses.

Nicole and Charles MacDonald conducted fieldwork in Palawan, also funded by CEDRASEMI and the Fyssen Foundation. Their efforts resulted in a recording, *Philippines, Musique des hautes-terres Palawan*, 1984; Maceda collaborated with the researchers and penned the musical annotations.

More and more articles, monographs, and books on various facets of Philippine music were written beginning in the mid-1950s. Maceda has written over 70 articles and papers: entries on "Philippine Music" in the *New Harvard Dictionary of Music*, 1969; the *New Grove Dictionary of Music and Musicians*, 1980; *Musikgeschichte in Bildern*, Leipzig, 1979; the article on "Arts of Southeast Asian People, Music" in *Encyclopedia Britannica*, 1974; "Music in the Philippines" in *Handbuch der Orientalistik*, Leyden, 1972; "Philippines" in *Dictionnaire de la Musique*, Paris, 1976; and "Filippine" in *Dictionario Enciclopedico Universale della Musica e dei Musicisti*, Torino, 1981. His articles on indigenous Philippine music cover many groups—Bukid, Hanunuo, Sagada, Maguindanao, the peoples of the Cordillera, Sama, and Palawan. He also wrote about his researches in Sarawak, Thailand, Kalimantan, and Brazil, relating their music to that of the Philippines. His articles on aesthetics

include “Philippine Music and Contemporary Aesthetics,” “Western Idiom in Eastern Music,” “The Place of Asian Music in Philippine Contemporary Society,” “Music in the Philippines in the 19th Century,” “Music in Southeast Asia: Tradition, Nationalism, Innovation,” “Philippine Music Life, Sources of Musical Thought in Southeast Asia,” and “A Classicism in a music of Southeast Asia.” As a composer, he draws from Asian compositional structures and philosophies, which he expounds in some of his writings: “Drone and Melody in the Philippine Musical Instruments,” “Elements for a New Music in Southeast Asia,” “A Primitive and a Modern Technology in Music,” “A Search for an Old and a New Music in Southeast Asia,” “Contemporary Music in the Philippines and Southeast Asia,” and “A Concept of Time in a Music of Southeast Asia.” He has written papers and articles on bossed gongs, flat gongs, lutes, and other Philippine instruments.

In 1975, Jenő Takács’ “A Dictionary of Musical Instruments,” published in *Archiv für Volkerkunde* 29 (Vienna), included data collected in 1932-1934 when the author was a professor at the UP Conservatory of Music, and is based on his fieldwork and material published before 1934. The dictionary is divided into two parts: the first section consisting of an alphabetical listing of the ethnic groups and information on their musical culture, and the second, consisting of a dictionary of native terms found in the previous section. The 432 items do not all pertain to instruments. Editor Christian F. Feest added data on specimens of Philippine musical instruments in the Schadenberg collection at the Museum für Volkerkunde, Vienna. The dictionary systematically compiles material from previously cited pre-1934 sources (Romualdez, Schadenberg, Scheerer, Garvan, Jenks, Beyer, Moss) and is therefore dated despite its recent publication.

Towards an Inventory of Philippine Musical Instruments, 1978, by E. Arsenio Manuel is a checklist of musical instruments from 23 Philippine ethnolinguistic groups and based on the Philippine instrument collection in the Field Museum of Natural History in Chicago. The 238 names of instrument are presented by ethnolinguistic groups and evaluated by checking printed sources to find out what instruments are not represented in the museum’s collection.

The biographical entries of musicians in Manuel’s three-volume *Dictionary of Philippine Biographies* (Vol. I, 1955; Vol. II, 1970; Vol. III, 1986) are useful. Helen Samson compiled 22 biographies of contemporary Philippine composers in *Contemporary Filipino Composers*, 1976. The League of Filipino Composers published a *Directory and Catalogue of Selected Works*, 1989, which contains biographical sketches and lists of important works of its 30 members.

A 10-volume encyclopedia, *Filipino Heritage: The Making of a Nation* published by Lahing Pilipino Publishing, Inc. in 1977, contains articles on different facets of Philippine music. These include: “Tingguian Music” by Ester Samonte Madrid; “Cordillera Mountain Music” and “A Tradition of Gongs and Lutes” by

Jose Maceda; “The Magic Doll” by Nicole Revel-MacDonald; “Great Chants of the Mountain Minstrels” by P. Lambrecht; “Music Unfolding” and “Island Music Mix” by E. Arsenio Manuel; “Musical Repertory of Ilocos Norte” by Annabelle Hernando; “Sounds Around Lake Lanao” by Usopay H. Cadar; “Tagalog Song Book” by Marialita Tamano; “The Sentiment of Kundiman” by Antonio J. Molina; “Bnada Uno, Banda Dos” and “Manila Welcomes the Opera” by Felipe Padilla de Leon; “The Roving Rondalla” by Hilarion F. Rubio; “A Folio of Nonsense Rhymes and Songs” by Gilda Cordero-Fernando; “Curtain Call” by Corazon C. Dioquino; “The Seditious Theater” by Behn Cervantes; “Role of the Music Makers” by Vilma R.S. Felipe; and “Music in the New Era” by Lucrecia R. Kasilag.

Madrid contributed two articles to *Diliman Review*, 1954: “The Structure of Philippine Music II,” a review of Gale’s “Music” in Cole’s *The Tingguians*, and “What is Philippine Music,” a discussion of Ilocano, Tagalog, and Visayan songs in Western musical idioms, and songs of the Aeta, Igorot, and Moro. Cadar wrote “The Role of Kulintang in Maranao Society” in *Selected Reports in Ethnomusicology*, and co-authored with Robert Garfias “Some Principles of Formal Variation in the Kulintang Musica of the Maranao” in *Ethnomusicology*, 1974.

The Asian Culture Quarterly, Taipeh, 1979, contains papers read at an International Symposium on Asian Music, which discussed traditional Asian music and the state of ethnomusicological research in Asia. Corazon C. Dioquino prepared “Ethnomusicology in the Philippines,” followed by an expanded version published in *Acta Musicologica* in 1982.

While the above-mentioned works deal solely with music, there are many related studies, particularly those dealing with folk oral tradition. Done by nonmusicians, mostly folklorists, anthropologists, and linguists, the studies emphasize different aspects of the oral tradition, such as its literary value, possible educational uses, or sociocultural context. Some make special mention of music used in rituals, epics, and other celebrations. All contain valuable information and insights for the music scholar.

The Philippine Folklore Society, founded in 1958, aims to collect, organize, and publish research. Its first published paper of the society was Manuel’s “Philippine Folklore Bibliography: A Preliminary Survey,” 1965. The bibliography includes folk dance and music, folk songs, and musical instruments as branches of folklore. Part Two is an index of the materials arranged by ethnolinguistic grouping and geographical area.

In 1975, papers from the First National Congress of Philippine Folklore and Other Scholars were published in *Dialogue for Development* edited by Francisco R. Demetrio SJ. Of particular value to the music scholar are the annotated bibliographies in the papers by Manuel, Eugenio, and Marcelino Foronda. Manuel’s “A Review of Oral Literature Scholarship” surveys over 70 theses and dissertations from various Philippine universities, nine of which deal with folk

songs: Flora Amoranto Ylagan's "Tagalog Popular and Folk songs as a Reflection of Tagalog Life and Culture" (UP, 1934); Consejo V. Cauayani's "Some Popular Songs of the Spanish Period and Their Possible Use in the Music Program of Our Schools" (UP, 1954); Maria Colina Gutierrez's "The Cebuano Balitao and How it Mirrors Visayan Culture and Folklife" (University of San Carlos, 1955); Sampaguita S. Buenaflores's "A Study of Ballads in Negros Occidental" (University of Negros Occidental, 1962); Aurora T. Gozo's "Educational Elements of the Folk Songs of Tacloban City" (Divine Word University, 1968); Bienvenido B. Segundo's "Cagayan Folk Songs and Their Possible Uses in Current Educational Practices in Elementary Schools" (LNC, Laoag, 1969); Thelma Reyes Rocha's "A Study of Folk Songs of the Minority Groups Served by Zamboanga Normal College" (Far Eastern University, 1969); Luz A. Pelayo's "Pampango Folk Songs: Their Cultural Significance" (Angeles University, 1971); and Esteban C. Torres's "Folk Songs of the Bikol Region: An Interpretative Analysis" (Centro Escolar University, 1971). Cauayani, Segundo, Torres, and Rocha include music transcriptions in their works.

Eugenio's bibliography in "A Survey of Tagalog Folklore Scholarship" includes 447 titles, 30 of which are on Tagalog folk songs. The earliest dated 1893 is "El Kumintang, su musica y su baile" in *La Solidaridad*. "Iloko Folklore Bibliography" by Marcelino Foronda has 229 titles, including three typescript Ilocano song collections (two by Christie, 1912, and one undated) in the Ayer collection of the Newberry Library, Chicago, and other papers on the oral traditions of the Bukidnon (Opeña), Tausug (G. Rixhon), Maranao (N.T. Madale), Mansaka (Magaña), Dibabaon-Mandaya (Tiamzon), and Palawan (N. Revel-MacDonald). The same volume also lists 154 samples of oral traditions from 49 ethnolinguistic groups in the *Archive of Philippine Languages*, UP. Eighty of the titles are folk songs.

Maceda's *Preliminary Listing of Vocal Music* covers 42 ethnolinguistic groups. Earlier, Maceda wrote "A Classification and Distribution of Musical Instruments in the Philippines" in *Musics of Asia*, 1966.

The *Mindanao Journal* (Vol. IV, Nos. 1-4) published by the Mindanao State University contains the proceedings of the Third National Folklore Congress held at the University of San Carlos, Cebu City in November 1976. It contains several papers of interest to the music scholar, particularly Florentino Hornedo's "Ivatan Oral Tradition: A Survey," which includes eight musical transcriptions.

The proceedings of a folklore congress held at UP in July 1980 were edited by Alfredo Tiamson and Rosalinda Canda as *Readings in Philippine Folklore and Functional Literacy*.

Various resident and visiting anthropologists, linguists, and folklorists have been publishing since 1965. Although it is not within the scope of this survey to cite them all, a few who have advanced music research bear mentioning: Francis

Lambrecht on the Kalinga and other northern Philippine groups; William Henry Scott on the Cordillera groups; Charles and Nicole MacDonal on the Palawan; E. Arsenio Manuel on the Manuvu; Conklin on the Ifugao; Michelle Rosaldo on the Ilongot; Edward Dozier on the Kalinga; Hubert Reynolds on the Isneg; Francisco Billiet on the Kalinga Ullalim; Charles Warren on the Batak of Palawan; F. Landa Jocano on the Sulod; H. Arlo Nimmo on the Badjao; James O'Brien on the Bicol; and Andrew Sherfan on the Yakan. Scholars who studied on particular forms include: Nicanor G. Tiongson on the sinakulo; Antonio Postma on the ambahan; Nid Anima on courtship and marriage practices; Phylis Flattery on divination in seven Mountain Province cultures; Paula Carolina Malay on the matrimonyo; Lawrence Reid on ritual and ceremony in the Mountain Province; and Teresita Gimenez-Maceda on the music of the communist and socialist parties, 1930-1955.

The Cultural Center of the Philippines (CCP) produced a series of 28 video documentaries and monographs on the seven arts of the Philippines. Collectively known as ***Tuklas Sining***, part of this series is a discussion on the ethnic, Spanish, and American colonial and contemporary traditions in Philippine music. The CCP also pioneered in producing two popular sarswela in cassette tape format with one tape featuring the sarswela with voice and orchestra, and the other an orchestra minus one for groups interested in putting up the sarswela. These sarswela are ***Paglipas ng Dilim*** (After the Darkness) and ***Dalagang Bukid*** (Country Maiden).

Musicological and ethnomusicological scholarship has a long history; still, many fields of study remain to be explored, especially in non-Westernized music. Studies have just begun to tap the vast wealth of the Filipino musical heritage. There is need for more extensive collection and preservation of music before isolated pockets of it fade away, eroded by acculturation and economic and political unrest. It is also equally urgent to organize collected material so that it is available for further study. More text translations and transcriptions and music transcriptions are needed so that collected material can be properly evaluated. Only then can the fundamental structures of music in the Philippines, and the relationships between music and society be properly described. • C.C. Dioquino