

## PHILIPPINE MUSIC

Geographically, the Philippines belongs to the East, but it has absorbed considerable cultural influences from the West due primarily to 333 years of Spanish rule and 45 years of American domination. Its oriental background still remains in highland and lowland barrios where indigenous cultures thrive with little Western influence. In the urban areas, Spanish and American influences are highly evident in the social, economic, and political aspects of life. Shaped by cross-cultural contacts with Western and non-Western traditions, Philippine music of today consists of several streams: indigenous, Spanish-influenced, and the American-influenced.

### The Ethnic Tradition

The so-called indigenous and Islamic influenced traditions are practiced by about 10 percent of the entire population. Eight percent of this minority are represented by more than 100 language groups living in the mountains of northern Luzon and in the islands of Mindanao, Sulu, Palawan, and Mindoro in southern and western Philippines. These include the Aeta groups called Ita, Abyan, Agta, Ati, Dumagat, Batak, and Mamanua, among others; the northern groups, like the Isneg, Tinguian, Kalinga, Bontoc, Ifugao, Kankanay, Ibaloy, Ilongot, Itawes, Isinay, and Gaddang; and the southern non-Muslim groups of Mindanao, like the Manobo, Bagobo, Subanon, Tiruray, Tboli, Mandaya, Mansaka, and Bilaan; the Palawan and Tagbanua of Palawan; and the Mangyan groups of Mindoro. The other two percent of these minority groups are the Muslims from Mindanao and Sulu, comprised by the Maguindanao and Maranao of Mindanao, the Yakan of Basilan, and the Tausug, Sama, Badjao, and Jama Mapun of the Sulu area.

Among the indigenous musical traditions, some common instruments are found. These instruments may be made of bamboo, shell, wood, skin, vine, hair, and other materials found in the tropics. They include the lip-valley flute, pipe, reed pipe, transverse flute, bamboo and shell trumpets, polychordal bamboo zither, parallel-stringed zither, bamboo mouth organ, jew's harp, and the cylindrical drum. Similar instruments are found throughout Southeast Asia.

On the other hand, musical instruments peculiar only to the north are flat gongs, bamboo buzzers, clappers, quill-shaped percussion tubes, and brass jew's harps. The presence of these types of instruments associates this tradition with continental Southeast Asia. Instruments found only in the south are a variety of bossed gongs, ring flutes, log drums, xylophones, single-stringed violins, and suspended beams which indicate links with Indonesia, Malaysia, Thailand, Vietnam, and South China.

The Islamic music tradition in the south is part of the musical heritage of the pre-Islamic cultures of Mindanao. Thus they share similar instruments as well as vocal forms. Instrumental music includes a gong ensemble consisting of a

graduated set of 5 to 11 gongs laid in a row played with other larger gongs, like the *agung*, *gandingan*, and percussion instruments, like the drums or split bamboos. The combination of instruments in the ensemble varies among the different groups. Aside from these, there are suspended wide-rimmed bossed gongs, two-stringed *lutes*, jew's harps, percussion beams, and bamboo *slit drums*.

The vocal repertoire is performed either in responsorial or solo manner. The singing style found among the northern groups differs from that of the south. The northern style uses a marked and rhythmic enunciation of vowels to form syllables or slides, half-speech sounds, and frequent pauses. By contrast, the southern style uses melismas, long phrases, a narrow range, fluid singing, and tremolo. A newer Islamic style superimposed on this tradition has a specially distinct vocal delivery with a high tessitura, a strained voice of various timbres, and a nasal enunciation.

An example of responsorial singing of the leader-chorus type is the Ibaloy *ba-diw*. It is used in ceremonies for the dead called *du-udyeng* or *ta-tamiya*, as well as on such occasions as weddings, anniversary feasts or *peshit*, and thanksgiving rituals. The leader-chorus singing is also employed by the Bontoc on important feasts like the *chuno*, in celebration of a victory or *kay-aya*, or in a curing ritual like the *siyenga*. Among the Tagbanua, in one ceremony, a woman leader sings and dances around jars of rice wine as she tries to communicate with the spirits. As she dances, a group of young girls follow her, and as she sings, the chorus repeats the last syllables of her lines.

Another type of responsorial singing are *song debates*, usually between a man and a woman on everyday topics, particularly love, such as the *Bukidnon sala*, *Kankanay dai-eng*, and the Tagbanua *taval-tavalan*.

Epic songs may be chanted at weddings, in gatherings to entertain guests or simply as evening entertainment for the villagers themselves. *Epics* may last for one or more nights and are attended with keen interest. Common among ethnic groups in the Philippines, epics describe the lives of heroes and gods. Some of these are: the Ata *Tulalang*, the Bilaan *Aflulok*, the Bukidnon *Olaginon* and *Agyu*, the Ifugao *Hudhud*, the Ilongo *Hinilawod*, the Maguindanao *Raja Madaya*, the Maranao *Darangen*, the Mandaya *Daut*, the Mangguagan *Tad-um*, the Manobo *Ulahingan*, *Agyu*, and *Tuwaang*, the Mansaka *Manggob*, the Subanon *Ag Tobig nog Keboklagan* and *Kag Sumba neg Sandayo*, the Tboli *Todbulol*, the Tagbanua *Dumarakol*, and the Tiruray *Berinarew*.

Solo songs are sung for all kinds of occasions. They may be accompanied by instruments and/or dancing. Generally, there is no generic term for song, only names of particular song forms. Among the Kalinga, the *dango*, *ading*, and *oggayam* song forms are traditional in important ceremonies like peace pacts, weddings, and community gatherings. They are used to express a declaration, greeting, or statement related to the occasion. The Maranao *bayok* is usually sung

at weddings and festivities. The singers are specialists who become centers of attraction at social gatherings where, as protagonists, they vie with each other in extemporizing allusions and double meanings, much to the delight of their audience.

Songs in connection with life-cycle events abound among all groups. Most common are lullabies like the Tiruray *ambay*, the Sama *ngindung*, the Palawan *linggayen pa iga*, the Maranao *bomboman*, the Mansaka *uyug-uyug*, the Manobo *buwa-buwa*, the Maguindanao *sengal*, the Ilongot *emaga*, the Ibaloy *tami*, the Bilaan *yadadang*, and the Aeta *adiyadi*. Some groups have special songs to accompany rituals for children, such as the Kalinga *dopdopit* sung on the first bathing of the child outside the house. During the Subanon circumcision ritual *khundit*, the *baylan* (shaman) chants the *manambay*. The Kalinga sing the *dinnayan*, *dawak*, and *paliwat* during an *egam* ritual which celebrates the rite of passage from boyhood to manhood.

Most numerous of the life-cycle songs are those sung during courtship and marriage ceremonies. In Sagada, young Bontoc boys sing the *tigtigaddo* when visiting girls in their sleeping house. The Aeta maiden of Davao del Norte sings the *uranda* to her swain and he sings the *kumapuy* to his beloved. Manobo courtship songs called *sangong-sangong* are often accompanied by an instrument—the *saluray*, *kugot*, or *kitara*. Courting songs of the Zambales Ayta are the *awara*. In Negros Oriental, the Negrito love song is called *balak*. The *kulilal* of Palawan is a love song accompanied by the *pagang*.

Wedding feasts are celebrated with much music making. There are songs which form part of the ceremony, such as the *sapo* and *ayyeng* of the Kankanay. The Kalinga sing the *sugsugna* to express gratitude to the couple. In the south, the Manobo sing the *pamada* (introduction) at a wedding and the *pamal-i kagum* as a wedding ceremony speech.

Death is an occasion for extolling the departed with song. The Bontoc have special songs for the dead. The *didiyaw* expresses grief and prays for a good afterlife for a small child, while the *fulayao* recalls the good deeds of the newly departed. The Kalinga sing the *dassar* before the burial of a murdered person so that vengeance for the murderer will take place sooner. Manobo mourning songs are the *dalinday*, *tud-um*, and *diaga*. At the funeral, they sing the *tamandag* in the presence of a *baylan* so as not to attract evil spirits. On a death anniversary, the Subanon sing the *bahay-bahay*.

Occupational songs abound among the different groups. These are sung in connection with farming, fishing, or doing simple chores. Particularly numerous are songs connected with the rice-planting and harvesting cycle. The Mandaya sing the *indowan* to call people to plant rice. While working in the field, the Bontoc sing the *ayoweng*. To protect the field from pests the Kankanay sing the *soswa*. Harvest songs by the Manobo are the *layad-layad* and *balutuking*. In the north, the Ifugao

and Kalinga sing the *liwliwa* and *sugiyaw/owayat* in thanksgiving for a bountiful harvest. The *tiyasha* is a Bontoc rice-pounding song.

Special rituals with corresponding music are performed for various purposes. There are rituals for curing the sick, such as the Subanon *khundit* where the manambay is chanted. The Bontoc chant the *kapyra*; the Ibaloy, the *angba*; the Ifugao, the *mangolhod*; and the Ilongot the *bariling*, to ask the spirits to cure illnesses. Rituals are also performed for thanksgiving, such as the Aeta *diniwata* or the Batak *didayu*; for weddings, such as the Bilaan *andaray* and *bansula*; for blessing a new house, as in the Bontoc *sabosab*; for victory, like the Ibaloy *bindayan*; for war, as in the Ifugao *chajang*; for the datu (chieftain), like the Manobo *dumalongdong*; or for seeking special favors, as in the Subanon *somodiot*.

In the Muslim tradition, the celebration of important feasts such as the visits of dignitaries or the inauguration of new officials are lavish affairs which include the participation of epic singers invited from different parts of the province, several instrumental ensembles and dancers. Parts of the Quran are sung, and gongs are played during weddings. On the other hand, no instrumental music is played during religious celebrations of Ramadan, the birth of Muhammad or the Friday noon service.

### **The Spanish Colonial Tradition**

In 1521 the accidental discovery of the Philippines by Ferdinand Magellan brought about Spanish colonization and Christianization that also planted seeds of European harmonic music, totally unknown to Asia at that time. In 300 years, these seeds took shape and produced religious music both connected to and outside the liturgy of the Catholic church, secular music from Europe and European-type of music adapted by Filipinos, folk songs, and music of string and brass ensembles. They took hold of every segment of the society from the rural village to the urban centers of the rich.

The importance placed by the religious orders on music sprang from the belief that music was a most powerful means to win the spirit of a people and make them understand Christian ways and beliefs. The friars were given special musical training in Spain before coming to the Philippines. Among the friars who taught music were the Franciscans San Pedro Bautista, Juan de Santa Marta, Geronimo Aguilar, and Jose de la Virgen; and the Augustinians Lorenzo Castello, Juan Bolivar, and Manuel de Arostegui.

An important school was the Colegio de Niños Tiples de la Santa Iglesia Catedral where many future Filipino musicians received their training. Solfeggio, vocalization, and playing of instruments were taught. Eventually, by the last quarter of the 19th century, the school had adopted a curriculum patterned after that of the Conservatory of Madrid. Products of this school included Antonio Garcia, Simplicio Solis, Salvador Piñon, and Fulgencio Tolentino.

The impact of this musical indoctrination by the friars was immeasurable. It gave rise to a new form of Latin-influenced paraliturgical and secular folk music. It also spawned a new breed of Filipino musicians who were drawn into the mainstream of western European music.

As the Filipinos embraced the new religion, they welded folk traditions and practices into Catholic rituals and celebrations, many of which are still practiced today. At the start of the liturgical year, during advent, carolers roam through town streets serenading households, in the tradition called *pastores* in Bicol, *tambora* in Cuyo, or *daigon* in the Visayas. An elaborate outdoor drama variously called *panunuluyan*, *pananawagan*, *pananapatan* in the Tagalog areas, and *kagharong* in Bicol reenacts in sung dialogue and on the streets Mary and Joseph's search for a lodging in Bethlehem on Christmas eve.

The Lenten season is the occasion for the *pabasa* or chanting of the *pasyon*, the versified story of the life and passion of Jesus Christ. In May, the *flores de Mayo* is a procession in honor of the Blessed Virgin where popular songs and hymns known to adults and children are sung. Before the procession, while flowers are offered at the foot of the Virgin's altar, the *salve*, *loa*, *saludo*, and *despedida* in the 19th-century romantic idiom are sung. Also in May, the santacruzans feature songs during the procession for the Santa Cruz. In Siquijor in southern Philippines, the *sinulog* is a dance ritual which recalls the fight between Christians and Moors with the Christians emerging victorious through the intercession of Santiago. In the Bicol region, the *kristianong turog* is sung during the aurora, dawn processions celebrating a good harvest or a thanksgiving.

Further and systematic instruction in Western secular music was imparted in schools for the children of the native elite. In boys' colleges in the 19th century, music was taught as part of a number of subjects which included philosophy, physics, and metaphysics. Similarly, young girls were taught instrumental music, particularly the *piano*, in the beaterios. Successful local or visiting musicians gave private lessons in solfège, singing, piano, and violoncello. At the Universidad de Santo Tomas, Colegio de San Jose, and the Ateneo de Manila, students had the opportunity to take up advanced studies in European arts and sciences. The products of such an education became the admirers of European music as performed by Filipino and visiting European artists. Europeanized in taste and manners, the elite group organized art societies, patronized concerts and *operas*, or played host to soirees in their homes where poetry and music formed part of the evening fare.

Numerous instrumental groups performed actively, particularly in the second half of the 19th century. These included *orchestras*, *bands*, and *rondalla*. Orchestras in Manila included the San Juan del Monte Orchestra, Oriental Orchestra, Marikina Orchestra, and Molina Orchestra, often with the same members but with different conductors. These orchestras played for the Spanish zarzuela, performing the overtures and intermezzi between several acts of the

evening, and for the Mixed programs, such as the one performed at the Teatro Español de Sibacon in the mid-19th century (a “Sinfonia” arranged by Frances Doce Uno; a dance intermission by the best students of Maestro Appiani; a comic skit by Don Ramon Valladores y Saavedra; and two songs in Spanish by a Señora Ojeda). Other program favorites were popular airs by Rossini, Thomas, Auber, and Waldteufel. The performance of a complete symphony did not occur until much later when the Manila Symphony Society Orchestra was founded in the 1930s.

Performances of band music at the Luneta were received with great enthusiasm by the public and praised even by Spanish visitors. Outside Manila almost every town had a brass band, with some towns having two or more. The bands participated in town fiesta celebrations which lasted for three or more days. They would start playing in the early morning marching through all the streets. A major function was to play in processions in which religious images of saints in elaborately decorated carriages were drawn through the major streets of the town.

A popular ensemble in the provinces was the rondalla, a group of stringed instruments made up of a *piccolo bandurria*, *bandurria*, *laud*, *octavina*, *guitar*, *bandola*, and bass. Though not as widespread as the brass bands, it nevertheless enjoyed a certain following. Today, a resurgence of interest in the rondalla has taken place and many elementary and high schools have their own groups.

A favorite solo instrument of the 19th century was the piano. In Manila, pianos by Pleyel Wolff, Steinway and Sons, M.F. Rachals, Grotian Steinway, and Winklemann were purchased to adorn the spacious living rooms of the rich. Many upright pianos found their way into the smaller towns in Luzon and the Visayas. Visitors to the Philippines in the first half of the 19th century wrote that the piano and the harp were the most common instruments encountered in homes. Almost all young ladies were taught the piano or harp and were called upon to entertain visitors with their performance. Manila audiences were strongly attracted to opera presentations, particularly those presented by visiting European companies. Eventually, airs from famous operas like *Aida*, *Tosca*, *La Traviata*, *Rigoletto*, and *Lucia di Lammermoor* could be heard in Philippine households where they were sung, played on the piano, or whistled by both young and old, masters and servants alike. In 1902 the first Filipino opera *Sangdugong Panaguinip* (Dreamed Alliance) was composed by Ladislao Bonus with libretto in Spanish by Pedro Paterno translated to Tagalog by Roman Reyes. However, other operas by Filipinos did not follow until much later.

The same audience that graced the opera also attended the zarzuela, plays with music and dance. The Spanish zarzuela was introduced in the Philippines with the performance of *Jugar con fuego* (Playing with Fire) by the group of Dario Cespedes at the Teatro de Novedades in Arroceros, Manila in 1879. Alejandro Cubero who came to the Philippines in 1880 is credited with having trained native artists, such as Venancia Suzara and Praxedes Julia Fernandez in the Spanish

zarzuela. Eventually, Filipino playwrights wrote zarzuelas in Spanish for theater groups and before long the native *sarswela* began to evolve. Vernacular sarswela appeared in Pampanga, Cebu, Bicol, Pangasinan, Ilocos, and the Tagalog provinces.

In rural areas, folk dramas which had music, flourished even before the advent of the zarzuela and opera. These included the *komedya*, the *sinakulo*, and the *karilyo*. The komedya which depicted the conflict between Christians and Moors had entrances, exits, duels, and fight scenes accompanied by music. First performed in open spaces, these stylized dramas eventually made their way to the stages of more formal theaters. In Manila, several theaters specialized in the presentation of the komedya: the Teatro Comico, Teatro Lirico de Tondo, and Teatro de Binondo.

The *sinakulo*, a passion play staged during Holy Week was performed in town plazas or church patios, attracting an audience which traveled by cart or on foot from outlying barrios. The traditional *sinakulo* found in Tagalog, Pampango, and Bicol provinces had marches accompanied by band music and chanted dialogue.

The *karilyo* was introduced to Manila in the latter part of the 19th century by Navarro de Peralta. It was a shadow play using cardboard figures whose shadows were projected by a lamp on a white screen. Deriving its themes from European medieval tales and legends, the *karilyo* had occasional music. Aside from stage plays other native musical forms, songs and dances utilizing European idioms emerged. Some of these forms were the *kumintang*, *balitaw*, *jota*, *habanera*, *balse*, *mazurka*, *polka*, *danza menor*, *pandanggo*, and *basultu*. The music of these songs and dances are in major and minor tonalities with simple harmonic progressions. Triple meter appears to have been favored over duple and quadruple beat patterns, which nevertheless were used in some instances.

### **The American Colonial and Contemporary Traditions**

The three centuries of Spanish musical influence gave way to changing mores introduced by the American regime from 1901 to 1946. Through the new system of public education, American teachers introduced the singing of Philippine songs in Western style as well as other hymns and simple tunes from Europe and America. These songs became known to children all over the archipelago, including areas not reached by the Spanish teachers, such as the Cordilleras in the north and the Muslim provinces in the south.

On the tertiary level, a number of music schools variously referred to as conservatories or colleges, were formally organized, such as St. Scholastica's College, 1908; and the University of the Philippines (UP) Conservatory of Music, 1916. Patterned after European conservatories, their curriculum included special studies in piano, music theory, harmony, counterpoint, orchestration, and composition. Gradually, studies in other instruments, such as the violin, viola, cello, woodwinds, and brasses were added.

These schools produced singers and instrumentalists some of whom extended their operatic and concert careers to principal cities of Europe and the United States. Among these schools, the UP Conservatory of Music produced the most number of composers, many of whom also became leading figures in Philippine creative music: Nicanor S. Abelardo, Francisco Santiago, Juan S. Hernandez, Antonio J. Molina, and Felipe Padilla de Leon. This early generation of Filipino composers wrote music in Western classical forms and idioms. Most of their instrumental works were inspired and influenced by the European romantic literature of Liszt, Schumann, Tchaikovsky, Saint-Saëns, and the works of the nationalist schools in Russia, Bohemia, and Scandinavia. Late 19th-century European music provided models of works with distinctive thematic materials and programmatic character—two elements that served as vehicles for the expression of nationalism.

The entire body of classical works written from the 1940s to the 1970s by composers born in the first decades of the 20th century, consisted mostly of Western-type concertos, symphonic poems, and suites deriving inspiration from Philippine history, culture, and folklore. Quotations of folk tunes became a common practice among formally trained Filipino composers, many of whom founded the League of Filipino Composers in 1955 to underscore the importance of developing a Filipino classical repertoire. Some representative works of the composers are: Rosalina Abejo's *Pagtubos* (Redemption), oratorio, *Thanatopsis*, symphony, and *Octet for Winds and Strings*; Alfredo S. Buenaventura's *Itim Asu* (The Black She-wolf), music for ballet, *Philippine Panorama*, symphonic suite, and *Princesa Urduja* (Princess Urduja), opera; Antonino Buenaventura's *By the Hillside*, tone poem, *Symphony in C Major*, and *Woodwind Quintet*; Rodolfo Cornejo's *Piano Concerto with Orchestra*, *Guinio*, opera, and *Ibong Adarna* (Adarna Bird), music for ballet; Lucrecia R. Kasilag's *Toccata for Percussion and Winds*, *Filisiana*, and *Dularawan: Salakot na Ginto* (Image Play: The Golden Salakot); Felipe Padilla de Leon's *Konzertstück for Violin and Orchestra*, *Manila Sketches for Orchestra*, and the operas *Noli Me Tangere* (Touch Me Not), and *El Filibusterismo* (Subversion); Antonio J. Molina's songs and choral cycles, *Missa Antonina*, and *Bontoc Rhapsody for string quartet*; Eliseo M. Pajaro's *Life of Lam-ang*, orchestra, *Binhi ng Kalayaan* (Seeds of Freedom), opera, and *Mir-i-nisa*, music for ballet; Hilarion F. Rubio's *Florante at Laura* (Florante and Laura), overture, *To the Filipino Youth*, cantata, and *Panamin Concerto for cello and orchestra*; Lucino T. Sacramento's *Petite Suite for Orchestra*, *Philippine Vistas for orchestra*, and *Violin Concerto in E minor*; Lucio D. San Pedro's *Violin Concerto in D minor*, *Transfiguration of Christ*, symphonic poem, and *Divertimento for woodwind quartet*; Rosendo Santos' *Lakeside Suite for orchestra*, *Mass for Saint Paul*, and *Symphony No 3*; Amada Santos Ocampo's *Variations for Orchestra*; and Ramon Tapales' *Ave Liberator* for chorus, *Messa in Stile Antico*, mass, and *Philippine Suite* for orchestra.

Idiomatically, these compositions were written in the tonal language of the late 19th-century European classical music, in different degrees of sophistication.

Exceptional proficiency in the use of chromaticism is especially evident in the music of Nicanor S. Abelardo who easily assimilated early 20th-century modern techniques during his training in the United States in the early 1930s.

Modern methods of composition were formally adopted in the works of those who studied abroad in the 1950s and 1960s. American neoclassicism strongly influenced the music of Eliseo M. Pajaro and Lucrecia R. Kasilag, while the French avant-garde movement provided Jose Maceda structural models by which to realize new concepts derived from non-Western musical traditions. New generations of younger composers followed, consisting of Ramon P. Santos, Francisco F. Feliciano, Josefino “Chino” Toledo, Verne de la Peña, and Conrado del Rosario. Their idioms were influenced by the different international styles in New Music writing, as well as the growing body of ethnomusicological information on Philippine and other native musics in Asia.

A strong influence on the Philippine musical scene was that exerted by the semiclassical or light music of 19th-century Europe. It probably affected the tonal as well as melodic structure of Philippine folk songs, and of the sarswela written by composers like Fulgencio Tolentino, Leon Ignacio, Bonifacio Abdon, Juan S. Hernandez, and many others. Semiclassical music dominated the repertoire of musicians and amateur groups in the provinces. These were the musicians who played in professional orchestras, and much later found their way into jazz bands and combos of the hotels and nightclubs in Manila and Asian cities like Tokyo, Taipei, Singapore, Shanghai, Hong Kong, Bangkok, and Jakarta. Some have found good-paying jobs in nightspots in the Middle East and Europe.

The proclivity of the Filipinos to imitate and assimilate foreign music has never been as pronounced as in the field of popular entertainment music. Through radio, television, cinema, and the recording industry, Filipinos were inundated with the latest songs and dances from the United States. Soon, Filipino singers were imitating foreign singers. In the 1950s and 1960s, Filipino counterparts of singing idols as Perry Como, Elvis Presley, Johnny Mathis, Timi Yuro, Tom Jones, and Barbra Streisand proliferated and were commercially promoted in and through the media. “Plakang-plaka” or the ability to duplicate a foreign singer’s voice, enunciation, and general singing style became a compliment for such singers.

Filipinization of popular music was realized in the 1970s and the 1980s, first through the vernacularization of the texts and later in the production of original compositions. The styles, nevertheless, remained faithful to or were somehow influenced by their foreign models—country western, Broadway rock, punk rock, heavy metal, folk, and rap. A long string of names that topped the popularity charts in Filipino pop music include such composers and performing artists as Ryan Cayabyab, Willy Cruz, Hotdog, Heber Bartolome, Freddie Aguilar, Maria Cafra, Mike Hanopol, Yoyoy Villame, and Francis Magalona.

This type of popular music developed hand in hand with a body of love songs

whose character evolved from the early sarswela and *kundiman*, and became part of a modern cinema music. Its exponents include composers Constancio de Guzman, Simplicio Suarez, George Canseco, Ernani Cuenco, Restie Umali, and singers Pilita Corrales and Nora Aunor.

A more innovative group of musicians, that includes Joey Ayala at ang Bagong Lumad and Edru Abraham at ang Kontra-Gapi, have incorporated sounds of indigenous instruments, adding another dimension in localizing the pop music repertoire and expanding musical sensitivity previously confined to imported models.

## Epilogue

In contemporary Philippines, the three kinds of music—an old aboriginal Asian music, a religious and secular music patterned after Spanish and European forms, and an American/European-inspired classical, semiclassical, and popular music—stand side by side, offering Filipino artists a wealth of options and possibilities. Given all these and the many musical forms and styles that continue to be unearthed by researchers, the musical artists of today continue to discover many alternative concepts, values, and perspectives. • J. Maceda/C.C. Dioquino/R.P. Santos.

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