Eclecticism in Philippine Music:

Embracing Characteristics and Philosophies of Indigeneity

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Abstract

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Defining Philippine music has mostly relied upon vague definitions such as a mosaic or tapestry of sonorities which include various influences, namely Spain, the United States and Asia. Defining and recognizing the Western elements is a much easier task than the non-Western Asian sonorities mostly due to lack of exposure and limited theoretical frameworks for analysis. Schools in the Philippines have been patterned after the United States educational system, thus the training in music has been traditionally in Western music, until the composers later begin to study their roots as if it were something foreign. This dissertation seeks to aid in understanding these roots as it was first rediscovered and studied by Jose Maceda (31 January 1917 — 5 May 2004), the first ethnomusicologist and avant-garde composer of the Philippines. Through a look at his life and works with a focal point on his work “Pagsamba”, this dissertation will analyze the non-Western musical elements and philosophies that permeate much of indigenous music. At the

same time, Maceda utilized avant-garde compositional techniques as a canvas to display these indigenous musical sonorities. These concepts sparked a movement that allowed for composers in the Philippines to embrace their roots and further expand upon the growing repertoire that is has been termed, Philippine musical eclecticism.

For Leonie, Zion and Aria

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

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LIST OF FIGURES

Chapter 1

Introduction

Defining Philippine music has been difficult due to the eclectic nature of various influences brought on by the historical experiences and cultural particularities its history has produced. As a Filipino American that was born and raised in the United States, my exposure, education, and training have been almost entirely in Western music (with the exception of learning about Philippine cultural dances in my childhood and attending a predominantly Filipino church). Furthermore, the curriculum for music in most programs across the U.S. focuses primarily on Western music traditions, with a requirement of one or two classes that encompass all other non-Western music traditions (all other music of the world outside of Europe and the United States). Thus, this journey of studying and writing for this dissertation has been a discovery of my own heritage as a Filipino, yet I am an outsider who has spent my entire life as a U.S. citizen attempting to reveal and understand my own musical "roots."

The encouraging yet unfortunate finding is that due to the historical hegemonic influences upon the Philippines, many Filipino musicians and composers (from the Philippines) appear to have a similar experience: they study Western music and later discover their roots as if it were something foreign. These roots are a return to indigenous, pre-Western, and pre-Hispanic music, all defined as music believed to have existed prior to the arrival of Spain and their colonization of the Philippines. This is encouraging to those who have been far removed from Philippine culture due to living in another country, yet unfortunate due to the fact that many have not

discovered the musical roots of Filipinos until much later in their educational lives. It's better late than never.

As we will see in the following chapter, the archipelago of 7641 islands, now known as the Philippines, along with many other Southeast Asian countries, were a conglomerate group of people prior to the arrival and colonization of Spain and other European countries. Seafarers of many different language groups visited these islands. Some were just passing through, and some others ended up staying. The efforts of Spain (1521–1898) to colonize the Philippines proved effective in unifying the group of islands and making Christianity the dominant religion through many methods, some of which included the use of syncretism. Syncretism is the blending, transculturation, fusion, and intermixing of cultures and ideas where they merge and converge into a new identity. These practices are typically referred to on a religious level; however, in other sources and in this dissertation, they also refer to cultural practices and musical practices. After years of war and rebellions, Spain ceded the Philippines to the United States in 1898. Colonization took on a different form with the various influences of the U.S. (1898–1946), until they finally granted the Filipinos independence in 1946.

José Maceda (1917–2004) lived through these transition periods with a background in piano performance. While training in France, a classmate asked why he was studying European composers and not composers from his own country. This question would set him on a lifelong journey to discover his own musical roots. He became the first ethnomusicologist and avantgarde composer in the Philippines, the first to combine the efforts of composition and ethnomusicology, and the first to incorporate ritual into his compositions (along with Ramon

Santos). Chapter 3 will provide musical findings that were available to Maceda when he wrote his work, *Pagsamba.*

For music educators and choral conductors, the task of performing works whose origins are unfamiliar can be a daunting task, I presume due to the fear of committing cultural appropriation. In this dissertation, I hope to add to the continuing research on Filipino choral music so that many more may enjoy the wonderful repertoire of many talented Filipino composers. These composers, such as Maceda, deserve to be known among other avantgarde composers at the time.

The study of Filipino music, especially in the context of studying the life and works of Jose Maceda, is to study the interaction between musicology and ethnomusicology. It appears that, even until recently, the integration of non-Western music into the study of musicology has continued to be a discourse of deep concern among educators. Dr. John Blacking postulated that all humans are equally musical and challenged the notion that the European musical language is supreme over all others.[1] While much of the Philippines' media and record industry is dominated by trends in Western popular music, there is an awakening of the younger generation to search for their "roots," with a desire to experience a sense of "decolonization" in the process.

An important caveat as we enter into the study is that, due to the colonization and cultural syncretism of Spain, many language groups have retained names whose origins may have been derogatory in nature. Since then, the offensive nature of these terms has been lost and most have adopted them; thus, this paper uses these terms as they are currently being used among Filipinos or were used by Maceda during the time of his compositions. An example of this would be the

[1] Blacking, John. *How Musical Is Man?* 1st paperback edition. Seattle: University of Washington Press, 1974: 4-7

term "Igorot," which has the connotation of savage and uneducated people living in the mountains. However, this term has also been adopted recently by those living in the Cordillera to unite the people in embracing their own indigenous culture.

Background and Statement of the Problem

The music of the Philippines is often defined by its rich variety of sonorities fused together from influences around the world, but mainly Spain and the United States. Dr. Eliezer Yanson's dissertation on Philippine choral music outlines four streams of composers: 1) European Choral Tradition; 2) Departure from European Style; 3) Incorporation of Indigeneity with Modernity; and 4) Eclecticism.[2] These streams are useful for summarizing historical movements in Philippine choral music while surveying a few composers within each category. However, similar to Western music history's outline of periods (*Medieval, Renaissance, Baroque, Classical, Romantic, and Modern)*, these overarching classifications also come with their own exceptions and nuances that deserve to be expounded upon. Furthermore, attempts to parse out lists of Filipino composers into categories appeared to be nearly futile, as many of the composers in every category had too many exceptions to the rule and inevitably fell under "eclecticism," incorporating all styles and compositional techniques at their disposal and preference. For this same reason, defining Filipino eclecticism was also problematic and quite complicated from its conception.

After I conducted two initial interviews with composers Nilo Alcala and Saunder Choi, asking about their compositions in terms of what makes their voice distinctly Filipino, their

[2] Yanson, Eliezer Garanchon. "Philippine Choral Music: A Conductor's Guide to Selected Works Composed between 1900 and 2010." ProQuest Dissertations Publishing, 2010.

answers generally pointed to indigenous musical elements that predate colonialism in the Philippines. After further research into indigenous musical elements and a conversation with Ramon Santos, a highly esteemed composer, ethnomusicology and educator in the Philippines, he highly suggested an analysis of the work, *Pagsamba (1968)*, by Jose Maceda.

Purpose of the Study

The purpose of this dissertation is to investigate the unique indigenous musical elements that distinguish Philippine eclecticism from other countries, highlighting the works of Jose Maceda as the first ethnomusicologist in the Philippines and the first Filipino composer to use Pre-Western musical material with avant-garde compositional techniques. An analysis of *Pagsamba* will be the focal point, standing as a representational work that utilizes purely pre-hispanic (or indigenous) sounds with the use of 20th-century avant-garde compositional techniques that sparked the inspiration for numerous composers. Maceda's ideologies and philosophies of nativism and avant-gardism were extremely effective in inspiring a progressive social effect in the Philippines by articulating the suppressed voices and aesthetics of its disregarded peoples, giving a distinct voice to the Philippines. These concepts are relevant to many contemporary composers in search of their identity in the post-colonial Philippines.

Need for the Study

Interest in Filipino music has grown globally, and more conductors and choirs are programming works by Filipino composers. With this increased interest in Filipino compositions, there is a need for information on understanding the compositions, not only of the individual

composers but of the larger context in understanding the rich Philippine cultural heritage. Nestor O. Jardin, former president of the Cultural Center of the Philippines (CCP), declared, “There is a need to preserve and promote traditional performing art forms, (there is) an urgent need in order to preserve cultural traditions and in order to provide contemporary artists with the raw materials to create new forms of expressions.”[3]

At this point in time, there is very little research on Philippine indigenous musical elements and their manifestation in modern choral compositions. Most writings focus on the familiar Western elements within the interaction and syncretism with indigeneity without addressing specific indigenous elements and philosophies.

Jose Maceda pioneered a movement in Filipino music that helped define the “Philippineness” of what we have termed Philippine eclecticism today due to his concentration on purely indigenous musical elements he gathered through fieldwork. He was the first ethnomusicologist and avant-garde composer of the Philippines and was the first who dared to combine the efforts of musicologists, ethnomusicologists, and composers. Therefore, a concentration on his contributions and impact will further aid in understanding Philippine eclecticism and perhaps the future of Filipino music as a whole.

Literature Review

There are very few writings that address indigenous music in the Philippines, making it difficult to describe the nuances of how Philippine music differs from other countries with hegemonic influences from Spain. The material used in this dissertation includes many different

[3] Kasilag, Giselle. "Making the Traditional Contemporary." *Business World*, 2001, 1.

types of resources and interviews in order to address the research topic. Furthermore, remote access to libraries in the Philippines is now possible.

Aside from written material, interviews were conducted with Ramon Santos, Jonas Baes, Mary Katherine Trangco, Robin Estrada, Frank Abellana Englis, Saunder Choi and Nilo Alcala. Each of the interviews were unstructured open-ended questions regarding their compositional influences and inspirations as well as some of their personal experiences with José Maceda.

Syncretism

The practice of syncretism in the Philippines is well-documented in various sources. Anacin in the article, "Syncretism in Rituals and Performance in a Culturally Pluralistic Society in the Phillippines," points out that the old way of classification based on geographical location is now outdated due to the "mixed culture and diversified genealogical associations of the whole Igorot indigenous subgroups".[4] This has presented problems in old traditions fading away due to these groups being overwhelmed by outside influences without trying to balance indigenous knowledge within the community and the expensive nature of many of the rituals.

D. R. M. Irving in the book, "Colonial Counterpoint" (2010) uses the term *counterpoint* as an analogy to describe and document the interweaving of cultures: those cultures that existed prior to the Spanish arrival and persisted through colonization and beyond. The dissertation, "Spanish Colonial Liturgical Music in the Philippines: Inventing a Tradition" (2010) by David Kendall points to the high level of syncretism with various additional cultural influences and

[4] Anacin, Carljohnson G. "Syncretism in Rituals and Performance in a Culturally Pluralistic Society in the Philippines." *The Social Science Journal* 52, no. 1 (2015): 40-45.

points out the exhibition of "Philippine-ness" within the Spanish liturgical music in the Philippines.

Florentino Hornedo (2001), in the book, "The Favor of the Gods: Essays in Filipino Religious Thought and Behavior", outlines the similarities between indigenous rituals and Catholic rituals and how it was easily relatable to the people in bringing them into Christianity. Perkinson (2004) in the article, "Indigenous Filipino Pasyon Defying Colonial Euro-Reason" points out that indigenous figures emerge in the Catholic rites, especially during the Holy Week in the text of Pasyon. Historically, the Filipinos offered surface submission to the pedagogy of the friars. It concludes by identifying a nationalist philosophical dilemma of being proud of knowing how to "play the game" by its Western rules while attempting to return to indigenous culture and its ancient strengths of wisdom, vitality and originality in its many languages and local communities.

Encarnación Alzona (1932) in "A History of Education in the Philippines, 1565-1930" argues that "they (the Spanish) baptized the Filipinos and thus nominally made them Christians. The harmless ceremony was not opposed by the Filipinos and the missionaries report large numbers of concerts."[5] This is paramount given that religious traditions have remained central to nationalism. Theodore Friend in "Religion and Religiosity in the Philippines and Indonesia: Essays on State, Society, and Public Creeds" (2006) further reiterates the point that religious traditions have remained central to nationalism, modernization and even to the materialistic development process across the region.

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[5] Alzona, Encarnación. *A History of Education in the Philippines, 1565-1930*. Manila, Philippines: University of the Philippines Press (1932): 17

While describing Filipino values, Landa F. Jocano (1992) in the book, "Issues and Challenges in Filipino Value Formation" argues that the interweaving of cultures since the arrival of the Spanish have presented some internal incongruences between the exogenous and the indigenous cultural values. Exogenous values are described as legal, formal, rigid, confrontational and deals with individual merit. The indigenous values are described as living "in the moment" (the present), non-formal, flexible, non-confrontational and as operating on the consensus of the group. These two models co-exist, yet clash at times. Jocano argues that the indigenous model is based on native or traditional values and has remained unchanged throughout colonial times due to the rural communities being far from urban centers to be seriously affected by colonial influence. Walker (2022) in the dissertation "Cultural Syncretism in Filipino Choral Music" points out the complex aspect of Filipino identities within music compositions due to the syncretic nature of Philippine society and philosophy. Interviews of five composers along with examples of how they express their Filipino identity is examined.

Philippine Musical Nationalism

Christi-Anne Castro (2001) in "Musical Renderings of the Philippine Nation" offers the most in-depth study on the journey of the Philippines in forming its own national musical voice. The point is clearly made: what differentiates the Philippines from other Asian countries is that it is a meeting point between East and West with its unique blend of Spanish and American influences. Anderson (2015) talks about how Kundiman, the specific genre, becomes a representative nationalistic genre. The following sources were consulted in regard to Philippine Nationalism and Religion: Nationalism and Christianity in the Philippines" by Richard Deats

(1968), and afore mentioned book by Theodore Friend (2006) Religion and Religiosity in the Philippines and Indonesia : Essays on State, Society, and Public Creeds."

Von Der Mehden (1963) in the book, "Religion and Nationalism in Southeast Asia", explains that the nationalist experiences in the Philippines were different than other Southeast Asian countries in that it was primarily anticlerical rather than religiously oriented. Nationalists did not seek to end the control of the foreign religion (Catholicism), rather they sought to destroy the power of those foreigners, the Spanish orders. The narrative is clearly explained as to how there were anticlerical attitudes, yet Catholicism was upheld in a positive light in spite of those attitudes.

Importance of Studying Philippine Prehistory

The history of the Philippines prior to the arrival of the Spanish has been collected in bits and pieces of information due to the destruction of artifacts through war, earthly pestilences and the dispersal and loss of sources. Attempting to piece together the remaining artifacts has continued to be a toilsome process which has left many to be ignorant of the rich history and culture of precolonial Philippines. An example of this ignorance can be observed in a rationalization at the 1887 Philippine Exposition in Madrid where it projected Rizal, a Filipino national figure known for inspiring the Philippine Revolution, and the indigenous peoples of the colony as primitive and uncivilized in a featured exhibition.[6]

Philippine prehistorian and anthropologist Felipe Landa Jocano addressed the problem of the Philippines of losing its prehistoric heritage explaining that it was not only through pot

[6] Changat, Freda. "Madrid, 1887". Ang Babong Filipino. August 11, 2010. https://angbagongfilipino.wordpress.com/2010/08/11/madrid-1887/

hunting and treasure hunting, but also due to the majority of Filipinos being misinformed about their rich prehistoric past through the outdated writings of historians and other academician on Philippine prehistory. The danger of this, he warns, is that "it will not be long when our knowledge about our glorious prehistoric past is mired in confusion or is lost forever."[7] Throughout his research on indigenous Philippines, his intention was to strive for recovery from "foreign domination" in search of a "return to Filipino grounds."[8] He believed that "the study of prehistory is one of the fundamental preconditions for achieving a better understanding of the development of Philippine society and culture."[9]

In a later revision of his work, he calls for Filipinos to relook at their prehistoric heritage in terms of their own accomplishments rather than in terms of the grandeur of other civilizations in order to recover from their cultural amnesia. In writing to Filipinos, his dream was for them to write the script of their own destiny and "become principal actors rather than timid spectators on the stage of national development and nation building" as opposed to allowing the colonial experience and Western models to shape their future perspectives.[10]

Carljohnson G. Anacin in his research of the Iboloi tribe in the Cordilleras comments that due to modernization and practicality, preserving indigenous rituals, ceremonies and other cultural traditions has become extremely difficult. Modern society is governed by the canons of the changing world from technology, habits of food, clothing and cultural and religious practices.

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[7] Jocano, F. Landa. *Filipino Prehistory : Rediscovering Precolonial Heritage*. Jocano, F. Landa. Anthropology of the Filipino People ; 1. Metro Manila, Philippines: Punlad Research House, 1998.

[8] Jocano, F. Landa., and Philippine Center for Advanced Studies. *Philippine Prehistory : An Anthropological Overview of the Beginnings of Filipino Society and Culture*. Diliman, Quezon City: Philippine Center for Advanced Studies, University of the Philippines System, 1975.

[9] Jocano, F. Landa. *Philippine Prehistory : An Anthropological Overview*

[10] Jocano, F. Landa. *Filipino Prehistory : Rediscovering Precolonial Heritage*

He concludes by saying "there is a pressing need to understand, revitalize, and preserve the indigenous culture, not only for the sake of knowledge, but more importantly of praxis."[11]

In the book by Leny Strobel, "Babaylan: Filipinos and the Call of the Indigenous" (2010), it describes the need for many Filipinos to reclaim their identity by means of decolonization and exploring their roots. The Babaylan in Filipino indigenous tradition is considered a community healer of both body and spirit, serving the community as the "folk therapist, wisdom-keeper and philosopher"; having access to the spirit realms and having a "vast knowledge of healing therapies."[12] The book is essentially a diary of the authors' journeys to their indigenous Filipino roots - experience in decolonization - relearning the way of thinking about her own culture. She comments on her experience growing up:

> I remember the shape of my nose, the shape of eyes, the color of my skin. I remember being told that I needed to pinch the bridge of my nose every morning so it wouldn't be "so flat." I did this for years. … Once, I remember smearing a thick layer of Noxema on my skin, in a panic, after staying out in the sun too long, hoping it would help whiten me because I knew my mother would shame me and be angry at how "black" I had become. I remember wishing so hard that I was white and the Brady Bunch would adopt me. I wished that we could have macaroni and cheese or tuna casserole for dinner instead of rice and adobong pusit, tortang talong, or nilaga.[13]

There have been steps in recent years toward the conservation of indigenous Filipino culture. In August, 2008, the first accredited Indigenous Peoples College began with 100 students from 30 indigenous communities studying to be educators and anthropologists with the goal to return to their communities to work towards cultural and environmental preservation and

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[11] Anacin, Carljohnson G. Syncretism in Rituals

[12] Strobel, Leny Mendoza. *Babaylan : Filipinos and the Call of the Indigenous*. Davao City, Philippines: Ateneo De Davao University, Research and Publications Office, 2010.

[13] Strobel, Leny Mendoza. *Babaylan : Filipinos and the Call of the Indigenous*

sustainability. In regard to music, the foundation of the Cultural Center of the Philippines as well as many other organizations have had strides to preserve the rich cultural heritage of Filipinos.

Philippine Pre-Spanish Culture and Literature

Hornedo in "The Favor of the Gods: Essays in Filipino Religious Thought and Behavior" and many of the books by Jocano articulate the philosophical and cultural conflicts between Pre-Spanish thought and behavior. Jocano in particular offers discussions on theories of migration to the Philippines. Pre-Spanish literature includes the Philippine Folk Literature Series (The Epics, The Riddles, An Anthology, The Folktales, The Legends) which includes a vast amount of stories and material that aid in understanding Philippine culture and thought. A book printed by the Rex Book Store, "The Indigenous Peoples of the Philippines" displays pictures of many tribes with brief descriptions of their culture including language, social classes, traditions/rituals, wedding customs, etc. A number of authors, such as Dulawan and Cadar, have concentrated on individual tribes.

There are a number of sources on recent state of affairs of the surviving Pre-Hispanic tribes: Anacin (2015), Lockard (1998), Peralta (2017), Plant (2002). A very helpful webpage through the University of Hawai'i at Mānoa Library contains a list of materials on the individual ethnolinguistic groups of Northern Luzon, particularly from the Cordilleras.[14] Another helpful webpage is the work of the National Commission for Cultural and Arts (NCCA), is the official

[14] "Philippines: Indigenous Peoples of Luzon/The Cordilleras." University of Hawaii at Manoa Library. 2017. Accessed Nov 15, 2023. http://guides.library.manoa.hawaii.edu/c.php?g=105238&p=687381.

organization that coordinates and gives grants for the purpose of preserving, developing and promoting Philippine arts and culture.[15]

F. Lando Jocano in the book, “Filipino Prehistory: Rediscovering Precolonial Heritage” re-examines interpretations of prehistoric events, suggests new interpretations of the old data with the use of mythology, science (geology, botany, zoology, archaeology), and written documents of both Asian and Western travelers with the goal of reconstructing a wholistic picture of prehistoric Filipino society. Most notable, Jocano challenges some of the racial origin theories of the Philippines including the generally accepted Migration Wave Theory which he says to be merely hypothetical, and not historically verified. In the end, he argues that the population of the first inhabitants of the Philippine Islands likely happened in “trickles,” by accidental voyages. The Migration Wave Theory by Henry Otley Beyer postulates that the population in the Philippines came in so-called “waves of migration”: 1) caveman, 2) hunter/gatherers who came by land bridges, 3) travelers by ocean from Indonesia, 4) civilized and seafaring Malays who brought the iron culture, becoming the dominant group ahead of the arrival of Spain.[16] The significance of this is that the Migration Wave Theory may have given nationalist José Rizal and Filipinos, in general, fuel for a proud national identity and an answer for the various tribes around the Philippines, but it also gave the problematic notion that other indigenous tribes, who supposedly arrived prior to the Malays, were somewhat of a lesser race.

Sources on myths are worth mentioning as they serve a historical purpose in understanding the philosophies of Filipino ancestors - how they perceived the interaction

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[15] Republic of the Philippines, Office of the President. National Commission for Culture and the Arts, January 1, 2023. https://ncca.gov.ph/.

[16] “Wave Migration Theory - Philippines,” n.d. https://historylearning.com/history-of-the-philippines/pre-history/population-theories/wave-migration-theory/.

between the physical and spiritual worlds which led to their rites and ceremonies to make nature and their work of planting and hunting successful. Books include but not limited to Aguilar (2007) “Myths and Legends of the Philippines”, Jocano (1971) “Myths and Legends of the Early Filipinos”, and Eugeno (1993) “Philippine folk literature. The myths.”

Lastly, the book by Strobel, “Babaylan: Filipinos and the Call of the Indigenous” (2010), provides a framework that highlights the resilience of the indigenous spirit. The book is a call for Filipinos to rediscover their “roots” and tells fourteen personal experiences of decolonization in order to reclaim their identity as Filipinos.

Philippine Indigenous Music

The largest and most detailed reference for indigenous Philippine music comes mostly from Jose Maceda’s “Gongs and Bamboo: A Panorama of Philippine Music Instruments” (1998). This book contains in-depth descriptions of Philippine musical instruments including historical backgrounds, pictures, charts of where one might find the instruments, how they are played, rhythmic and melodic elements with charts and maps.

Other sources have very brief descriptions of instruments that pair well with Maceda: Bañas (1969), Castro (2011), Feliciano (1983), Fernandez-Magno [video], Himeno (1991), Hood 1972), Kasilag (1967), Molina (1967), Pfeiffer (1976), Rex (2000), Santiago (1957), and Santos (2015). Amin (2005), in particular, has a helpful comparison of Philippine instruments and Indonesian instruments. Among many of the sources listed above are contained numerous references and descriptions of the gangsa, gong music in the Cordillera.

Sources specifically on the Kulintang include the dissertation and articles by Benitez (2005) as well as Cadar (1974). The following sources focus on specific Filipino ethnolinguistic groups: Jenks (1905), Simms (1908), Talusan (2005). Cadar (1980) in the book, Context and Style in the Vocal Music of the Muranao in Mindanao, Philippines," provides his findings after three years of fieldwork with the Muranao, describing the people, taxonomy of sound, relationship between music and literary tradition, pedagogy, performance practice, and an analysis of vocal elements described and transcribed in staff notation including samples and diagrams of structures.

Repertoire of Modern Philippine Choral Music Utilizing Non-Western Elements

A brief overview of modern Philippine Choral Music, categorizing them into "streams" is the dissertation by Eliezer Yanson (2010). There are a growing number of sources on specific works by Filipino composers and on the Filipino composers themselves. Feliciano in "Four Asian Contemporary Composers" features the works of Jose Maceda and the influence of indigenous music in his works. Katherine Domingo's dissertation focuses on the Mass settings of Marcelo Adonay, Bonifacio Abdon, Francisco Buencamino, and Ryan Cayabyab. Joel Navarro's dissertation is written on selected compositions by Ramon Santos. Angelica Rosario Franquelli's dissertation on Lucrecia R. Kasilag is available through ProQuest Dissertations.

The handwritten score of "Pagsamba" and other of Maceda's works were scanned and sent electronically from the University of the Philippines Center for Ethnomusicology. There are now a growing number of musical scores that are published in the United States. However, when compared with other Latin and African pieces, the number is still relatively low. Many of the

other scores obtained were either shipped from the Philippines or are perusal scores directly from the composers. The Philippine Choral Director's Association (PCDA) as well as the National Music Competitions for Young Artists (NAMCYA) are good places to begin browsing. NAMCYA has two anthologies of Philippine Choral Music as well as commissioned works for various types of choirs: children's choirs, youth choirs, college choirs, etc.

Many of José Maceda's philosophies and research are documented in his articles and in his book, "Gongs and Bamboos: *a Panorama of Philippine Music Instruments*" which is a fairly exhaustive account of the whole spectrum of indigenous instruments throughout the Philippines, complete with pictures, charts, and descriptions. His dissertation is also available which focuses on the Magindanao, "Music of the Magindanao of the Philippines" (1963). "A Concept of Time in a Music of Southeast Asia" (1986) explains the non-linearity of ancient Asian music and how it differs from Western music. "In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia" (1990) contrasts the Western cycle-of-fifths system of scale formation and how the pentatonic systems of Asia are based on a *divisive* system, which in turn has different functionalities, tonalities, and a plurality of scale intervals. His article "The Structure of Principal Court Musics of East and Southeast Asia", brings out the use of the number four in architecture which symbolizes infiniteness and spirituality. In music, the fourth or fifth interval has a technique of opposition and anticipation that Maceda argues antedates its harmonic use in Europe.

In regards to Tagalog pronunciation, Hernandez (2008) in the score, "Ay, Ay, Ay, O Pag-Big" has a brief guide and Yraola also wrote a thesis on a pronunciation guide.[17] Ramon Santos

[17] Yraola, Christopher-Rey Antonio. "Singing in Tagalog: A Conductor's Guide To Filipino Diction." ScholarWorks, 2016. https://scholarworks.calstate.edu/concern/theses/1j92g950t.

on the National Commission for Culture and Arts (NCCA) also gives pertinent information in regard to categorizing music of the Philippines.[18]

Writings About Jose Maceda

Many elementary music classes in the Philippines now include José Maceda as an important composer in the Philippines. There have been many recent articles and books that include the life and works of Maceda, "Tunugan" by Dr. Ramon Santos (2005), "José Maceda and the Paradoxes of Modern Composition in Southeast Asia" by Tenzer (2003), "Sonic Experiments of Postcolonial Democracy: Listening to José Maceda's Udlot-Udlot and Ugnayan" by Melê Yamomo (2022), "Everywhere at Once" by Aki Onda (2019) and "Bamboo and Music Composition in the Philippines/ Disquietudes on the Ascendancy of a 'Cultural Object'" by Jonas Baes (2008). Dissertations include "The Piano Music of José Montserrat Maceda" by Frances Niduaza (2013) and a comparison of specific works by Maceda and Jonas Baes in a dissertation by Josiah Catalan (2023).

Limitations of the Study

Like many forms of music evolving over time, the indigenous music of the Philippines is constantly changing, especially with its use of improvisation and musical tastes changing with the introduction of Western music and other music. This dissertation, especially chapter 3, covers a survey of research material that was likely available to José Maceda. Furthermore, indigenous music from Mindoro was not covered due to the availability of research material.

[18] Ramon Santos. "Traditional Forms of Music." GOVPH. Accessed February 27, 2024. https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/traditional-forms-of-music/.

This dissertation covers material accessed through the University of Washington and personally obtained through digital means and the purchase of physical resources. Interviews were also conducted via Zoom. Further research would greatly benefit from spending time with the resource material in the University of the Philippines libraries and Center for Ethnomusicology.

Non-English sources were not used, with the exception of musical scores. However, most scholars speak English due to the education system using English as the predominant language.

CHAPTER 2

Tracing the Indigenous Spirit

Introduction: Musical Nationalism and The Use of Folk Song Material

Musical nationalism, as described by Temperley in the Oxford Companion to Music, is the process in which a hegemonic culture seeks or attains a position of ascendancy over another subordinate culture.[19] The music of the hegemonic culture often penetrates, pervades and even replaces the music of the subordinate or aspiring group causing resistance of the latter group to assert the value of its own musical tradition. Nationalism is likely to arise when the hegemonic entity imposes their culture on others (hegemonic nationalism) or the subordinate entity resists an alien culture that has been imposed upon their own (aspiring nationalism).

It is important to note that in the case of many Western composers, the compositions were not meant to be authentically accurate depictions of the culture, but rather they employed exotic features that contrasted with the dominant culture's music. Having said that, the music still must contain musical elements (scales, rhythms, harmonies, and melodic cells) that are easily recognizable to the culture being represented, as these musical elements are often turned into national symbols. Aspiring nationalism often grafts elements of folksong and dances on to a style and practice that is still fundamentally of the 'mainstream.' Often times, folk material may dominate and/or authentic innovation may take place, while Western characteristics are intentionally left out.

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[19] Temperley, Nicholas. "nationalism." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed August 31, 2020, http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/opr/t114/e4676

Historical musicologist Richard Taruskin relates the early definition of Western musical nationalism to the rejection of German music by people in other nations. Later definitions highlighted the use of distinguishing national characteristics, but only when considered as a deliberate strategy. Again, these characteristics had to be understood by both the composer and the listeners in order to express and arouse nationalist sentiment, leading Taruskin to proclaim, "Nationalism is an attitude".[20]

The search for a national identity has led many composers in many countries to look at source material in traditional or indigenous folk songs. This is observed in many composers: Haydn used Austrian folk song within many of his works and created arrangements of folk songs; Chopin used Polish dance rhythms and forms; Glinka, along with Cui, Mussorgsky, and Rimsky-Korsakov in Russia; Lizst, Bartók, and Kodály collected Hungarian folksongs from the entire region and included the tunes directly into their compositions; Sibelius in Finland; Dvořák and Janáček in Bohemia; and Vaughan Williams and Holst in England. These are all well-documented, and resource material is easily and readily available.

In other Asian countries, many composers have also looked to folk songs as source material as a means of sustaining a sense of national identity, and many times they have felt the need to be creative with their infusion of Western elements in order to revitalize and globalize their music.[21] Examples are present-day choral music from China, Korea, and Japan.

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[20] Taruskin, Richard. "Nationalism." Oxford Music Online. Grove Music Online. Oxford University Press, accessed March 21, 2019. https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.50846

[21] Howell, Matthew, Chamberlain, Bruce B., Hirst, Grayson, and Schauer, Elizabeth. *A Conductor's Introduction to the Performance of Modern Japanese Choral Music*, 2008, ProQuest Dissertations and Theses.

Much of present-day Chinese choral music utilizes both Western and Chinese musical elements; however, this marriage of musical elements was a result of young Chinese scholars struggling to find their identity in a world that China no longer dominated.[22] Their rich cultural heritage, including the complicated language arts and the governmental control of the creative process, especially in poetry and music, made the transition complicated. However, a new, beautiful Chinese musical style developed as a result. Examples of early composers who pioneered this transition are Chao Yuan-Ren, Huang Zi, Xian Xing-Hai[23], and Chou Wen-Chung.[24]

The development of choral music in Korea parallels the development of Christianity in Korea. Four-part singing was basically introduced through the hymns and was eventually translated into Korean (Chansyongga). Because of this foundation on Western musical elements in Korean choral music, most conductors avoid traditional indigenous-based Korean music. In-Gi Min, author of *The Development of Korean Choral Music*, asserts that Korean choral music needs to be popularized, looking to traditional Korean-like features as they will make it the most competitive globally in every field of art.[25]

Elite Western-based music conservatories and composers have had a significant influence on the Japanese choral tradition in the early 21st century. However, new compositions utilize unique traditional Japanese timbres, tones, rhythms, and the colors of the Japanese language

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[22] Yu, Lei, Wallace, John H., Vu, Kinh T., and Demler, James. Finding a Voice - A Closer Look at Chinese Choral Music Development in the Early Twentieth Century Through Chao Yuan-Ren, Huang Zi, and Xian Xing-Hai, 2017, ProQuest Dissertations and Theses.

[23] Yu, Lei, Wallace, Finding a Voice - A Closer Look at Chinese Choral Music

[24] Joel Navarro, "A Style Study of Selected Choral Works of Ramon Pagayon Santos" (DMA dissertation, Michigan State University, 2005), 1.

[25] Min, In-Gi, and Dehning, William. *The Development of Korean Choral Music*

intermixed with Western ideas.[26] An example of this is found in the masterpiece *Symphony Nirvana* by Toshiro Mayuzumi (1929–1997), which combines Buddhist music (Buddhist chant readings) and Western music (large orchestra) into a single music work.

In all cases, what can be observed is the importance of composers deriving musical elements that are at least perceived as native to their country. Some composers specialize in the preservation of traditional folksong; others compose new pieces that mix traditional folksong with contemporary or Western elements in order to make the traditional relevant; and others may compose in a style that is perceived as *indigenous* or *aboriginal* in order to give a feeling of nostalgia. Nonetheless, all of these contribute to establishing a musical identity for the nation.

Similarly, the Philippines adopted indigenous music as part of their nationalistic sound. Jose Maceda led much of the groundbreaking efforts of documenting and researching non-Western forms of music from multiple groups in Southeast Asia. He, along with Ramón Santos and other composers, incorporated indigenous musical elements into their compositions. Furthermore, the cultural and religious philosophies derived from indigenous tribes are an important aspect to be highlighted in this dissertation.

An important aspect that has found its place in Filipino nationalism is the concept of nostalgia. This concept is mentioned by Christi-Anne Castro in terms of "yearning for the past," which does not necessarily require firsthand experience by anyone, but rather a longing for a particular era in common history that symbolizes certain values that many feel are extinct or

[26] Kishimoto, Masashi, Miller, Jo Ann, Barrett, Tracy, Groves, Robert, and Weber, Michael. Tracing the Development of Japanese Choral Tradition, and the Influence of Buddhism and Western Music, 2012, ProQuest Dissertations and Theses, 53

close to them.[27] Performing the past helps to band together a national community, and it reveals a present need to uplift values found in earlier times. Most importantly, while these performances are often manifested in an idealized version of the past in order to ease present-day tensions, they give the present diverse population a picture of themselves having a common history, promoting the legitimacy of the nation-state.

The following section will give a brief overview of the history of the Philippines, concentrating on the culture prior to the arrival of Spain and how these core indigenous cultural traits have survived through the colonization of outside hegemonic forces until its independence. In the end, the goal is to show how nationalists picked up pieces of its history and to trace the development of musical nationalism in the Philippines.

A Brief History of the Philippines

The history of the Philippines prior to the arrival of the Spanish has been collected in bits and pieces of information due to the destruction of artifacts through war, earthly pestilences, and the dispersal and loss of sources. The location of the Philippines has been an important center of trade well before the arrival of Spain. Evidence of tools, artwork, and brass gongs suggests that trade from China and other countries in Asia dates back to the 10th century. By the 14th century, Islam was introduced and was rapidly growing, especially in the southern islands of Mindanao and Sulu.

Historians generally agree that if the Spaniards with Ferdinand Magellan had not come to the Philippines by 1521 and settled in 1565 with Miguel López de Legazpi, the Philippines

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[27] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation*. New Cultural History of Music. New York: Oxford University Press, 2011: 80

would likely be controlled by Muslims, and their influence might have advanced to the Chinese mainland. Spain stopped the Muslim advance both on the European continent and in Southeast Asia. Spain unified the country into one, even though they were never able to overtake the south (Mindanao, Southern Palawan, and Basilan), which is still presently well-rooted in Islam. The Spanish conquest of the Philippines can be summarized as: exploration for the initial purpose of commerce and trade; colonization for religious motivations; and finally rebellion and revolt due to abuse of power.[28]

The Treaty of Paris signed in 1898 marked the end of the Spanish regime, as it ceded the Philippines to the United States. Colonization thus continued in the form of U.S. culture: newspapers, telephones, mail services, and cinema houses, but more importantly, a new form of government, evangelical Christianity, was introduced, and there was an emphasis on education with English as the primary language in schools.[29]

The Japanese invasion and occupation of the Philippines began about ten hours after the attack on Pearl Harbor in 1941 and ended in 1944 when General MacArthur, who begrudgingly left in 1942 due to orders from President Roosevelt, returned with over 700 military vessels and over 174,000 men to clear the islands of Leyte and Mindoro of Japanese soldiers. Filipinos overall stayed loyal to the United States due to its promise of independence, which was finally granted in 1946.[30]

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[28] See Appendix - Timeline - Important Dates in Philippine History

[29] Hernandez, Carolina G., and Gregorio C. Borlaza. “History of the Philippines | People, Spain, United States, Revolution, Map, & Facts.” Encyclopedia Britannica, August 30, 2023. https://www.britannica.com/topic/history-of-Philippines.

[30] Hernandez. History of the Philippines

Pluralism and Syncretism

The interplay between these hegemonic entities (Spain, Japan, and the United States) and the subordinate group (the Philippines) has been a complicated subject to describe. Irving describes this process as a "counterpoint" between the various groups of people who interacted with each other through the centuries.[31] The logic of this analogy can suggest the idea of pluralism: that each ethnolinguistic group retains its own independent culture as it interacts with other cultures. Others such as Kendall (2010), Irving (2010), Castro (2011), Walker (2022), have used the term syncretism, which can suggest the blending, transculturation, fusion, and intermixing of cultures and ideas where they merge and converge into a new identity. In this complicated interaction of cultures, most would agree that there are elements of both syncretism and pluralism in the Philippines.

In order to better understand the philosophies and musical worldview of Jose Maceda and composers influenced after, it is helpful to identify and emphasize how indigenous philosophies, cultural practices, and music, although seemingly diminished, survived throughout the influence of colonization through pluralistic and syncretistic practices. Jose Maceda believed and taught that "genuine Asian music in the Philippines is music untainted by any contact with the Western world. It exists today in certain places in the Mountain Province, Palawan, Mindoro, and Mindanao, just to mention a few regions. It can also be described as pre-Spanish Philippine

[31] Irving, D. R. M. *Colonial Counterpoint : Music in Early Modern Manila*. Currents in Latin American & Iberian Music. New York: Oxford University Press, 2010.

music."[32] In the search for a unique Philippine voice, Maceda felt the need to negate the need for colonialism and to solely concentrate on elements of Philippine culture and music that were identifiably non-Western.

In order to aid in understanding Maceda's view of decolonization and nativism, tracing the indigenous spirit through the colonization of Spain and the United States is provided as a tool for discovering and rediscovering the beauty of what Maceda and others have seen outside of the confines of Westernization. Much of the material presented in the following sections is highlighted material that is not meant to be taken as a historical account. However, because the focus of this dissertation is partly on the philosophies that Maceda adopted into his own philosophies, it is useful in understanding the formation of cultural philosophical dilemmas Filipinos faced and perhaps still continue to face today due to their history.

Pre-Spanish History

Archaeological and linguistic evidence suggests that the Philippines experienced erratic contact among people from Vietnam, Burma, Laos, Cambodia, Thailand, Malaysia, Indonesia, and even China[33] through trade and intermarriage, among other reasons, and were of similar cultures and racial characteristics.[34] The contemporary nation-states we recognize today came about through imperialistic intervention.[35] Furthermore, evidence suggests that "the early

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[32] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation,* 97

[33] The oldest written records about the Philippine Islands come from China that show the Chinese traders stopping at many locations in the islands to establish trade. This is confirmed with archeological finds of Chinese trade pottery and other products. Engel, Frances H. *Philippine History : A Brief Digest*. 1980

[34] Tan, Samuel K. *History of the Philippines*. Diliman, Quezon City: Dept. History, University of the Philippines, 1987.

[35] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation, 99*

Southeast Asian seafarers were highly skilled canoe builders and navigators who were able to sail clear across the Pacific, using their own bodily senses as their compass, at a time when almost all of the Europeans thought such travel was impossible."[36] Some stayed, while others passed through. But all brought with them their own cultures and languages, so Manila (being the most important seaport) was described by Spanish explorers as having the plethora of languages heard on the day of Pentecost.[37]

Journal documents indicating vocal and instrumental music by Spanish explorers, including Magellan's assistant, Antonio Pigafetta,[38] point out the innate musical capabilities of Filipinos prior to the Spanish arrival. Furthermore, the origin of the kulintang (musical instruments and ensemble) is pre-Islamic. Naturally, similar to anthropological acculturation, kulintang music soon evolved into the Philippine Islamic culture. Jiménez described this relationship clearly: "By preserving the indigenous tradition within an Islamic domain, *kulintang* was able to be part of both, Islamic and Indigenous."[39]

The Spanish Conquest

Hispanization is a term often used to describe the evangelistic efforts of the Catholic Church along with the inculturation of certain practices that their strategy requires. As a whole, the intentions of the Spaniards were clear: systematic evangelism and inculturation of the

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[36] Nadeau, Kathleen M. *The History of the Philippines*. Greenwood Histories of the Modern Nations. Westport, CT: Greenwood Press, 2008.

[37] Irving, D. R. M. *Colonial Counterpoint*

[38] Corazon Canave-Dioquino, "The Lowland Christian Philippines," in *Southeast Asia*, ed. Terry E. Miller Sean Williams, vol. 4 of *The Garland Encyclopedia of World Music* (New York: Garland Publishing, 1998), 839.

[39] Jiménez, Isaac Donoso. "Historiography of the "Moro Kulintang"." *Trans (Online)*, no. 12 (2008): Trans (Online), 2008-07-01 (12).

indigenous people. They hispanized the indigenous populations who were in closest contact, then passed on hispanized cultural traits to communities that were further removed from the Spanish source. Through constant introduction and imposition, these traits were either adopted, reinterpreted, or reproduced by the indigenous populations from one generation to the next. In particular, the Franciscans and other religious leaders found that music was especially powerful in "seducing and reducing" the indigenous populations of the Philippines.[40] The Christianization of the Filipinos is considered the most outstanding achievement of the Spanish missionaries, being "uniquely the only Christian nation in the entire Asian world."[41]

Although Hispanization covered much of the territory of the Philippines, it touched little of the indigenous culture.[42] Those who were hispanized were mainly among the upper class (mainly Spanish and Chinese mestizos) who studied in Spain, and learned the Spanish language, and wrote in that language. The majority of those living in the Philippines continued with their traditional cultural system, even though they were exposed to Spanish practices. Therefore, while Spanish influence was long and widespread, it was not as deeply rooted as one might think: Spanish is no longer spoken, and Catholic rites and rituals were adapted to fit the local people's ways of doing things.

Furthermore, whether or not these adaptations led to a sincere cognitive conversion to Christianity or were superficially conforming remains debatable and highly personal. Evidence suggests the Spanish succeeded in at least forming an outward appearance of Catholicism as an

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[40] Irving, D. R. M. *Colonial Counterpoint, 36*

[41] Zaide, Sonia M., and Zaide, Gregorio F. *The Philippines : A Unique Nation*. 2nd ed. Cubao, Quezon City, Philippines: Published and Exclusively Distributed by All-Nations Pub., 1999, 123

[42] Jocano, F. Landa. *Filipino Prehistory : Rediscovering Precolonial Heritage*.

institution. However, due to the high use of syncretic practices, it is important to highlight ways in which some historians suggest that many of the core indigenous ideas, culture, and body of beliefs have continued to survive, even within the form of Christianity. In The Garland Handbook of Southeast Asian Music, Philippine scholars Canave-Dioquino, Santos and Maceda write,

> As Filipinos embraced the new religion, they grafted indigenous traditions and practices onto Roman Catholic rituals and celebrations, many of which are still alive. Alongside liturgical music (including the Mass, hymns, psalm verses) many extraliturgical musical genres arose, in conformity with opportunities presented in the Christian liturgical calendar.[43]

Some of these indigenized folk-Christian celebrations include the panyluyan (Christmas Eve outdoor musical drama), pasaba (a versified story of Jesus' death, or the pasyon), ati-atihan (in honor of the Sto. Niño), flores de Mayo (flowers dedicated to Mary every afternoon in the month of May), and Santacrusan (processions honoring the holy cross), among others.

The structural similarities between the indigenous rituals and Catholic worship allowed for a smooth transition from traditional culture to Catholicism. In the indigenous ritual, elements include: a myth narrative; food and drink offerings with prayers, invocations, songs, and dance; eating of the food in a festival; a shaman officiant; the community as participants; worshipping of the deities, diwata or anito; and all were in the vernacular language. In Catholic worship, elements include: readings of scripture; offering of bread and wine with prayers and invocations with songs; communion, thanksgiving, and blessing while serving others; a priest officiant; the

[43] Miller, Terry E., and Williams, Sean. The Garland Handbook of Southeast Asian Music. New York: Routledge, 2008, 416

community and guests as participants; worshipping of the most holy trinity; and all were in the vernacular language as well (see figure 1).[44]

In the indigenous traditional practices, carved representations of gods and goddesses, known as diwata or bulol in the Cordillera, were utilized as sacred objects for worship. Regarding the indigenous Filipinos' comprehension of the principles and ideas of Christianity, historian Vicente L. Rafael observed that Filipinos have likely interpreted missionary sermons based on their own perspectives rather than the missionaries' intentions.[45]

Indigenous Ritual	**Catholic Worship**
Myth Narrative	Readings of Scripture
Food and Drink Offering	Bread and Wine
Prayers, Invocations	Prayers and Invocations
Songs and Dance	Songs
Food in the Festival	Communion
Shaman Officiant	Priest Officiant
Community Participants	Community and Guest Participants
Paraphernalia of *diwata* / *bulol*	Paraphernalia of saints

Figure 1: Hornedo: Chart of Similarities Between Indigenous Ritual and Catholic Worship

Along these same lines, musically, there are currently many priests and lay church workers who are continuing to actively engage in creating modern syncretic liturgical practices.

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[44] Hornedo, Florentino H. The Favor of the Gods : Essays in Filipino Religious Thought and Behavior. Manila, Philippines: University of Santo Tomas Pub. House, 2001, 190

[45] Rafael, Vicente L. Contracting Colonialism : Translation and Christian Conversion in Tagalog Society under Early Spanish Rule. First Paperback ed. Durham [North Carolina]: Duke University Press, 1993.

David Kendall, in his research, came across a priest, Fr. Marcial Castañeda, who worked in Sadanga, Bontoc (mountain province). Kendall writes in his dissertation,

> "He is actively engaged in using native Igorot instruments (various flutes, drums and gongs) in liturgical celebrations along with Western instruments like drum set and guitars. Fr. Castañeda considers the Catholic liturgy to align itself well with the existing traditional chants handed down from community elders, and the modern instruments and musical styles further appeal to the younger members of the community. He and his parishioners recently produced a CD recording of this syncretic liturgical music."[46]

The pluralistic Chinese who lived in the Philippines during the Spanish regime clearly retained many of their own religious traditions under the guise of Christianity. For example, they kept their traditional beliefs of honoring their ancestors, and during their veneration of the Virgin Mary, there was an implicit worship of Mazu (a sea goddess).[47] According to the viewpoint of Spanish missionaries, a notable observation was made in the mid-1700s regarding Chinese converts who would "return to China and apostatize, even those who appear the most firm in their religion."[48] This occurred in spite of the Catholic missionary's requirement to reject all other doctrines. Similar stories among other indigenous tribes, such as the Ibaloi and Ifugao, seem to suggest that this was not isolated to only the Chinese. The missionaries disapproved of the pre-Christian beliefs, but the displays and ceremonies of Catholicism simply became a veneer over the old beliefs.

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[46] Kendall, David Joseph. "Spanish Colonial Liturgical Music in the Philippines: Inventing a Tradition." ProQuest Dissertations Publishing, 2010.

[47] Irving, D. R. M. *Colonial Counterpoint,* 38

[48] Irving, D. R. M. *Colonial Counterpoint, 37*

Indigenous Philosophies Syncretized into Catholicism and Modern Society

When discussing the fundamental principles of indigenous thought and worldview, in short, the animistic worldview is that there are two co-existing worlds in the universe: the visible and the invisible. These invisible and visible worlds interact continually; therefore, actions and words must be handled with respect and reverence. The way in which visibles (humans) relate to invisibles (spirits) coincides with the way humans relate to authoritative figures. It is common to honor them with displays, feasts, praise, and gifts, along with poetry, songs, or epic chants to narrate the heroic deeds of the honoree.

Just as there are good invisibles, there are also bad ones in the visible world. The invisibles are more powerful; therefore, when sickness or an unfortunate event occurs, it is believed to be caused by the invisibles. They understand the laws of nature; however, these laws are executed by the invisible. Therefore, unless farmers or fishermen perform the prescribed rites necessitated by saints and spirits, they will not have an abundant harvest or catch. The manifestation and interaction with the spirits are often attributed to many things, most of which are places and objects in nature, but also human works or even certain words can possess spiritual life. Jocano comments on how these rites related to Catholicism,

> "the environmental spirits have been replaced by saints and the indigenous prayers by the Christian prayers-but the underlying concepts remain intact in that the imperatives of local beliefs and practices still provide the people with proper ritual contexture of economic propositions in seeking the goodwill and assistance of the supernatural."[49]

The indigenous cultural heritage of the Philippines is not made up of dead relics but a continual recreation and renewal of traditional practices by present-day generations that connect

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[49] Jocano, F. Landa. *Folk Christianity : A Preliminary Study of Conversion and Patterning of Christian Experience in the Philippines*. Monograph Series (Trinity College of Quezon City. Trinity Research Institute) ; No. 1. Quezon City, Philippines: Trinity Research Institute, Trinity College of Quezon City, 1981, iii

to the past. Through the performance of the rituals that are guised in Christian festivals, their religious beliefs are strengthened, developing traditional values, skills, and attitudes. These all contribute to their identity and character as belonging to a particular culture. Furthermore, the church continues to be a favored institution for most Filipinos and is perceived as powerful, with people even giving a greater vote of confidence compared to the government and other authoritative entities.

Anthropologist F. Landa Jocano, in an article, *Issues and Challenges in Filipino Value Formation* (1992), poses the dilemma Filipinos face when it comes to having an indigenous philosophy that clashes with a Westernized model of government. Jocano explains, "These two models exist side by side by function separately. We (Filipinos) use the foreign-derived or exogenous model to guide our conscious behavior and the traditional or indigenous model to guide our subconscious actions."[50] The exogenous model was made legitimate by enacting laws as well as schools teaching that this was the superior model compared to the indigenous or traditional model (see figure 2)[51]. However, the model that contains the innate source of cognition, expression, and morals is the indigenous model.

Jocano argues that although there are rules and regulations intended to put order in Philippine society, they still run contrary to many cultural values and practices. Even in communication techniques, there are differences in working out differences. For example, most Western societies would utilize argumentation and debate to gain consensus. In the indigenous/

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[50] Jocano, F. Landa. *Issues and Challenges in Filipino Value Formation*. Punlad Research Paper ; No. 1. Quezon City, Philippines: Punlad Research House, 1992, 4

[51] Jocano, F. Landa. *Issues and Challenges.* 5

traditional model, the customary way would be to use persuasion, which is much less confrontational.

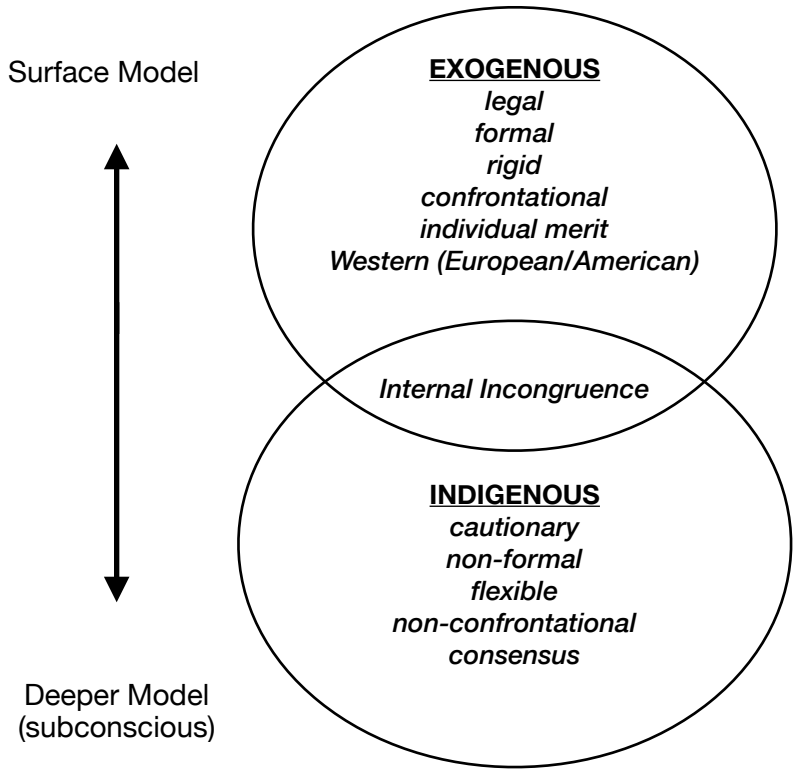

Figure 2: Jocano: Philosophical Dilemmas of Exogenus and Indigenous Philosophies

The United States

While the country was seemingly fruitful while under U.S. rule, some Filipinos voiced concern over the loss of Filipino identity due to rapid Americanization. While tracing the Filipino cultural artistic symbols: *kundiman, tinikling, rondalla, bahay kubo*, and the country's Anglicized name, Philippines, all have their origin in the American-colonial period.

The American conquest continued the same colonization of the Philippines that began with the Spanish, but this time there was an emphasis on education. According to anthropologist Jocano, the Americans were just as oppressive and cruel as the Spanish. He argues that the impact of American cultural influences was even deeper than that of the Spaniards due to their emphasis on education, making them accept the American way of life through education, whereas, the Spaniards' emphasis was on religion. One American eyewitness reported at the turn of the 20th century:

> "I have frequently been told, the Filipinos were a turbulent race of semi-barbarians, instinctively savage, and without the smallest desire to become civilized or to recognize the necessity either for religion or refinements… But after a short time in Manila, I discovered that the Filipinos had been grossly misrepresented. Where I had expected to meet people of unworthy recognition, I found men of refinement and cultivation; individuals of intellect and education."[52]

In the classroom, there was emphasis on how the traditional Filipino lifestyle was inferior. For example, American conquerors were glorified while Filipino soldiers defending their country were undermined, calling them insurrectos (or rebels). Other evidence suggests they would sing songs such as "planting rice is never fun, bent from morn till the set of sun," "my nipa hut is very small," "clean little hands are good to see," and "I was poorly born on top of the mountains," among others.[53] Whether this was deliberate or not, this approach provided the Filipino children with a point of reference for contrast, which tended to glorify an alien tradition and discredit their own; the traditional values and way of life were disregarded in favor of the American ways. This idea is blatantly shown in the lyrics to the song "Filipino Brothers Three":

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[52] Sheridan, Richard Brinsley. The Filipino Martyrs: A Story of the Crime of February 4, 1899. J. Lane, 1900.

[53] Romualdez, Norberto. The Philippines Progressive Music Series for the Primary Grades. Silver Burdett, 1914.

"This boy is a Visayan;
I, you see, am a Moro;
Your home island is Luzon—
Filipino brothers three.
We must work and show that we
Understand Democracy."[54]

In 1924, Filipino composer Francisco Santiago wrote, "Filipino above all, I thought I should do my part [for] propaganda of our country. I wanted the American public to perceive that we are not savages…"[55] This further illustrates not only the desire for Filipinos to be recognized internationally for their artistic achievement but also concern for how Americans view Filipinos. Thus, his desire to impress the world that they are not uncivilized, as many U.S. representatives showed, was of utmost importance.

The promotion of the ideals of the United States has had lasting effects that continue to persist today. This also applies to the study of music, where the Western models of musical valuation are still generally followed. In the book "Tunugan: Four essays on Filipino Music", Ramon Santos explains further,

> "Music, known today as a Filipino cultural attribute, is a direct inheritance from Europe. Its internal diffusion, realized mostly through practice during the 330-some years of Spanish colonization, has generated a variety of repertoires and genres among the Filipino Christian population, from replicated versions of classical European models to acculturated and hybrid folk and popular literature. During the American colonial period, knowledge of music was disseminated in schools and mass media according to Western theoretical principles, placing all other musical traditions evolved outside the European-American framework qualitatively and aesthetically disadvantaged."

The United States had a powerful influence on the government and educational system in the Philippines. However, in terms of spirituality and morality, most Philippine nationalists held

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[54] Romualdez, Norberto. The Philippines Progressive Music Series

[55] Mojares, Resil B. "The Formation Of Filipino Nationality Under U.S. Colonial Rule." *Philippine Quarterly of Culture and Society* 34, no. 1 (2006): 11-32.

strong to their native values as superior to Americans. Jorge Bocobo, one of the first government pensionados[56] to the U.S., asserted that while Americans helped Filipinos materially, "its influence has been unwittingly harmful" in regard to morals and spirituality, pointing to the superficial things in American culture such as "cabarets, foolish beauty contests, prize-fighting, and the striving to keep up with fashion."[57] Bacobo affirmed Filipinos in imitating Americans in government, education and business, however "we must express our own in the arts."[58]

Although Bacobo's bold statements may have a "holier than thou" connotation, these statements as an advocate for Filipino nationalist art imply the need for Filipino artists to set apart that which is Filipino from that which is American. The tremendous influence of education on being "more American" could perhaps be combated by highlighting the moral and spiritual values indigenous to the Philippines. These values of Philippine culture on a pedestal would allow its people to embrace the essence of the traits of character found in Filipinos. Therefore, one could argue that the aforementioned indigenous values living through Philippine Christianity are what Philippine nationalists were encouraged to hold onto, especially through the arts.

The Search for the Philippine National Voice

Dr. Jorge Bocobo became the president of the University of the Philippines in 1934. This put him in a position to be a prominent nationalist due to his prior experience in politics, which gave him a large amount of influence and resources. With these resources, he led a project to collect folk dances and music from all over the country with the goal of publication. He

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[56] Pensionados were Philippine students whose expenses were paid for by the government while studying abroad

[57] Mojares, Resil B. The Formation Of Filipino Nationality, 11-32

[58] Mojares, Resil B. The Formation Of Filipino Nationality, 11-32

employed a team of specialists to research and explore further folk dance and music. This team included a dance specialist, Francisca Reyes Aquino (then Tolentino), a composer and musician, Colonel Antonio Buenaventura, and a photographer, Ramón P. Tolentino. Aquino published a six-volume series of Philippine folk dances intended for educators, with background information on each dance, standardized choreography, pictures of outfits, and music transcribed for piano.[59]

In 1953, José Maceda, Aurora Diño, and Lucrecia Kasilag began a series of research expeditions in remote parts of the Philippines that earlier folk song collections had not covered. During their trips, the researchers noticed that many of the dances and musical practices were on the brink of extinction, causing the objective of the research to shift toward preserving a Filipino cultural heritage. During this same time, Lucrecia Reyes filmed dances and made sketches of the clothing and accessories from around the archipelago, which would serve as the authoritative source for folkloric costumes.[60]

The League of Composers, formed in 1955, was made up of eleven classically trained composers to encourage musical creation and foster national pride. This league was made up of Lucrecia Kasilag, Antonio Buenaventura, Rodolfo Cornejo, Felipe P. de Leon, Antonio Molina, Bernadino Custodio, Hilarion Rubio, Lucino Sacaramento, Lucio San Pedro, and Ramon Tapales. The first Bandung (Indonesia) Conference also began this same year, which allowed Filipinos to have more regular contact with other people from Asia. Filipinos at this time had been boasting about being the bridge between the East and the West. However, to their chagrin,

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[59] Aquino, Francisca Reyes. *Philippine Folk Dances*. Rev. Manila: [publisher not identified], 1962.

[60] The term "folkloric" is used by Castro (2001) to describe taking folk music and dance out of its context and onto a stage as a means of preservation.

most other Asians did not consider Filipinos to have one foot on the eastern shores.[61] This traumatic experience of embarrassment caused those who heard what happened to search frantically for a new sense of identity, looking for new distinctively Filipino themes.

> For many of the composers in the League, folk music has served as a vital wellspring. The songs themselves are part of a nationalist canon, and yet the tendency toward creating anew has meant adopting facets of the music in novel arrangements and compositions. By virtue of their content as well as the composers' intentions, these creations join the folk songs as part of a national tradition. That the melodies and themes of folk songs remain embedded in the minds of the composers from childhood on indicates a kind of implicit awareness of the "Filipino-ness" of the music— that is, the meanings packed within the song itself that could only have developed through idiosyncratic history, setting, and cultural personality.[62]

Francisco Feliciano advocated for Filipino orchestras to develop their own structure of instrumentation and organization of productions by Filipino composers, which do not need to be defined the same as European orchestras with European instruments. Kasilag hoped, through her emphasis on Philippine pre-Spanish ethnic instruments in the education of youth, "to lessen the estrangement from our cultural roots and give more thrust to a rich cultural legacy; thereby achieving national unity which respects the multiple diversity in a pluralistic society such as ours — with pride, dignity, and identity."[63] She was among the first to gather indigenous musical material, mainly because she was gathering musical material as the musical director of the Bayanihan dance troupe.

Jose Maceda provided the most comprehensive study of non-Western Philippine music, which included other Asian music. His extensive field research highly influenced the formation

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[61] Golay, Frank H. *The United States and the Philippines*. Spectrum Book. Englewood Cliffs, N.J.: Prentice-Hall, 1966: 167

[62] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation,* 90.

[63] Franquelli, Angelica. Lucrecia R. Kasilag: The Western And Oriental Influences In Her Compositions., 1979, ProQuest Dissertations and Theses.

of the philosophies found in his compositions, with the goal of bringing awareness to the beauty found in music that had not assimilated elements of the colonized cultures of Spain or the U.S. These philosophies have been passed on to younger generations, most of whom do not fully embrace the same goals and philosophies as Maceda, but due to exposure and education, it has brought a source of inspiration to incorporate certain musical elements found in non-Western music into their own compositions.

Former President Ferdinand Marcos issued a number of executive orders in 1966 that formed the Cultural Center of the Philippines (CCP) and named Imelda Marcus as head of the board of directors, granting her the legal ability to oversee the center's finances. For more than half a century, the CCP has led the way in culture and the arts. It still collaborates with the government, corporate sector, academic community, and global community to support a strong local creative sector that "respects tradition, spurs innovation, increases social awareness, and enriches the Philippine brand and economy."[64] The CCP resident dance organizations and music ensembles include the Bayanihan Philippine National Folk Dance Company, the National Music Competitions for Young Artists Foundation (NAMCYA), the Philippine Philharmonic Orchestra, and the Philippine Madrigal Singers, among others.

In this chapter, we have seen how pluralism and syncretism (religious, cultural, and musical) have allowed indigeneity to survive. In the following chapter, we will explore the musical sounds of the indigenous Philippines that survived colonization.

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[64] "About Us: Sentrong Pangkultura ng Pilipinas," Cultural Center of the Philippines, accessed March 2, 2022, https://culturalcenter.gov.ph/about-us/.

CHAPTER 3

Sounds From The Cordillera And Mindanao

Introduction

Through the letters and journals of the Spanish leaders and explorers as well as the observations of modern ethnomusicologists, some authors have attempted to piece together a picture of indigenous Filipino music. These authors unanimously make the caveat that the period prior to the Spanish arrival is not well documented due to destruction, dispersal and loss of artifacts. Furthermore, recent reports say that "there is no accurate account of the diversity and number of indigenous groups in the Philippines."[65] Nonetheless, we will take a closer look at the pieces of information available as well as modern ethnomusicological research on tribes currently practicing ancient rituals. These give a fascinating picture of pre-colonial music, which, for the purposes of this dissertation, will help in defining the non-Western musical influences that make up the unique sounds of the Philippines.

When referring to Philippine folk songs, there are two distinct repertoires: 1) the pre-Spanish indigenous traditions and 2) musical forms that developed in rural Christian communities, also referred to as European or Spanish-influenced folk traditions.[66] This chapter focuses primarily on the former, used interchangeably with the term "tribal music" or pre-Western or pre-Spanish music. The word "indigenous" can be problematic since there has been

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[65] Campos, Fredeliza, and Roger Blench. "Heterochord Board and Strip Zithers in the Cordillera, Northern Philippines." *Galpin Society Journal* 67 (2014): 171-80,267,271.

[66] Santos, Ramon P., Ph.D. "Traditional Forms of Music." National Commission for Culture and the Arts. April 15, 2015. Accessed May 20, 2019. https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/traditional-forms-of-music/.

prolonged and continued contact with Islam, Spain, and even the United States, whose musical influences can now be considered "indigenous" to the Philippines. However, the term "indigenous music" is generally understood among Filipinos to refer to the music prior to the Spanish arrival. By concentrating on indigenous music, we can begin to parse out its distinct and unique elements within modern choral compositions.

According to Filipino ethnomusicologists Canave-Dioquino, Santos and Maceda, the remains of aboriginal musical traditions are confined to peoples in Northern Luzon (Cordillera), Mindanao, the Sulu archipelago, Palawan, and Mindoro.[67] This chapter will focus on two regions, Northern Luzon (tribes of the Corderilla, also known as "The Highlands") and Mindanao (the Maguindanaon tribe and Maranaon tribe, also known as "The Lowlands") as the bulk of the research available has been done in these two regions.

An important caveat is that these represent a small sample of the 140 different ethnic groups in existence in the Philippines. Furthermore, much of the research has been conducted over the span of 70 years, with the vast majority of material taken from fieldwork in the 1950s and 1960s. Much like musical cultures have shifted in various directions in Western music, many cultural shifts have likely taken place among indigenous tribes in the Philippines since then. However, for the purpose of this dissertation, the information provided is to inform the reader of the materials that José Maceda himself discovered and published, as well as the materials available to him as a composer.

The information provided will be presented in the following format: 1) a brief overview describing the region; 2) vocal genres of music; 3) types and names of instruments; 4)

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[67] Miller, Terry E., and Williams, Sean. The Garland Handbook of Southeast Asian Music. 436

descriptions of how they are played and how they sound, along with any examples of Western-equivalent notations or cipher notations. The first large section will be on the Cordillera, and the second will be on Mindanao.

Cordillera Region

The Cordillera Administrative Region (CAR) is located in the central northern part of Luzon, the northernmost island of the Philippine Islands (see Figure 3)[68]. As the Spanish name suggests, cordillera means "a chain of mountains." This region is made up of high elevations and mountainous terrain. Politically, it is currently subdivided into six provinces, and in parenthesis are the tribes living within each province: Abra (Itneg), Apayao (Apayao), Benguet (Kankanaey and Ibaloi), Ifugao (Ifugao), Kalinga (Kalinga), and Mountain Province (Bontoc and Kankanaey). At the turn of the twentieth century, the Ifugao were the largest group represented in the Cordillera. One of the most beautiful highlights of the region are the rice terraces that were carved into the mountains of Ifugao (some call these the eighth wonder in the world). Uniquely, these were made by liberty-loving men to support those who lived freely without central authority and slave labor. Outsiders gave them the name "Igorots," a label that was at first rejected by the Cordillera peoples. However, it gained acceptance as these ethnolinguistic groups showed interest in highlighting a shared identity.[69]

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[68] Henares, Ivan Anthony S. "The Establishment of a Sustainability Science Demonstration Pilot Project on the Rice Terraces of the Philippine Cordilleras." Research Gate. IH&MD Heritage+Tourism Consultants Company, May 2016. https://www.researchgate.net/figure/Location-and-Political-Map-of-the-Cordillera-Administrative-Region-1_fig7_336926991: 41.

[69] De la Pena, LaVerne David Carmen. (2000). Traversing Boundaries: A Situated Music Approach to the Study of Day -eng Performance among the Kankana -ey of Northern Philippines.

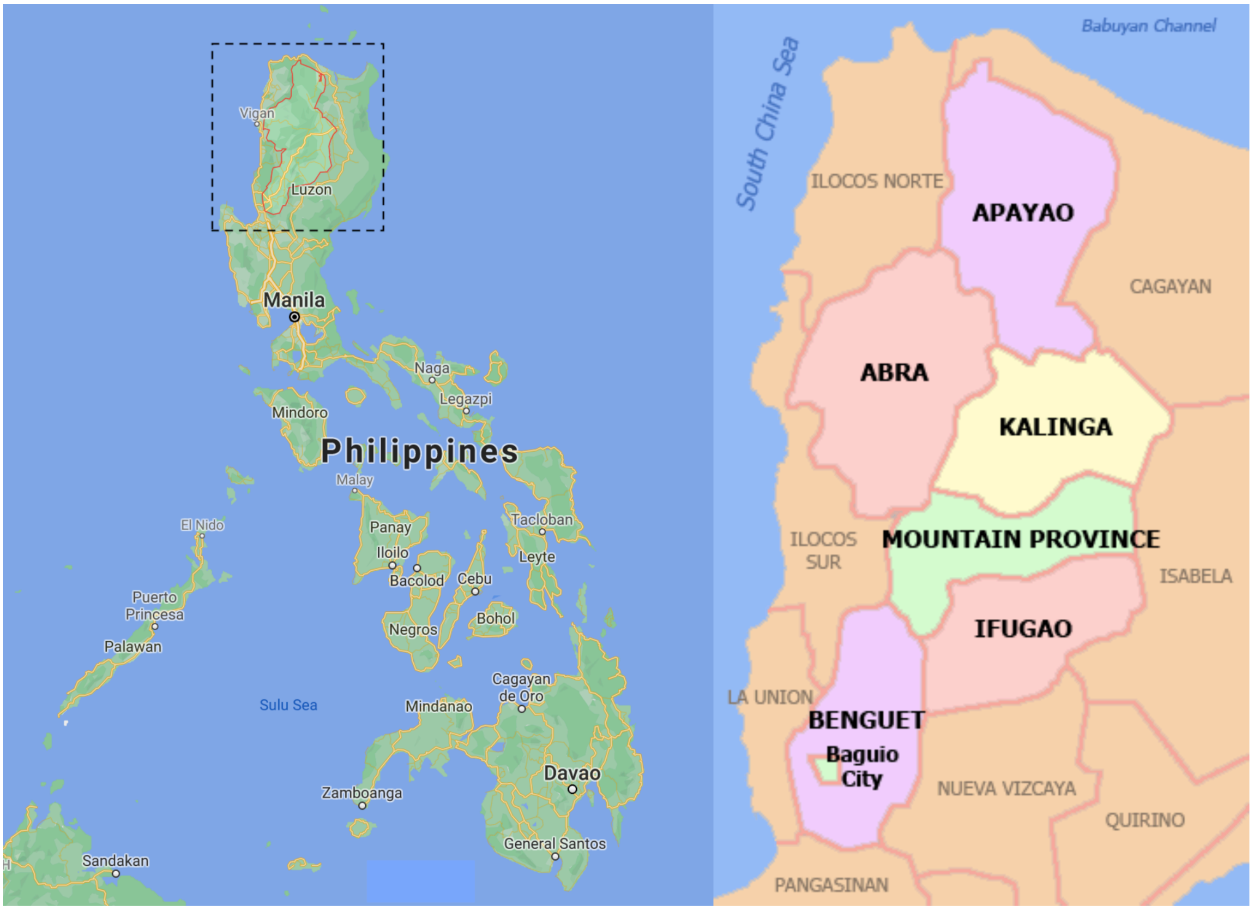

Figure 3: Location and Political Map of the Cordillera Administrative Region

Some authors point to ancient heirloom pieces such as Chinese plates, jars, brass gongs, and agate beads as indicators of extensive trade between other parts of Asia and the Kalinga prior to the Spanish conquest. Although these trades apparently stopped with the coming of the Spanish, the people of the Cordillera were able to successfully repulse Spanish control throughout the duration of their colonial rule. Many tribes therefore continued on with their way of life, remaining culturally distinct from surrounding groups, including their religious beliefs, political system, economic system, customs, architecture, visual arts and crafts, and performing arts.

Vocal Music of the Cordillera

The vocal music is heard among all of the tribes in the Philippines. Ramon Santos categorizes vocal music according to its function: lullabies, peace pacts, courtship, entertainment, work songs, special rituals (healing and medicinal ceremonies, harvest songs, good fortune), death rites, prayer chants, and epics. In particular, the Bontok, Ifugao, and Kalinga are known for their chanting of epics. Other vocal genres include songs for harvest time, praise songs, plays, political rallies, wakes, lullabies, greetings, weddings, and all other important life events.[70]

Luben, in 1965, obtained 61 recordings of music from the Cordillera, which were then deposited in the Ethnographic Collection of Silliman University's Athropology Museum. Of these recordings, 22 were rice-pounding songs, showing its importance.[71] In these songs, women and girls pound the rice and sing in the rhythm of the pounding in a sort of canonic style in the "leader-chorus" manner. Most are strophic, with an opening and ending refrain for each strophe. There are a variety of tempos and melodic contours in duple meter.

In group singing, Maceda describes the process, "a singer leads the song with the first line and two or more singers repeat syllables or words that she sings."[72] Maceda mentions some examples of group singing that he encountered in his travels and research that included rhythmic work songs *(charngek)*, rice-pounding songs *(cheyassa, sowe-ey, and mambayu),* and a song

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[70] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation*. 69

[71] Pfeiffer, William R. Filipino Music : Indigenious [sic], Folk, Modern. Dumaguete City, Philippines: Silliman Music Foundation, 1976.

[72] Maceda, José. *Gongs & Bamboo : A Panorama of Philippine Music Instruments*. Diliman, Quezon City: University of the Philippines Press, 1998: 9

form that honors the dead *(Churwassay)*. Other group songs, *ayyeng*, are sung only by men (many times during wedding ceremonies), and *sowe-ey* are sung only during important feasts. These examples demonstrate the importance of community manifesting itself in work and group decisions, while music is ingrained in the process.

As aforementioned, vocal genres are identified according to their function. Many times, these have melodies with corresponding texts determined by the occasion, which vary with each rendition. Examples include lullabies called *owiwi* or *wig-uwi* (Kalinga), and other infancy-related songs include *dagdagay* and *oppia* (Kalinga), *langan bata-bata* (Tausug), *bua* (Subanen), and kawayanna (Kalinga).[73] Courtship songs are usually performed in song debates such as the *daieng* (Kankana-ey), Batac *inanen, estijaro* (Tagacaolo), bandayuy (Matigsalog), which is accompanied on the *kuglong* (2-string lute), and *saluroy* (polychordal zither). Along with these are match-making songs like the Manobo *antang, sindaay, and tarasul* (Tausug). Wedding and peace-pact celebrations provide opportunities for solo renditions of the *ading*, *dango*, and *oggayam,* which are songs that convey greetings, give advice, and express feelings and opinions related to the event.

Entertainment songs include the ***angdang-ay,bayok*** (Mandaya), the Manobo ***limbay***, and the Ibaloi allegorical ballad called ***tamiya.*** Others of these type are the *salidummay*, and *dangsang-ay* or *dewas*, which are metrical and most often sung in two-part harmony. Songs dealing with the rite of passage from boyhood to manhood are called *egam* (Kalinga), and the *koggong*, is a song to awaken the child's senses. The *tubag* is a song requesting tribal spirits to bring the child prosperity and protection against disease; and the *dopdopit*, sung at the child's

[73] Santos, Ramon P., Ph.D. "Traditional Forms of Music."

first bath outside the house.[74] Songs for the dead are the *ibi* ("to cry") and the *dandannag*, a song in praise of the dead in southern Kalinga.

Work songs include the aforementioned rice-pounding songs, *duduru* among the Aeta, and *gagonapu* of the Subanen, which refer to both fishing and hunting. Some have specific songs, such as *dakuyon* for hunting bats (Kalinga), *dinaweg* for catching wild boar (Ilongot), and *kellangan selang* and *kellangan magsangkali,* which are sung during shark-fishing (Sama). The Kalinga sing the *dandannag* and the *owayat* for gathering firewood, and the Batac sing the *didayu* while making wine.

There are also vocal genres that are connected with special rituals, such as a good harvest song called the *bajog* and *ad'dem* (Ibaloi), a song for curing sicknesses called *kapya* (Bontoc), a prayer song for good fortune called the *alasan* (Kankana-ey), and medicine chants called *dawak* (Ilongot) and *alisig* (Kalinga). In death rites, the Bontoc chant the *didiyaw*, similar to the Manobo ulaging and Isneg *sangsangit*. The Matigsalog sings the *balow*, where the wife sings in memory of her deceased husband.

Prayer chants among the Islamic communities include the *Salathul Juma* (Friday prayer), the *Tarawe*, and the *dekir* or *dikil*. Tonal phrases are called *lugu,* which are used in the reading of the Ku'ran. There are vocal genres that may be considered signature forms for specific cultures, such as the Maranao *bayok* (a form of musical speech-making), the Ibaloi *badiw* (extemporized leader-chorus poetic verses), and the Kalinga *ading* (vocal exhortation). On the other hand, specific epics are highly representative of the history and culture of the different communities,

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[74] Pfeiffer, William R. *Filipino Music*

like the Maranao *Darangen*, the Palawan *Kudaman*, the Ifugao *Hudhud*, the Kalinga *Ullalim*, the Maguindanao *Rajah Indrapatra*, and the Manobo *Ulahingan* and *Tuwaang.*

In the Kalinga Ullalim, the performances can continue until the morning, depending on the singer's choice of style and the response of the audience. Although the vocal techniques and styles transcend Western notation, an attempt to transcribe a portion of the performance was made in Bawak village, a subgroup of the Kalinga tribe (see figures 4 and 5).[75]

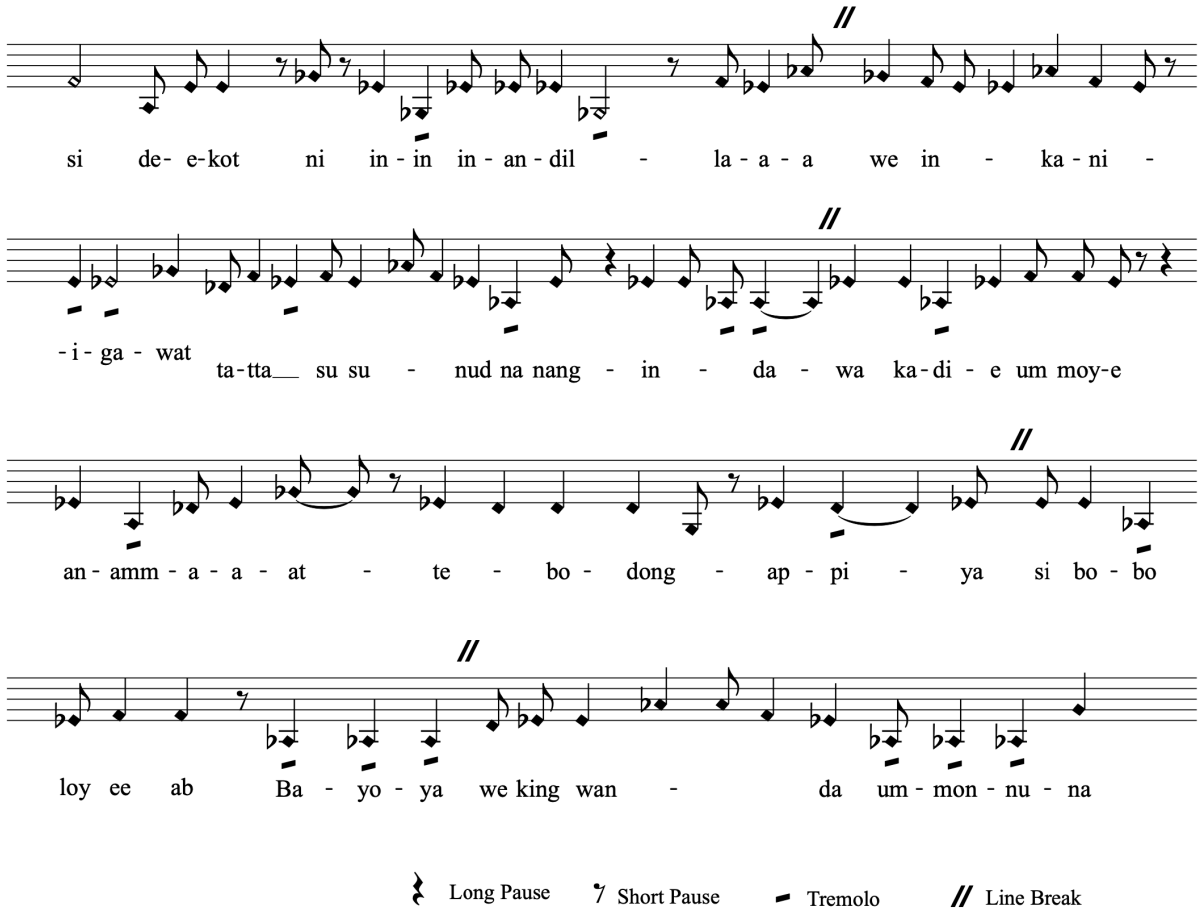

Figure 4 - Ullalim: transcription as sung by a Bawak woman

[75] Tortajada, Maria, and Abels, Birgit, eds. 2011. Austronesian Soundscapes : Performing Arts in Oceania and Southeast Asia. Amsterdam: Amsterdam University Press. Accessed July 15, 2019: 36

si dekotni inandila we inkani igawa atta susunud nanangindawa kadi ummoy anamma atte bodong appiya si boboloy Bayoya we kingwanda ummonunna	our sticky rice, which is like a tongue that we entered with (presenting) to our siblings from the south who are coming to decorate the pact of peace in the village of Licoutan that was made by the older ones

Figure 5 - Ullalim: text and translation

According to a description by Castro (2011), tribal folksongs of the Philippines are characterized as melismatic, surround a tonal center, have free meter, have long phrasings, and have a narrow range. Others have given the description of using a pentatonic scale, having a recurring beat, and having a wider range. This differs from Western folk music, which is characterized by singable melodies, text setting syllabically, major and minor tonalities, duple and triple meters, and simple harmony.[76] Griffith, in “Folk Music of the Philippines," gives four general characteristics of Igorot music: 1) Use of the pentatonic scale; 2) Sudden leaps down an octave; 3) Curious catches in the voice, which can be reproduced in our notation only by acciaccaturas; 4) Accelerandos in tempo occurring at the same moment with decrescendos in tone.[77]

These descriptions may at times sound contradictory and vague, likely due to a lack of finding equivalents in Western notation. In attempting to describe the vocal music of the Bontoc Igorot, Jenks states:

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[76] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation*. 83

[77] Griffith, Charles E. "Folk Music in the Philippines." *Music Supervisors' Journal*10, no. 4 (1924): 26-64.

> "The Igorot has vocal music, but in no way can I describe it—to say nothing of writing it. I tried repeatedly to write the words of the songs, but failed even in that. The chief cause of failure is that the words must be sung—even the singers failed to repeat the songs word after word as they repeat the words of their ordinary speech. There are accents, rests, lengthened sounds, sounds suddenly cut short—in fact, all sorts of vocal gymnastics that clearly defeated any effort to "talk" the songs. I believe many of the songs are wordless; they are mere vocalizations—the "tra la la" of modern vocal music; they may be the first efforts to sing."[78]

Further analysis with more detailed descriptions is needed for future research in this area. The emphasis on appropriating instrumental music (gongs and bamboos) has led most to believe that indigenous music is primarily percussive in nature; however, this is without respect to the vocal music repertoire, which appears to lean toward the contrary.

Instrumental Music in the Cordillera

Instrumental music for those in the Cordillera can be heard while they are planting and harvesting, for their evening entertainment and relaxation activities, and for special events such as marriage, birth, death, healing, thanksgiving ceremonies, rice-harvesting ceremonies, weddings, pacts of peace, headhunting (boasting songs with screams and shouts) while honoring a beheaded person's body, and to welcome warriors returning from a raid. The playing techniques have been passed down through generations and have been growing, evolving, and adapting to the environment, which has been changing over the years. Despite the heavy influx of hegemonic influences in the Philippines, the old traditional music played on these instruments has managed to survive, even though the influence of the media has undoubtedly caused some changes.[79]

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[78] Jenks, Albert Ernest. *The Bontok Igorot* (The Project Gutenberg), accessed April 10, 2021, https://www.gutenberg.org/files/3308/3308-h/3308-h.htm#d0e6927.

[79] Dioquino, Corazon. "PHILIPPINE BAMBOO INSTRUMENTS." *Humanities Diliman* 5, no. 1-2 (2008): 101-13.

Although tribal music differs from tribe to tribe, there are regional similarities in the instruments used. The same instruments can be found all over the region; however, they are sometimes called by different names (see figure 6)[80]. The main instruments that can be found are the handheld flat gongs called *gangsa, gangha,* or *hansa,* and a plethora of bamboo instruments. Ramon Santos comments on the various ways in which instrumental music is identified:

> Instrumental music in the indigenous cultures are usually identified according to the types of ensembles, playing styles or instruments such as the *sulibao* ensemble of the Ibaloi, *gangsa pattung or toppaya, kulintang, tangunggua'n, etc.,* as well as titles of individual pieces, like *"Kapagonor", "F'rnawa Klongonon", "Palandok"* ,or*"Sungsung patubig".* The *kulintang* repertoire may consist of a suite of pieces based on melodic-rhythmic modes such as *duyug, sinulug, tidtu, binalig,* and *tangunggu* of the Maguindanao. The ***tagunggu*** (instrumental music making) of the Yakan is usually performed as a set of two improvised pieces: ***te-ed*** and ***kuriri***. The term ***tagunggu*** among the peoples of Mindanao uplands usually refers to the music of the hanging agung or kulintang. Among the Kankana-ey, the ***takik*** is music played by the gong and drum ensemble to accompany dance.[81]

Groups of People	1) Bontok	2) Ibaloi	3) Ifugao	4) Isneg (Apayao)	5) Kalingga	6) Kalingga-Tinggian	7) Karao	8) Tinggian
Names of Ensembles	a.pattong b.takik	a.sulibao b.kulimbet	a.gangha	a.hansa	a.topayya b.palook	a.inilaud b.pinalaiyan c.pinalandok	a.itundak b.tenebteb-ak	a.sinuklit b.tinalokatikan c.palo-ok
Instrumental or Musical parts	a.feshwat pattong papap b.gangsa	a.sulibao kimbal pinsak kalsa palas b.2 drums 1 gangsa	a.tobop hibat ahot	a.gangsa ludag	a.balbal kadua katlo kapat opop anungos b.6 gangsa	a.patpat ke-bong sapul tambul b.talagutok pawwok saliksik pattong c.6 gangsa	a.salsaksak maleok1 maleok2 banengneng sitot1 sitot2 dulon b.same gongs as above	a.gangsa b.gangsa 1 drum c.gangsa

Figure 6: Maceda: Names of Ensembles and Instruments by Group

[80] Maceda, José. *Gongs & Bamboo*

[81] Santos, Ramon P., Ph.D. "Traditional Forms of Music."

The following sections survey of some of these instruments and include descriptions of how they are played and their sound characteristics.

Flat Gongs of the Cordillera (Gangsa, Gangha and Hansa)

Flat gongs, called gangsa, hansa, or gangha, are the principal musical instruments of the Cordillera. These gongs, which are heirlooms passed down in families for generations, feature a single smooth-surfaced handheld brass gong with a narrow rim. A set of gangsa is tuned to different notes and played by one person each. The tuning of the notes varies from tribe to tribe. In the case of the Kalinga, coconut oil is rubbed on the gong to enhance its tone, and it is believed that it will drive away the bad spirits from the occasion. Importantly, these flat gongs are different from the bossed gongs in the south (Mindanao) both in their shape and the way in which they are played.

Flat gongs in the cordillera are played in many aspects of life among the various tribes (see figure 7)[82]: rice-harvesting ceremonies, weddings, pacts of peace, headhunting (this has discontinued), honoring a beheaded person's body, and welcoming warriors that have returned from a raid. The important musical elements include the timbre (variety of colors), indefinite pitches and repeating musical phrases. In the case of headhunting they include boasting songs with screams and shouts. In the following section, examples of how these gongs are played will be described according to tribe: the Ifugao, the Bontok, the Kalinga, and the Tinggian of the northern Kalinga province.

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[82] Maceda, José. *Gongs & Bamboo : A Panorama of Philippine Music Instruments*. Diliman, Quezon City: University of the Philippines Press, 1998.

GROUPS OF PEOPLE	1) BONTOK	2) IBALOI	3) IFUGAO	4) ISNEG (APAYAO)	5) KALINGGA	6) KALINGGA-TINGGIAN	7) KARAO	8) TINGGIAN
I. Names of Ensembles in **bold** letters Terms below the names are musical or instrumental parts	**a. pattong** feshwat pattong papap **b. takik** gangsa	**a. sulibao** sulibao kimbal pinsak kalsa palas **b. kulimbet** 2 drums 1 gangsa	**a. gangha** tobop hibat ahot	**a. hansa** gangsa ludag	**a. topayya** balbal kadua katlo kapat opop anuungos **b. palook** 6 gangsa	**a. inilaud** patpat keb-ong sapul tambul **b. pinalaiyan** talagutok pawwok saliksik pattong **c. pinalandok** 6 gangsa	**a. itundak** salaksak maleok 1 maleok 2 banengneg sitot 1 sitot 2 dulon **b. tenebteb-ak** same gongs as above	**a. sinuklit** gangsa **b. tinalo-katikan** gangsa 1 drum **c. palo-ok** gangsa
II. No. of Performers M=Men W=Women	a. 6 or more M b. 1 or 2 M or MW	a. 2 gongs M 2 drums M 1 percus M b. 2 drums M 1 gong M	a. 3 gongs M	a. 2 gongs W 1 drum M	a. 6 gongs M b. 6 gongs or more M	a. 3 gongs M 1 drum M b. 4 gongs M 1 drum M c. 6 gongs M	a. 7 gongs M b. 7 gongs M	a. 6 gongs M b. 3 gongs M 1 drum M c. several gongs M
III. Dance Forms M=Men W=Women	a. circular M b. stationary MW	a. circular MW b. couple MW	a. group M	a. couple M	a. couple MW b. circular M	a. duo MW b. ? c. ?	a. rows W b. rows W	a. couple MW b. couple MW c. group M
IV. Use of Hands=H or Sticks in Gongs=S	a. sticks b. sticks	a. sticks b. sticks	a. tobop 2 H b. hibat S c. ahot S	a. sticks	a. 2 hands b. sticks	a. H & S for gongs b. S for gongs c. 2H	a. sticks b. sticks	a. hands b. sticks c. sticks
V. Use of Drums=D or Clappers=C	no drum	a. sulibao D kimbal D palas C b. drums	a. no drum	a. ludag D	a. no drum b. no drum	a. tambul D b. tambul D c. no drum	a. no drum b. no drum	a. no drum b. 1 drum c. no drum
VI. Ceremony	a. prestige b. feasts	a. prestige (peshit) b. cures	a. prestige (imbayahan)	a. prestige	a. prestige peace-pacts (bodong) b. as above	a. feasts b. feasts c. feasts	a. prestige (babeng) b. as above	a. weddings (polyo) b. as above c. as above

Figure 7: Maceda: Table of Flat Gongs of the Cordillera

Ifugao Gangha

Gangha are played within the context of rituals for the Ifguao. Between three players with one gangha each, they perform repeating musical patterns as ostinati. When playing, the players kneel while the gongs rest against their laps as they play with both hands. The left hand taps the face of the gong, producing a brilliant ring. At the same time, the right hand, clenched into a fist, strikes and slides on the gong to dampen the ring. Alternate strokes between right and left hands create alternately ringing and sliding sounds. The other two gongs are beaten with sticks in distinct rhythms.

Ifugao dances are an integral part of its culture and are the only social activity not connected with religion. The *Dinnuy-a* is a festival dance where the rhythm is controlled by the

alternating sounds of the *duy-a* gong, which is beaten by small wooden pegs. The *tobab* is similarly named due to the rhythm being controlled by the *tobab* gong, which is beaten with open palms or closed fists. The Ayangan is a common dance of the Ayangan group, being similar to the *dinnuy-a* except for the foot movement. The *Kalanguya* has a rhythm distinct from the previously mentioned dances, which have a *gottadan,* or one-step dance, rhythm. The gong-beaters dance in a circle while beating their gongs, while a male and female dancer, who are draped in a traditional blanket called a *Kalanguya*, dance in and out of the circle in an apparent courtship dance.

Bontok Gangsa

In Bontok (or Bontoc), the gangsa is suspended and held upright or vertically, gripped with a human jawbone as a handle, and connected by a cord passing through two holes in the rim. Thus, the instrument hangs free and is beaten (always by a male) with a short, padded stick on the outer surface. There are two types of gangsa, one called *kalos* and the other *coongan* (a thicker and larger gong).

The *kalos* plays all four beats with accents and with rests. The *coongan* has variations of rests and accents, but the varying rhythms of the players (hocketing) result in a 4/4 pattern in which the listener always hears four rapid beats, with the third one being distinctly accented (1, 2, 3’ 4; 1, 2, 3’ 4 etc). The volume of sound produced is considerable and is said to be heard for a mile if beaten in the open air. In the Bontok tribe of the Sadanga Mountain Province, there are two styles of playing the gangsa: *falliwes (pattong)* and *takik.* In Bontok, the gangsa is always

played to accompany dance; therefore, the following paragraphs also include descriptions of the movements.

The *Falliwes* style features an ensemble of gong players (about ten or more gongs) who belong in the same dwelling place together. It is often called *pattong*, which literally means "sticks," as they use soft wooden sticks, hitting the face or outer surface of the gongs in alternating beats. According to Maceda, “the biggest, heaviest gongs play ‘cold’ *feshwat* sounds in alternating strong and weak beats and with shades of damping”, while “the smaller gongs with higher ‘warm’ pitches play *papap* sounds, while the *pattong* provides a ‘common’ beat.”[83] While playing, they typically dance around in circles and spirals while swaying their hips with high steps. The gongs are suspended from a wooden handle, held waist-high by the left hand, sometimes crouching lower to the ground, hitting them softly while continuing to dance, and then suddenly springing up as they play subito forte, creating rings full of exhilarated, lively brilliance. Women gradually join in while encircling the men, which then ends the dance.

The *takik* style is played and danced by one or two men, or a girl and a boy. The rhythms are much more freer and faster compared to the *Falliwes* style. The two players, who are dancers as well, move independently of each other, quickly changing postures and turning in pirouettes (spins around on one foot) as they hit the gong up in the air, first on one side, then on the other. One dancer brings the gong near the ground and quickly raises it back in the air.

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[83] Maceda, José. *Gongs & Bamboo,* 11

Kalinga Gangsa

Located in a more isolated area just north of the Mountain province, is the Kalinga of the Kalinga-Apayao Province where there are two styles of playing gongs: *toppaya* and *palook*. In this tribe, bamboo and gong instruments are played every day and there are more types of instruments and more varied ways of playing gongs than most other upland groups.

In the *toppaya style*[84], six musicians, with a single gangsa resting on each of their laps in a sitting position, tap the surface of the gangsa with their hands. It is often picked up and attached to their waist, facing up and rims down. The lead player begins with a traditional beat on the first gong (called *balbal*), using the left hand to slap and the right palm to slide on the face of the gong. This is followed by the second gong (called *kadua* or *salbat),* who copies the exact motions, one beat behind, and likewise, the third (called *katlo*) plays a beat after that, and the fourth (called *kapat*), a beat after as well. This is followed by a simple ostinato by the fifth gong (*opop* or *pokpok*) and an improvised pattern by the sixth gong (anungos), which eventually settles into a regular rhythm (see figure 8).[85] It is important to note that the first four players utilize a melody of play called hocketing, where "the interlocking rhythms produce a repetitive melody."[86] This type of play can be seen in other instruments as well, including the *tongatong* (stamping tubes) and *kulitong/kolitong* (bamboo tube zither).

In the *palook style*, the gangsa is played with a padded stick with the players right hand and is suspended from the players left hand. In this style, the musicians may either be dancing with the gongs in one hand or sitting with the gongs on their laps, attached to a belt loop. The

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[84] Alternative spelling includes tuppayya & many other variations

[85] Maceda, José. *Gongs & Bamboo,* 11

[86] Castro, Christi-Anne. *Musical Renderings of the Philippine Nation*.

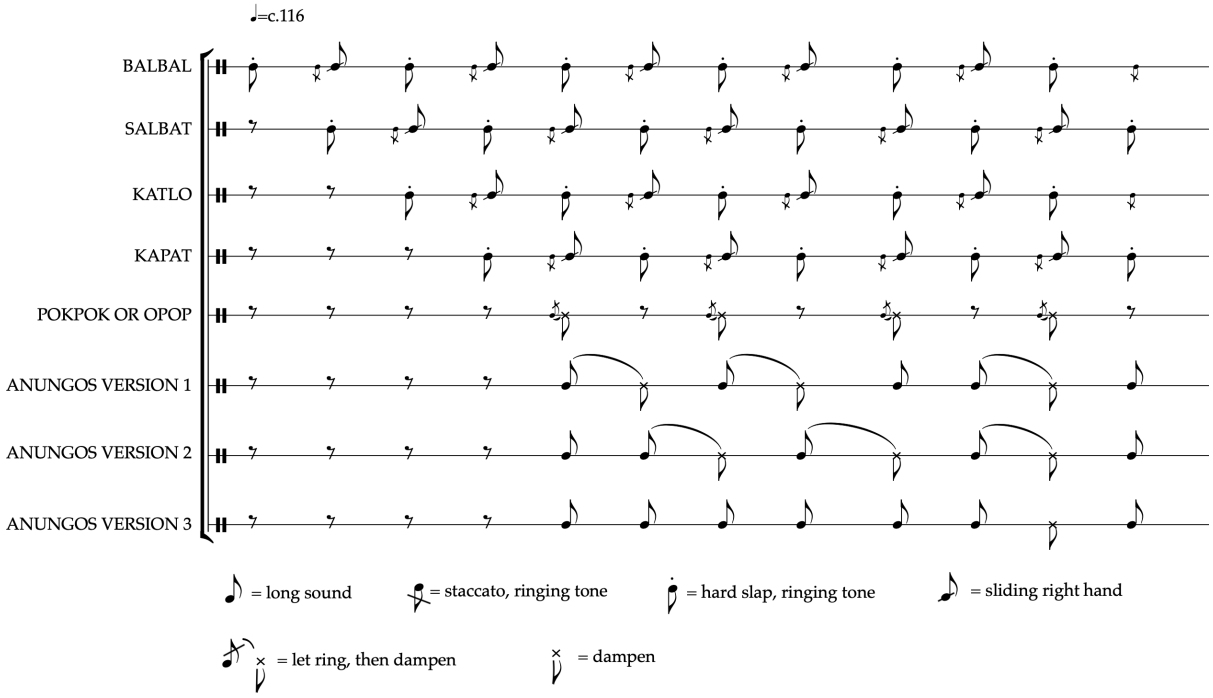

Figure 8: Maceda: Rhythms of the Topayya Ensemble

palook style appears to have many similar characteristics to the Bontok *pattong,* such as two gongs that have opposing rhythms with alternating beats interspersed with the beats of the intervening four gongs.[87] Maceda describes a dance that is an integral part of this music:

> "An elderly couple move in a circular fashion - in time with the music the man chases his partner with heavy steps like a rooster chasing a hen, who scampers away in small steps to the other side of the circle, who remains in place dancing light steps with arms held high bent at the elbows until she is pursued again to another sector of the circle. The audience laughs and shouts in good-natured fun until the dance ends with the couple shaking hands."[88]

[87] Maceda, José. *Gongs & Bamboo*

[88] Miller, Terry E. The Garland Handbook of Southeast Asian Music: 419

Interestingly, in an observation by Glenn Stallsmith of a sub-group of Kalinga called the Mangali, the *tadok* gangsa ensemble is played similarly to the *palook* and *pattong* styles, while seemingly having different names for the ensemble, gongs, and rhythms. As seen in figure 9, the tokkotok and tabbeleng have opposing rhythms: the tokkotok emphasizes the first of every group of four eighth notes, while the tabbeleng emphasizes the second and third eighth notes of every group of four eighth notes. The third repeated rhythmic pattern, the *sapul,* is considered the most important pattern played by only one or two and typically will be played on the best-sounding gongs. One to a few will play the Tabbleng pattern, and the rest will play the easiest Tokkotok pattern (see figure 9).[89]

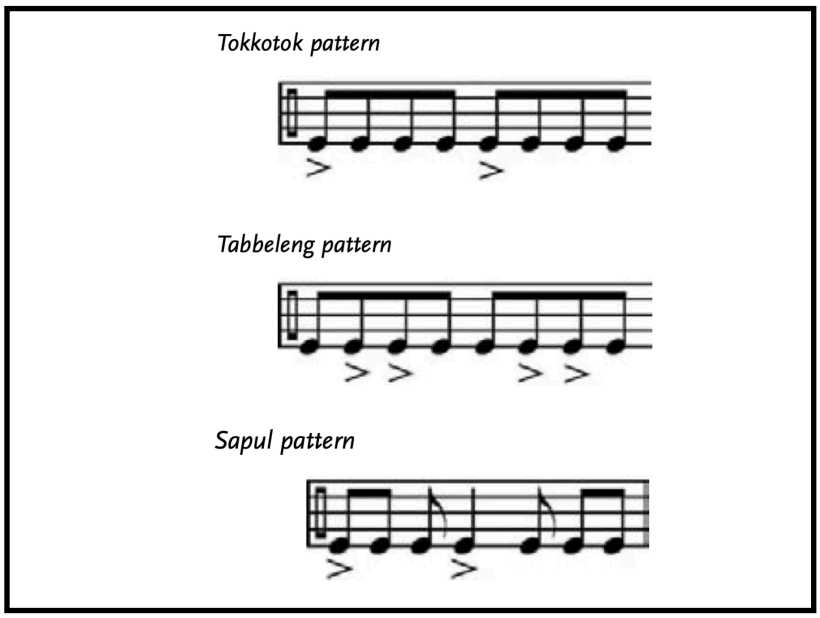

Figure 9: Maceda: Tokkotok, Tabbeleng and Sapul Patterns

[89] Tortajada, Maria. "Austronesian Soundscapes.": 32-33

An interesting side note is that if they are performing in a large space, a *tadok* ensemble may grow to 30 or more players.[90] As is with the *palook* style described by Maceda, the verb form of *tadok* can mean both the act of playing the gong and also dancing in a circular motion. Therefore, the number of performers will depend on the space available for dancing.

Tinggian Flat Gong Ensembles

The Tinggian of the Kalinga-Apayao Province in Northern Kalinga has two different ensembles: the *inila-ud* ensemble and the *pinalaiyan* ensemble. The *inila-ud* ensemble is made up of one drum and three gongs (one player per gong), played with the gongs on their laps, a stick in the left hand to hit the gong, and an open palm in the right hand to dampen and tap another beat. Each gong is played with different rhythms. Each of the three gongs has its own name: *patpat, keb-bong, and sapul,* and the drum is called *tambul*. *Patpat* is laid flat on the ground with the rim facing down, and the left hand strikes the gong while the right dampens. *Keb-ong* is played similarly but is held in the performer's lap. *Sapul* is also played similarly and held in the performers lap but plays a different rhythm. And finally, *tambul* is played with two sticks.

The *Pinalaiyan* ensemble features one drum and four gongs. The first and third have the rims facing down while laid on the ground and are struck with a stick, allowing the earth to be its resonator. This results in a hollow sound. The second gong is also touching the ground; however, it stands upright on its rim while being held by the left hand and struck in the inner side (ventral)

[90] Tortajada, Maria. "Austronesian Soundscapes."

of the gong with a stick. The last gong hangs freely from the left hand while the right strikes its side.

Although many of the flat gongs have been performed across the Philippines by non-tribal Filipinos, these presentations are shadows of basic techniques that were derived from certain tribes. Therefore, these performances must be considered creations of new styles and pieces that were not previously played by tribal people.

The aforementioned interlocking rhythms and hocketing used in flat-gong music from the Cordilleras paves the way for the way in which many of the bamboo instruments are played as well. The next section describes in detail many of these instruments with descriptions of their timbre and playing technique.

Bamboo Instruments of the Cordillera

Bamboo is found throughout the islands and is used for shelter, food, weapons, traps, and receptacles. It is also the material used in fashioning flutes, buzzers, clappers, scrapers, reeds, lutes, zithers, jaw harps, and slit drums. Arguably one of the most grand and unique bamboo instruments in the world is the bamboo organ found in Las Piñas City, in the metro Manila area.

Due to the similarities in how the instruments are played among various tribes, a brief description of these instruments will be given under the four categories ethnomusicologists use in classifying musical instruments: idiophones (sound produced by the substance of the instrument itself, not under special tension), aerophones (sound produced by vibrating air), chordophones (stringed instruments plucked, struck, or bowed), and membranophones (drums). The first instrument mentioned, the *tongatong,* will provide us with foundational musical

elements and similar concepts of playing that will crossover into most of the other instruments mentioned. A chart by Jose Maceda displays these types of instruments and where they may be found (see figure 10).[91]

HORNBOSTEL-SACHS CLASSIFICATION	NEGRITO GROUPS; PLACES / MUSIC INSTRUMENTS	1) AGTA DUMAGAT QUEZON	2) AYTA MAGKUNANA ZABALES	3) AYTA MAGBUKUN BATAAN	4) KABIHOG CAMARINES	5) MAGAHAT NEGROS ORIENTAL	6) BATAK PALAWAN	7) MAMANUWA AGUSAN
IDIOPHONES	a) Flat gong		palayi	palay				
	b) Bossed gong							agung
	c) Jaw harp	kulibao	kulibao kulibaw	barimbao	subing		aruding	suding
	d) Stamping tube		talibengan					
	e) Percussion beams						sabagan	
CHORDOPHONES	f) Musical bow	palat, gitaha	bayiq	bayiq	kurimbaw kuribao			
	g) Polychordal zither	tibawa					kudlung	
	h) Paired string zither		talakhiw				patigunggung	
	i) Fiddle							koqos
	j) Guitar	kitara	gitara			kitara	gitara	
AEROPHONES	k) Flute				bagakay		tipanu	
	l) Flute Lip-Valley			banghi, bangsi				palundag bonabon
	m) Flute-Chip on tube; on ledge	byansiq	bulungudyong	taliwatiw				
	n) Nose flute						lantoy	
	o) Shell trumpet				budyung		budyung	
MEMBRANOPHONES	p) Bamboo drum		talibeng					
	q) Drum					gimbal		gimbar

Figure 10: Maceda: Table of Negrito Music Instruments

Idiophones

The Kalingga stamping tubes, called *tongatong*, have a set of six or seven bamboo tubes tuned to different pitches by their varying lengths (up to one meter high). It can be played for entertainment and relaxation, but other times, as in the case of the Tingguian people, it is used

[91] Maceda, José. *Gongs & Bamboo,* 9

during healing rituals to cure the sick or drive away evil spirits. There is one player per tube. One hand holds the tongatong, while the other hand can cover or uncover to varying degrees the open end of the tube to produce different sounds. A thumb hole at the lower portion of the tube allows for minor variations in pitch as well. This ensemble, similar to some of the Gangsa styles of playing, often utilizes hocketing, where the interlocking rhythms produce a repetitive melody.

The musical piece entitled “Djo-Nga-Djong” has five rhythmic patterns, with the fifth pattern having four different options. The transcription of a demonstration of the tongatong[92] in figure 11 shows each of the patterns and indications of whether the tube is to be open or closed.

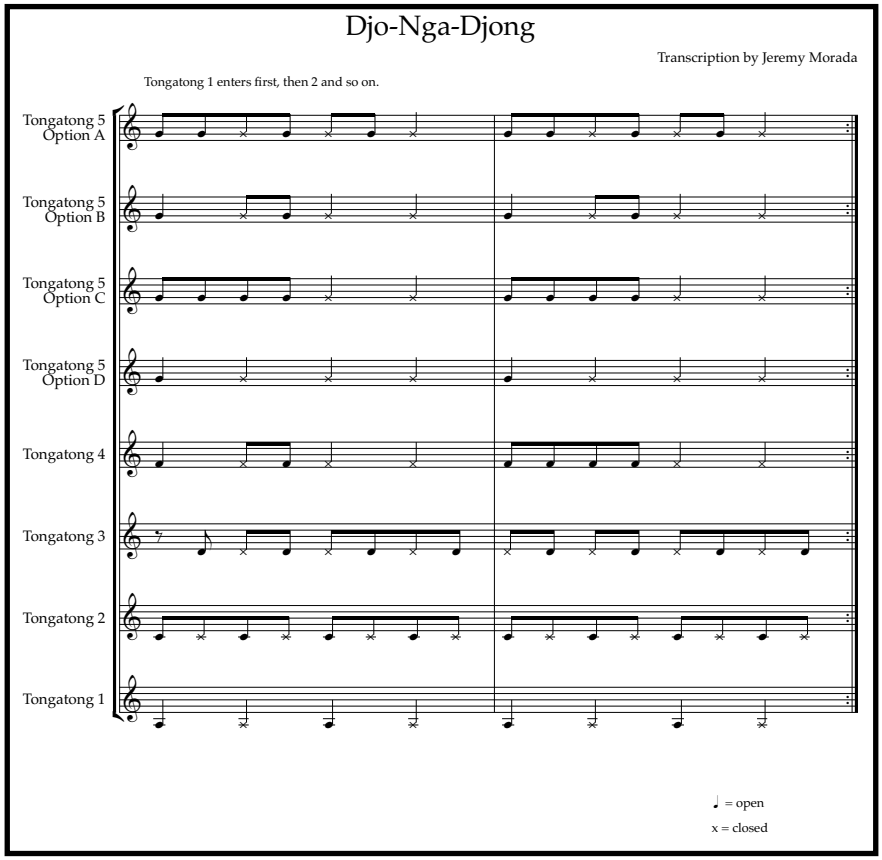

Figure 11: Transcription of Djo-Nga-Djong played on the tongatong

[92] Sarha Bautista. “Music 1 Lesson 4 1 Tongatong Parts of Djo-Nga-Djong, Kalinga Madukayan.” YouTube, November 9, 2020. https://www.youtube.com/watch?v=NSjWQALb3-0.

The bamboo idiophones presently found in the Philippines have indefinite pitches and are played similarly to gangsa. Whereas tonality and harmony are the focus of Western music, tonal qualities, timbres and colors of sounds are considered more significant in these instruments. The rhythms, as we have already seen in the tongatong, are many times identical, or at least imitate very closely, the gongs. For example, the Kalinga gansa toppaya ensemble (gong ensemble) rhythms are imitated and many times identical to the tongatong (bamboo tubes), the patang-uk (quill-shaped tubes), and the balingbing[93] (buzzers).

Xylophone blades made from bamboo called the patatag or patteteg by the Kalinga, and talonggating by the Isneg are made from the Buho type of bamboo and are laid on the players thighs while struck by two thin bamboo sticks held in each hand. These are practice instruments for children while they learn the rhythmic patterns of the gangsa.

Quill-shaped tubes are smaller in diameter compared to the tongatong and are closed at one end with a node, with the upper end cut halfway and the other half protruding like a tongue. There is also a hole drilled at the lower end, which can be covered or uncovered by the player's thumb, producing a pitch variation. This instrument is played by striking it against a hard object, such as a stone or another tube. It is typically played while walking along the mountainsides on their way to a peace pact or celebration in order to stop evil spirits from spoiling the celebration. It can also be used during a healing ceremony. When played in ensembles of six, the rhythms imitate the same rhythms of the gangsa.

[93] The balingbing has a split dividing its thin bamboo tube in two, when it strikes against the palm of the hand it vibrates both halves. It is typically played in an ensemble of six, however it is a solo instrument for the Ibaloy. To adjust the pitch or change the color of the instrument, there is a rattan ring around the base of the tube that can be adjusted to tighten the halves.

Bamboo buzzers are shaped at the top with two “tongues” facing each other and a slide dividing the tube in half, allowing the tongues to vibrate. A small hole is drilled in the bottom half of the instrument, which allows the buzzing sound to be altered by covering the hole with the player's thumb. This instrument is mainly used for entertainment, and like the quill-shaped tubes, when played as an ensemble, it imitates the rhythms of the gangsa. It can also be found in Mindoro (*Batiwtiw*).

Bamboo clapper instruments have different names depending on their use. One example is when, in a ritual ceremony, the priest (or *mumba-i*) plays the clapper (called hangar in this case), beating it against the body of the sacrificial pig and smearing its blood on the instrument.

The jaw harps (*kubing*) are mostly made from bamboo, but some are also made from metal. It is a mouth-resonating instrument with a flexible tongue attached to a surrounding frame. The player flicks the tongue in front of his or her mouth while making tongue and laryngeal movements to produce different sounds or simulations of words and phrases. Boys can also use this instrument to court girls among the Bontok (*awedeng*).

The bamboo slit drum is about 10cm in diameter and 50cm long, and it is played with a bamboo or wooden stick. Some tribes have used it as a means of announcing various occasions, such as the start of a war or the beginning of a *datus*[94] meeting. Among the *Mansaka* tribe, they hang their slit drum (called *koratong*) outside of the house and strike it when they want to summon neighbors, as it can be heard up to two or more kilometers away.

[94] chiefs or leaders

Aerophones

The flutes in the Philippines all share a common hole that is drilled in the middle of the tube. The rest of the holes are made in relation to this middle hole. The three plus one stops produce scales without semitones (anhemitonic scales), and the four plus one stops produce scales with semitones (hemitonic scales). Jose Maceda suggests that different tunings have implications for variations in repertoire—"feelings of emotions for half steps and a representation of nature and the physical, tangible world for whole steps."[95]

The *nose flute,* among the Bontok *(kalaleng)* and Kalinga (tongali), produces descending anhemitonic pentatonic melodies that are sometimes used for serenading, moments of relaxation in the evening, and may also be used for funerals. The music is improvisatory, using a formula that results in a pattern of descending motion in a non-metric rhythm. According to Maceda, in theory, if the fundamental note is an **a**, then the five tones would produce an **a, d, e, f#, and a**, with the octave **a** producing a tone less than an octave.[96] Accomplished musicians, with their fingers controlling the wind flow, can produce higher octaves with harmonics.

Another flute is the *lip-valley flute,* which has a curved and slanted open mouthpiece that follows the contour of the performer's lower lip. The finger holes are spaced in such a way that they produce a gapped scale (pentatonic scale). The melodies produced on the lip-valley flute are mostly improvisatory and often imitate the sounds of animals—an eagle cry, the buzz of a wasp, the chirping of birds, etc. Accomplished musicians are able to control their tone; however, it is

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[95] Dioquino, Corazon. "PHILIPPINE BAMBOO INSTRUMENTS." *Humanities Diliman* 5, no. 1-2 (2008): 101-13.

[96] Maceda, José. *Gongs & Bamboo : A Panorama of Philippine Music Instruments*. Diliman, Quezon City: University of the Philippines Press, 1998: 19

not as refined as the nose flute.[97] The lip-valley flute is used for courting, serenades or as a pastime.

The *fipple flute* or whistle flute produces high, shrill tones, which young boys are partial to. The player blows air through a fixed channel, condensing the air through the fipple (wooden plug), which stops most of the air except for a narrow windway (or flue). The air that flows through the flue hits the windcutter (a hard bladed edge), resulting in standing waves in the air column.[98] The Ifugao play the fipple flute (*ongiyong*) for recreation.

Ring Flute is a vertical bamboo flute that has a rattan ring encircling the blowing end to create a mouthpiece. The player directs his or her airstream against the sharp edge of the hole cut just below the mouthpiece.[99] The name *Suling* is the term for flute in most Indonesian languages and is used by many tribes throughout the Philippines for the ring flute. One may see this flute being used as a lullaby, but the melodies can express varied emotions of love, grief, and joy, or they can imitate the sounds of birds and insects.

Other aerophone instruments include panpipes, transverse flutes, and reed pipes, which are more rare to find. Most of these instruments are used primarily for entertainment while walking along mountain trails. One person can play the *saggeypo* instrument as an ensemble, blowing alternately on each pipe (like separate panpipes).

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[97] Maceda, José. *Gongs & Bamboo : A Panorama of Philippine Music Instruments*. Diliman, Quezon City: University of the Philippines Press, 1998: 19

[98] Benade, Arthur H. *Fundamentals of Musical Acoustics*. New York: Dover Publications, 1990.

[99] The Philippine Bamboo Musical Instruments. Knoji. November 14, 2017. https://asia-southeast-asia.knoji.com/the-philippine-bamboo-musical-instruments/

Chordophones

Among the bamboo chordophones in the Philippines include two types of zithers: polychordal tube zithers and parallel-stringed tube zithers. Philippine zithers have resonating bodies made from bamboo tubes, half tubes or wooden boards.

The polychordal zithers have several strings etched out of the bamboo body (some have five and up to eleven strings) that run around the tube. Wooden frets are placed beneath the strings to allow for more tension. The player holds the instrument with both hands and plucks the strings with both middle and index fingers, forming a continuous melody with alternative fingers on both hands. The other end of the instrument rests against his lower waist. In the case of the Ilonggot, a man is holding the instrument while a woman strikes the strings with tiny bamboo sticks. Polychordal zithers are used to accompany a dance, show sentiments of love, sorrow, sadness, or joy, or be used as a courting instrument. The Kalinga *kolitong* zither is played using both hands, with two or three strings on each hand. A repeated rhythmic ostinato is played on a single string with one finger, while the other fingers play the melody.[100] Interestingly, this melody is often based on the tuppayya gong resultant melody from hocketing.[101]

Parallel-stringed tube zithers typically have two strings on one side of the tube, which are struck by a bamboo stick or plucked (Batak). Similarly, the parrallel-stringed half-tube zither has two to four strings that can be plucked or struck with small bamboo sticks as well. Often, boys and men imitate the rhythms played on the gongs. Parallel-stringed tube zithers are played mainly for self-entertainment and relaxation.

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[100] The kolitong has up to ten metal strings lifted from the bamboo tube, tuned to the pentatonic scale. The tube is held in the middle, sometimes at the same height but sometimes with one hand higher than the other. Fingers from both hands pluck, dampen either successively or alternately.

[101] Tortajada, Maria. Austronesian Soundscapes

The *kutiyapi*, or *kudlong*, is a boat-shaped guitar-like stringed instrument that has nine frets made of beeswax and is played by plucking the strings. It is also often found in Mindoro, Palawan, and other groups such as the *Maranao* and *Manobo*. Interestingly, the frets can be moved to play different patterns, such as the different pentatonic scales, which allow them to imitate the scales of the kulintang, which we will see in the following section.

Summary of Musical Elements of the Cordillera

Many of the instruments, especially all of the aforementioned percussive instruments, play communally, utilizing interlocking rhythmic patterns. The result creates an interesting melodic ostinato that is repeated indefinitely, creating a sort of "drone" that was anciently tied to their rituals and dances. In other contexts, it was used to pass the time while hiking or was used for work songs. The drone can also provide an accompaniment of sorts for an improvised melody on top of it. This concept, although applied differently, is comparable to the kulintang in the south.

This concept of interlocking rhythms that create melodies is similar to the Western concept of a hocket. The way this is achieved is through timbral changes in the instruments. For example, the player of the tongatong instrument would cover or close the tube with his or her hand to dampen the pitch of the bamboo tube and then leave it open in the different patterns. As discussed, many of the other instruments employ this same concept.

Mindanao Region

Mindanao is the second-largest and southernmost island in the Philippine archipelago. The terrain of the island is generally mountainous and oddly shaped, with a number of peninsulas.

Politically, it is divided into six regions: Zamboanga Peninsula, Northern Mindanao, Davao Region, Soccsksargen, Caraga Region, and Bangsamoro Autonomous Region in Muslim Mindanao. Much of the discussion within this dissertation will be focused on the last region due to its rich preservation of ancient musical traditions that predate the influences of Islam, Christianity in Spain, and the United States.

The spread of Islam on the Malay peninsula led to its eventual establishment in the Sulu Archipelago. Therefore, not surprisingly, most of the Muslims in the Philippines live in the southernmost islands—Mindanao, Palawan, and the Sulu Archipelago—linking the Philippines to northeast Borneo. When the Spanish came to colonize and convert the Filipinos to Christianity in 1512, the Islamic populations of the south were able to resist encroachment into their territory and culture. As a result, Muslims in Mindanao maintain a strong cultural presence, despite an overwhelmingly Christian majority and the increasing presence of Christians in the Muslim areas.

Vocal Music of Mindanao

The vocal music of Mindanao, much like those in the Cordillera, are very functional and woven into their culture and traditions: genealogical chants, courtship and marriage songs, work songs, war songs, and songs on death and burial. The repertoire can be performed solo, or in call and response, sung alternately between solos and/or groups. Singing is typically unaccompanied, however, some groups use bamboo instruments while singing.

The most highlighted characteristics in the singing are the use of melismas, melodic ornamentations, low and limited ranges, improvisation, singing by imitation and unison,

rhythmic freedom (recitative-like), speech-like sounds, and syllabic-chant-like monotonous singing. These characteristics are comparable to those in the Cordillera, even in their repertoire. A popular example given to students in the Philippines is the folksong “Mamayug Akun," a courting song typical of Muslim folk music from the Maranao (see figure 12).[102]

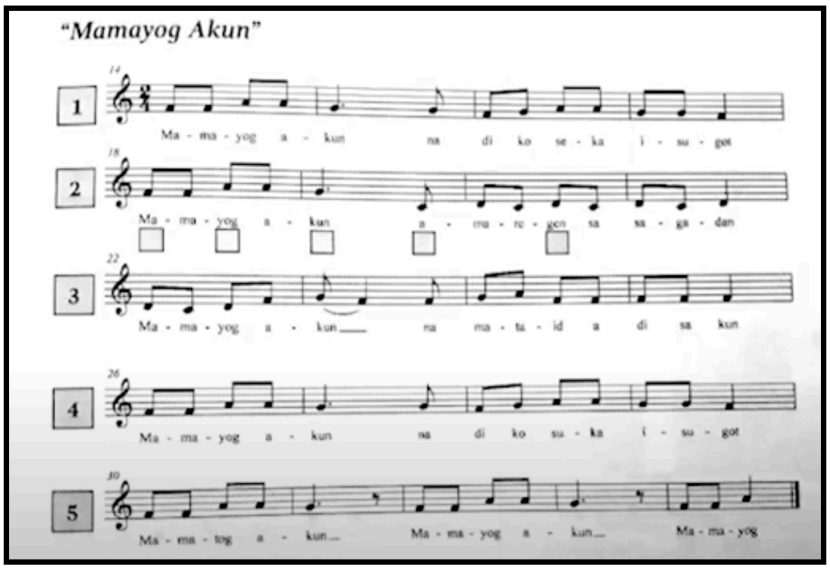

Figure 12 - Campanero: transcription of “Mamayog Akun”

In his thesis, “Performance of Maguindanaon Kulintang Music of Southern Philippines”, Danongan Kalanduyan mentions nine categories of vocal music among the Maguindanao: 1) Kambayok, 2) Kandaging, 3) Kadalkat, 4) Kadsiyasid, 5) Kamalumpil, 6) Kandikil, 7) Kapanudtul, 8) Kakadtre, 9) Kandindiken (see figure 13).[103]

[102] Cindy Campanero, “MAMAYOG AKUN (shortened version),” YouTube video, 0:56, Oct 14, 2020, https://www.youtube.com/watch?app=desktop&v=9MH0kNvTlgo

[103] Kalanduyan, Danongan S. “Magindanaon Kulintang Music: Instruments, Repertoire, Performance Contexts, and Social Functions.” *Asian Music* 27, no. 2 (1996): 3–18. doi:10.2307/834485.

Another researcher who did extensive fieldwork among the Maranao[104] is Usopay Hamdag Cadar. In his research, he attempted to categorize vocal styles of singing across genres using the Muranaon terms *Ringkaran*, *Sungko-an,* and *Lagam/Lago/Logo*. By adding these various elements together, one can attempt to formulate and analyze the type of singing. The descriptions are very helpful and informative; however, the codification system noting the differences in vocal techniques is very subjective and can be debatable even among the members of the Maranao tribe.

In Cadar's research, it was assumed among the Maranao that professional singers must know at least 20 or more *Ringkaran*. Cadar defines *Ringkaran* as "a number of melismatic gestures, each of which is vocalized as a phrase on one main vowel or syllable and manipulated in certain sequences to express musically the emotional significance of a song text; the musical product is characterized in some degree or another by being "centonized," aleatory, and programmatic."[105]

Cadar uses these Western compositional terms to help the reader understand this ancient style. Programmatic music tries to musically render an extramusical narrative, a concept that Liszt introduced. Centonized composition makes use of pre-existing melodic figures and formulas. Alleatoric means random or chance. Cadar does not elaborate on these exact terms but clarifies by notating and describing in detail at least 19 different *Ringkaran.*

Sungko-an can refer to two different musical concepts: 1) ornamentation and 2) melody. The first concept generally refers to singing that is on one vowel and is perceived more as an

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[104] also spelled "Murunao"

[105] Cadar, Usopay Hamdag. "Context And Style In The Vocal Music Of The Muranao In Mindanao, Philippines." ProQuest Dissertations Publishing, 1980.

improvisatory embellishment. The second concept is generally attributed to the interrelationship with the speech patterns of the text.

Lagam, Lago, and Logo all refer to the emotive styles of the voice: a) *Lagam* is a feminine musical voice; b) *Lago* is a masculine musical voice; and c) *Logo* represents a hybrid of the two. The terms were ambiguous in their descriptions, leaving uncertainty about whether they referred to gender or a style of singing, a topic that is still a subject of debate among scholars and musicians. One helpful description by Cadar is the association of *Lagam* with the Muranao end-blown flute, which is considered melancholy and is more often sung in a nasal tone. *Lago* is associated with the Muranao clarinet-type instrument called the *Onionya,* which is described as forceful, expressive, and sung in a 'throat' voice.[106]

Instrumental Music of Mindanao

The gong music of cultural communities in Eastern Mindanao (Manobo, Bagobo, Kalagan, Bilaan, Mandaya, and Mansaka Tagakaolo) is generally known as *tagunggo*, a term that could also be used to refer to the instrumental ensemble playing or even the melody part of the hanging-gong music. The ensemble consists of hanging bossed gongs, either small (called kulintang) or large (called agung). This is not to be confused with the Western Mindanaon Kulintang rhythmic mode, which will be discussed in the next section.

Tagunggo music is traditionally performed in conjunction with dancing. The playing is done for long stretches of time without interruption, with players rotating between dancing and playing the gongs. The bandil player beats a steady rhythm. A modern style of playing, called "choir," is when two to three players play together in hocketing melodies with interlocking

[106] Cadar. "Context And Style." 1980.

rhythms, and the drone or steady rhythm is not confined to the bandilan gong but can include one or two other gongs.

The Tiruray Agung ensemble is unique among the other groups in Mindanao. The whole ensemble consists of five gongs (small-sized bossed gongs about 12–14 inches in diameter), each individually held and played with small padded mallets. The highest gong (called *segarum)* sets up the tempo; the next two gongs (*manitad* and *maning)* play interlocking rhythmic patterns, while the two gongs (*tumabuk* and *tumuktuk*) improvise their own patterns and utilize other surfaces of the gong and the mallet to create other timbres, like sharp and metallic tones.

The instrumental music of those observed in the Maguindanaon tribe can be divided into six categories: 1) Kadtambul, 2) Kalutang, 3) Kaganding, 4) Kagkagul, 5) Kadtabu, and 6) Kulintang. Shorter descriptions of the first five will be given, and then a larger emphasis will be on the Kulintang, being a nationalistic icon of the Philippines.

The Kadtambul features a duet between an agung and *a tambul.* The *agung* here is a small gong played with a rubber mallet called a balu[107], and the *tambul* is a drum that looks similar to a European military or marching drum (with it suspended from the shoulder and played with two wooden sticks). It is played during the wedding procession and as an accompaniment for the sword dance, "sagayan" (see figure 13 under Kadalkat). Historically, the datu would play this to summon his subjects to an assembly or an inauguration.

Kaluntang consists of 7-8 graduated lengths of logs suspended horizontally, one below the other, from the beams of a house. They are played by two people: one plays the melody on the sharpened ends of the logs, while another person plays a rhythmic drone on either the first or

[107] different than the large *Agung* gong played in the Kulintang ensemble mentioned later

Category:	Characteristics	Themes/Subjects	Function
Kambayok	Secular, Solo, Unaccompanied, Free Rhythm, Indirect Language through metaphors, similies, figurative speech called “sindil” - i.e. flower = female	Idiomatic expressions and poetic verses - rapid short phrases - common aspects of kambayok songs Love, promises, assurances of faithfulness- common subjects	It can be used as a form of poetical playful debate or dialogue between singers - not considered very serious
Kandaging	Secular, Solo, Unaccompanied, Free Rhythm, Highly melismatic in a slow tempo	Sung only during healing ceremony rituals Serious form, not entertainment.	Sung only by the “patutunong” - one who performs the trance dances and cures the sick people in the village. Male or female, are well respected in villages - they are believed to have possession of the power of a spirit (tunong)
Kadalkat	Solo male singer. Fast tempo, regular pulse. Accompanied by tapping a stick on a sonorous object. Humorous - secular	Extemporaneously Composed Gives directions to the dancers on specific movements: jumping, kneeling, lying down, a fanning movement, other acrobatic movements which are synchronized with the rhythms of the music.	Sung to accompany a sword dance called “sagayan” only during wedding cermonies
Kadsiyasid	Highly melismatic - performed by female solo only	If lightning is present - she walks back and forth inside the house while singing, rubs the foreheads of each member of the family with lemon juice to protect them from being struck	Specifically performed when there is a destructive wind, storm, or thunder/lightning Ritual song performed to stop the destructive weather
Kamalumpil	Solo male singer - rapid short phrases - steady tempo. Strophic. Accompanied by the tapping of a stick on a sonorous object (like kadalkat)	Text is extemporaneously composed or improvised. Humorous - concerns the topic of love	Performed during harvest time and other informal gatherings throughout the year for family entertainment
Kandikil	Solo male up to ten male singers. Free rhythm - slowest tempo of all styles with a wide tonal range. Sections sung in alternation or in unison. Text is syllabic, language is a mix of Maguindanaon and verses of the Koran	Topics include Islam, morals, life and death	Performed only for occasions concerned with Islam - circumcisions, celebration of Prophet Mohammad’s birthday, and commemorations of deaths.
Kapanudtul	Epic chanting - male solo only Free rhythm - mix of slow tempos and rapidly spoken words	Text - adventures of legendary heroes - i.e. Diwata Ka Salipan and Rajah Indarapatra - which are the two popular and longest epics of the Maguindanaon.	Always performed in the evening at 7pm until 6am. Usually performed after the corn is harvested - when a family asks their neighbors and friends to help them husk their corn. Common tradition in Maguindanaon society - help one another voluntarily - the person who is being helped will provide food and an epic singer as entertainment for the event
Kakadtre	Solo female Rhythmic song Metered Moderate tempo. Begins with a long melismatic introduction	Extemporaneously composed Topics - various subjects depending on the occasion - i.e. wedding	Historically- kakadtre singers were hired by local leaders when they went from one town to another for election campaigns. Performed for both formal and informal gatherings as entertainment.
Kandindiken	Solo male singer Similar to kakadtre - moderate tempo, a meter, begins with a long melisma Newest of all Maguindanaon vocal styles - became known after martial law in 1972	Topics - it is a factual narration of the military operation in Mindanao, including the sufferings of innocent civilians whose houses and properties were burned by the Philippine military. Considered by military personnel in Cotabato City as a “rebel’s song”. It was banned for some time from being played on the radio stations by military	It is not entertainment - but its text is a sympathetic message concerning the plight of Filipino Muslims of the South. Could perhaps be considered a political genre

Figure 13 - Kalanduyan: Nine Categories and Descriptions of Maguindanaon Vocal Music

second log (hit with sticks). During Ramadan, the kaluntang is played to wake up the people in the village to prepare their evening meals before the fasting starts each day.

In Kaganding (kapagapad), one person plays the gandingan, which are two pairs of sizable gongs. Because the males and females in the community are not allowed to speak to each other unless they are related, the music is used for sending messages to friends or loved ones in the community. It is especially a channel of communication between young males and females. The sound of these instruments can be heard for 2 miles, and it is heard every night while young people in the village communicate with one another through kaganding music.

Kagkagul consists of playing with a bamboo tube with notches etched on one side and a string lifted from the other side of the tube itself. A stick scrapes back and forth along these notches while the left hand beats on the string. This is played when gathering crops to frighten birds and wild animals away. Usually heard on rice farms, it is played by farmers.

Kadtabu has the *santli* (caretaker of the mosque) striking a huge drum tabu with one large wooden beater; the drum is found inside a mosque. The sound of this drum is low-pitched and loud. Kadtabu announces the time for prayers throughout the year and, most importantly, the beginning of fasting (puasa) during Ramadan.

Kulintang of Western Mindanao

The kulintang of Western Mindanao (Maguindanao, Maranao, Tausug, Yakan, Sama, Badjao) has become the iconic indigenous instrument that has represented the Philippines, being "the highest form of gong music attained by Filipinos."[108] The kulintang is the name of a set of five to twelve graduated bossed gongs laid horizontally in a row on a wooden frame. Many refer to the ensemble as *kulintangan;* however, pedagogue Aga Mayo Butocan refers to the ensemble using the term *palabunibunyan*. The ensemble is made up of the kulintang (the main featured instrument), the gandigan, the agung (larger suspended gongs)[109] and the dabakan (drum). Because kulintang ensembles and similar ensembles extend over many ethnolinguistic groups, there can be many terms for the same instruments or ensemble (see figure 14)[110] such as:

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[108] Benitez, Kristina, and Becker, Judith O. The Maguindanaon **Kulintang**: Musical Innovation, Transformation and the Concept of Binalig, 2005, ProQuest Dissertations and Theses.

[109] different than the agung in Kadtambul

[110] Maceda, José. *Gongs & Bamboo,* 9

kolintang, kolintan, kulintangan, kwintangan, k'lintang, gong sembilan, gong duablas, momo, totobuang, nekara, engkromong, kromong/enkromong and recently, kakula/kakula nuada.[111]

PEOPLE		1) MAGINDANAOAN	2) MARANAO	3) TAUSUG	4) SAMA SAMAL BADJAO	5) YAKAN	6) DUSUN (North Borneo)
I. GONGS LAID-IN-A-ROW	Melody (7, 8, 12 gongs)	kulintang	kulintang	kulintangan	kulintangan	kulintangan	kulintangan
II. SUSPENDED GONGS	A. Thin rim sound	babendil performer	babendir			bebendil	tanyang
	B. Stopped and unstopped sound	1 or 2 agung 1 or 2 performers	1 or 2 agung 1 or 2 performers	1 bulakan 1 buahan 1 performer for both	1 pulakan 1 bua 1 performer for both	1 lebuan 1 pengegungah	tawag-tawag
	C. Freely vibrating sounds	4 gandigan 1 performer	4 gandigan 1 performer	1 tunggalan 1 performer	1 tamuk 1 performer	lerukan (?)	
III. DRUMS		1 debakan 2 sticks 1 performer	1 debakan 2 sticks 1 performer	2 gandang 2 hands 2 performers	1 tambul 2 sticks 1 performer	1 gandang or bamboo pole 1 performer	1 or 2 gandang
IV. OTHER INSTRUMENTS	A. Wooden castanets				bolaq-bolaq 1 performer		
	B. Ostinato on 1 kulintang gong	highest gongs substitute babendil		called lentung	called lembat	called nulangting mapindil	
V. RHYTHMIC PATTERN		duyug dinulug tidtuq		sinug kuriri lubak-lubak		tini-id kuriri	ayas kudidi tidung

Figure 14: Maceda: Table of Kulintang Ensembles

The *kulintang* is played with two sticks of soft wood. The largest gong is called the *pangandugan,* and the smallest gong is called the *panentekan* (no names are given for the middle gongs). The g*andingan* consists of two pairs of large hanging gongs that mostly function as middle-range pitched accompaniment to the kulintang. Although there is only one person playing it, an assistant might be present to prevent the lowest gong from swinging. The gandigan typically accompanies the kulintang; however, at contests, the player may play *kulndet* or virtuosic rhythms that highlight the skill of the player. The *agung* consists of two large (but

[111] Kulintang. New World Encyclopedia. https://www.newworldencyclopedia.org/entry/Kulintang accessed Oct 25, 2023

smaller than gandingan) hanging gongs that are low in pitch. The player holds the higher-pitched gong while an assistant holds the lower-pitched gong to keep it from swinging. The babandil is a single gong played by striking a strip of bamboo (or *rattan*) on its rim. It is the rhythmic timekeeper for the ensemble. If it is not available, one can use gandingan hitting on the side to produce a distinct timbre. Lastly, the Dabakan is a goblet-shaped, single-headed drum typically made from lizard's skin. The drum body is made from local wood called pula or badak. It is played with a pair of strips of bamboo or rattan and plays simple, steady rhythms with more elaborate patterns (see figure 15).[112]

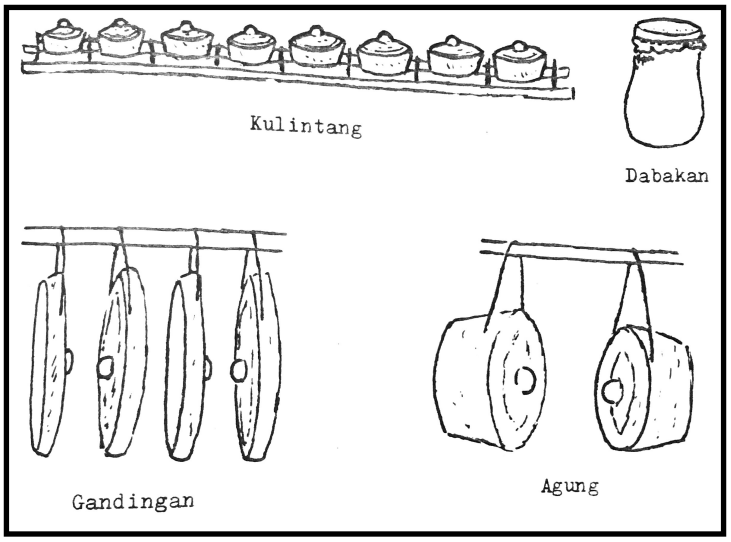

Figure 15: Kalanduyan: Instrument Setting of the Kulintang Ensemble

The style of ensemble playing is very individualistic, and each person has a distinctive role to play: melody, counterpoint, punctuation, drone, or rhythm. The kulintang player functions as the melody but also as the conductor, determining the tempo, rhythm, and length of the song

[112] Kalanduyan, Danongan Sibay. The Performance of Maguindanaon Kulintang Music

according to their personal taste and composition. Kulintang players are not taught strict written pieces but rather are taught how to improvise on rhythmic patterns. Pieces have been learned by oral tradition, taught at a young age; therefore, notation systems traditionally are not utilized. A master kulintang player is called *pakukulintang,* who has hundreds of melodies and rhythmic patterns memorized and can easily improvise and compose variations within the context of each piece. Expert agung players are called *papagagung*, and virtuoso gandingan players are called *pagaganding*.[113]

The goal of kulintang is to create a melody with the rhythm as the main musical achievement. Therefore, the rhythmic patterns or modes are how many have decided to categorize the repertoire. There are four or five of these rhythmic modes, which are therefore what they call the names of the pieces: Duyog, Sinulog, Tidto, Tagonggo, and Binalig. Within these rhythmic modes, they can be played in one of two styles: *kamamatuan* (old style) or *kangungudan* (young or new style). Kamamatuan utilizes Duyog, Sinulog, and Tidto, while Kangungudan utilizes Binalig, Tidto, and Sinulog. One main distinction between the two styles is that there is very little improvisation in the Kamamatuan, while the Kangungudan thrives on improvisation and is mostly played by “young” musicians. In a typical gathering, the kamamatuan is typically played first, followed by the kangungudan.

Duyog means “to chase” or “to catch up." In this piece, which is only in kamamatuan style, the babandil player at times intentionally speeds up to see if the other players can catch up. Sinulog is a piece, which means it originated from the people of Sulu (although there is no piece called sinulog in Sulu). In the Sinulog na Kangungudan (new style of playing Sinulog), it is

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[113] Kalanduyan, Danongan Sibay. The Performance of Maguindanaon Kulintang Music

characterized as a sentimental piece and is a piece that accompanies solo kulintang contestants in a competition. Tidto is derived from the word "matidto," which means "straight." It utilizes only one gong of the agung, the kulintang, and the dabakan. In the Tidto na Kangungudan (meaning "new style" of playing the Tidto piece), it is played in a fast tempo and is used to accompany agung contestants in a competition. Binalig is derived from the word "balig," which can mean "with a foreign accent" or "slang," therefore a Maguindanaon person who speaks his or her own language but with a foreign accent. This appears to be the most popular style, being the most improvised and most rhythmically complicated piece in the Maguindanaon repertoire.

The order of entrance is as follows: 1) babandil, 2) dabakan, 3) kulintang, 4) gandingan, and 5) agung. It is important to note that the present-day Maguindanaon kulintang uses the fourth gangdingan gong (the highest pitch) to substitute for the babandil, which is played on its rim while standing beside the gangdingan player. The kulintang and dabakan players sit, while the rest stand.

Structure of Kulintang Music

The structure of kulintang music starts with an introduction, then moves through various melodic games and repetitions, and finally ends with a cadence or conclusion. The introduction usually begins by establishing the tonal center, which is typically gong number 3, and the cadence concludes with gongs 4–3. Within the middle section, the tonal center may shift, typically to 6, which may stay there or may shift back to cadence at 3. Jiménez provides a description of how we've been able to codify a structure in kulintang pieces:

The topographic (spatial) notion of *kulintang* music is evident in the theoretical system, because it is the gong itself (and not its pitch) the relevant in creating the music, the well-performance and the transmission of the repertoire. Accordingly, it seems convenient in order to write *kulintang* music to use a topographic system (based on space and not in scale). Oral tradition and teachings was and still is determinant in *kulintang*'s world, as well as rhythm and melody rather than tone and scale. The music evolves through the melodic line, from a stopped moment in the beginnings to a very fast evolution, the cadence and the conclusion. At the same time, the rhythm remains in a permanent position ascending and descending with small rhythmic adorns, until the climax. This is why we can find normally a common structure in the construction of the pieces in *kulintang*. The following figure (see Figure 16)[114] was a classical attempt to conceptualize *kulintang* musical structure:[115]

STRUCTURAL MODEL OF THE KULINTANG PIECES	Introduction-Prelude	3
	Section A	3-6
	Ascend	5-8
	Section B	3-8
	Descend	3-6
	Transition	1-5
	Cadence	3-7

Figure 16 - Jiménez: Structural Model of the Kulintang Pieces

The Audience in Kulintang Music

The audience at a kulintang gathering plays an important role as they are the source of inspiration for the musicians. Players are closely observed by the audience, and male members stand near the contestants to watch their body postures and hand movements while performing. The audience also gives immediate feedback to the players during the performance by shouting responses or reactions, similar to cheering and booing at sports events. Some of the translated phrases that are shouted are: “Let it sound," “That’s good, too!" “Very difficult!" “Smash it!" “Real smooth," and “Really complicated!”. Some interjections can be “Haa!” (nonsense!) or

[114] Jiménez, Isaac Donoso. "Historiography of the "Moro Kulintang”. 12

[115] Jiménez, Isaac Donoso. "Historiography of the "Moro Kulintang”. 12

“Nakon na!” (come on!). If the kulintang performance receives no applause, it is considered a boring performance.

Learning the Kulintang

Kulintang is typically taught through apprenticeship. An aspiring kulintang musician typically relies on an apprenticeship for training. The student (mulit), who is typically around 15-20 years old, immerses his or her life with the teacher (gulu). The mulit observes each time the gulu practices and also does chores for the teacher in exchange for food, lodging, and lessons. When the gulu retires, the mulit becomes the successor. Importantly, the kulintang player is also considered “the guardian of the tradition and oral culture of his people.”[116]

Whereas this method of oral tradition apprenticeship continues presently and is the preferred method of transmission, recently, those working to preserve and transmit the kulintang repertoire have begun to make learning the kulintang more accessible. One can now learn through a developed notational system. In fact, the University of the Philippines now utilizes notation as its main method of transmission, but many students opt to observe in person or use videos to imitate the performance.

Summary of Indigenous Musical Elements

Concept of Time in Southeast Asia

An important musical concept that deserves cultural philosophical discussion as well as musical discussion is the concept of time. Jose Maceda, who spent much of his time analyzing

[116] Jiménez, Isaac Donoso. "Historiography of the "Moro Kulintang”. 12

this concept in all parts of Southeast Asia, discovered that the philosophy and concept of time in these countries were very different from how one from Europe and most of the Western world thinks about time. These concepts are consequently key to understanding time within the music. It is important to note that music was tied to religious rituals. Therefore, when the music is taken out of this context, it is something else completely. The music was a way in which a person could remain in ongoing communication with spirits and deities, along with practicing old beliefs and traditions with their shrines, stone symbols, and recounting oral literature (often sung).

The philosophy of time therefore transcends the physical world because they are so engulfed with the metaphysical, which is not bound by time; it is infinite and indefinite. This *timelessness* is manifested and recorded in religious symbols (temples, stone monuments, etc.) and rituals, rather than writing historical events. The concept of time is not bound by the linear cause-and-effect of logic and matter. Jose Maceda, in his article, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)", elaborates further,

> "In contrast to China, the region of India and Southeast Asia was absorbed in another concept of the world, another measure of time, not a linear, cause and effect entity of logic and matter, but a metaphysical world with a profound respect for nature and the divine for whom temples, stone monuments and stupas were constructed, a life replete with rituals and ceremonies, in constant communication with spirits and deities with whom man corresponded to maintain an equilibrium with nature. In this part of the world, time was recorded less in writing events and more in the erection of stone symbols, shrines, the recounting of oral literature and practice of old beliefs and traditions."[117]

According to Maceda, the Greek philosophy of logic, causality, syllogistic logic, bipolarity, etc. is much less present in the music of Southeast Asia. Examples of these include good vs. evil, presence vs. absence, truth vs. error, and life vs. death. Much of European and Western music fully exploits bipolarity and causality (cause and effect): loud vs. soft, tonic vs. dominant, major

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[117] Maceda, José. "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)." *Ethnomusicology* 30, no. 1 (1986): 11–53. doi:10.2307/851827.

vs. minor, high vs. low pitches, clusters vs. single tones, sounds vs. silences, for example. The music of Southeast Asia manifests time within continuity, infiniteness, and indefiniteness, which is in the context of a non-secular metaphysical worldview.

Maceda's findings conclude that the music of Southeast Asia hangs on concepts like non-confrontation and avoiding issues. Concepts like causality, dichotomy of events, and opposition are musical techniques that are found less in the indigenous music of Southeast Asia. Even though these Western concepts help solve problems, give comfort, and alleviate suffering, they leave very little room for "qualities like patience, sorrow, doubt, humility, and other spiritual attributes that are spurned by the righteousness of logic and precision."[118] The music of Southeast Asia coincides philosophically with their view of the relationship between nature and the metaphysical world. This is in contrast with Western concepts of confronting the physical world with the use of logic and reason, causality, dichotomies, and bipolarities in music. Maceda contrasts these concepts of time and develops a philosophy for his findings in Asian music. He concludes that these ideas are manifest in the drone and melody.

Drone and Melody

The drone in the music of Southeast Asia is different from what one would find in India and Western music, which are centered on pitch, the tonal center. Whereas drones are often used for sustained pitch, here the drone's purpose is to provide pulse and timbre. Drones can be sustained, repeated sounds, or continuous vibrations. The drone can be played by any number of

[118] Maceda. (1986). A Concept of Time, 11–53.

instruments, from solo to the entire ensemble. The sounds result in a sense of mystery, with long and sustained sound masses[119] of various timbres and indefinite pitches.

Whereas most instruments can play drones, percussion instruments with indefinite pitches (i.e., buzzers, stamping tubes, clappers, jaw harps, log drums, percussion beams, rattles, paired-string zithers, drums, etc.) are favored. In the kulintang of Mindanao, the drone is usually made up of the agung, gandigan, and dabakan. In vocal music, long repetitions of notes function as a drone. By contrast, melodic vocal lines are characterized by irregular flow, changing tonal centers, and avoiding the pulse of the drone. As an example, the Sama of Sulu's kulintang is characterized by a wandering use of tones. There are also melodies based on intervallic relationships played by string or wind instruments.

Modality

Maceda discovered modes, or scales, which are built from the practice of creating flutes. Boring holes in a tube at specific dividing areas (half, quarter, etc.) creates a scale. Thus, he defines this type of tuning as being based on a *divisive* theory. The pitch is less specific and varies with the oral traditions from region to region.

This idea of the "abstract" in the tuning system appears to be consistent with their philosophy of time, as pointed out in the previous section. Importantly, this system differs from other pentatonic scales found in China and Europe, for example, in that their systems are based upon the cycle of fifths through Pythagorean tuning, which has an exactness of pitch and is essential for equal temperament.

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[119] sound masses will be described in detail in chapter four

The tuning of instruments using the divisive theory results in four or five note scales that are hemitonic (contain half-steps) and anhemitonic (do not contain half-steps). Maceda discovered that anhemitonic scales appear to be a cultural trait in the northern Philippines, having possible associations with East Asia, while hemitonic scales with close gaps (containing at least one semi-tone) are characteristic of the sound found in Mindanao, having possible associations with Indonesia and Malaysia (see figure 17)[120].

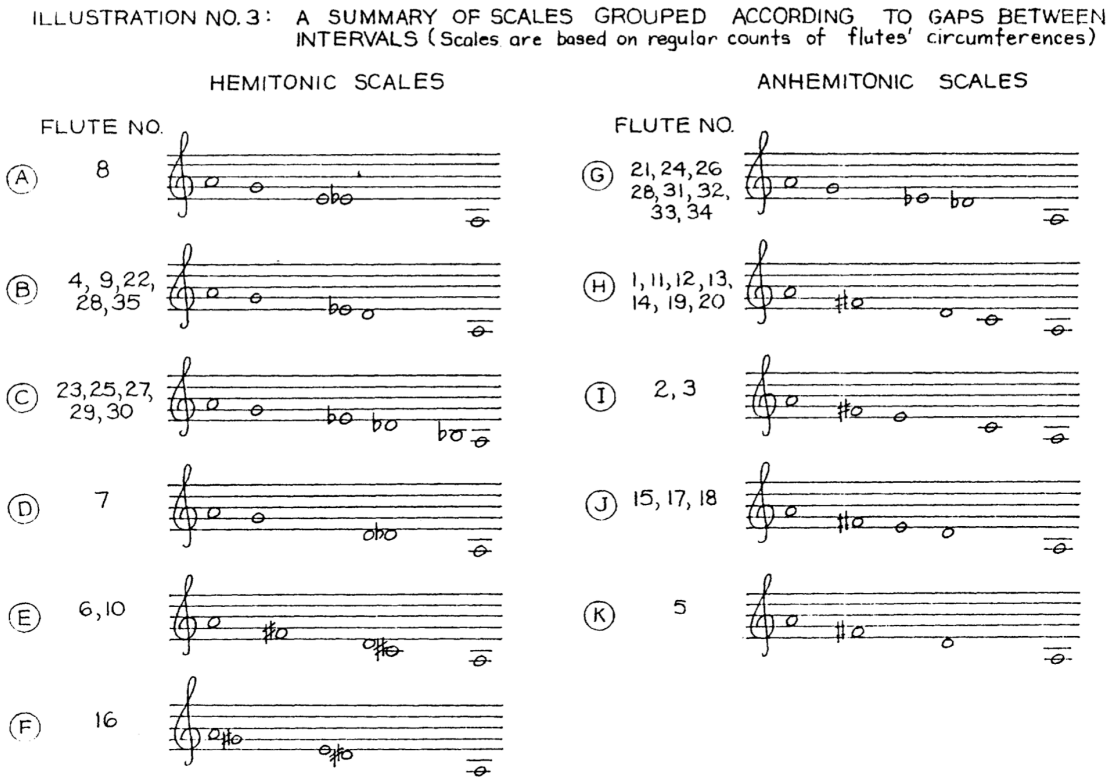

Figure 17 - Maceda: Hemitonic Scales vs Anhemitonic Scales

[120] Maceda. (1990). In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia. *Acta Musicologica*, *62*(2/3), 192–223. https://doi.org/10.2307/932633

An overview of indigenous music was provided in this chapter to help readers comprehend the findings drawn by Maceda from his fieldwork in several Asian and Philippine locations. In the following chapter, a study of Maceda's life, influences, and compositions will be explored. An analysis of his composition, *Pagsamba,* will serve as a foundational example of what his compositional life was going to be and how the next generation of composers were able to use his ideas and philosophies to create a truly unique Filipino musical sound.

CHAPTER 4

Jose Maceda: Life, Influences and Compositions

Introduction

In chapter 3, we discussed the findings of Maceda in his fieldwork, which include indigenous musical instruments, musical elements, and philosophies. This chapter will begin with an overview of the life and influences of José Maceda and his compositions, leading and following *Pagsamba*.

Maceda pioneered ethnomusicology in the Philippines, and his work continues to thrive today through the Center for Ethnomusicology at the University of the Philippines (Diliman). He was also a pioneer in uniquely combining the efforts of ethnomusicology and composition. Moreover, he composed works that utilized avant-garde compositional techniques in order to display Philippine indigenous musical elements. This sparked a movement that gave life to a repressed voice, gave permission for other composers to use their unique voices, and helped define the distinct voice of Philippine music.

In the following chapter, we will look closely at his work, "Pagsamba." It is a monumental expression of Philippine music that utilizes purely indigenous Filipino musical elements as its primary source material. The analysis in the next chapter will highlight the indigenous philosophies and elements, such as the indigenous musical instruments and the timbres they create, the philosophical concepts of time, scales and tonalities, and vocal styles. The analysis will also show how Maceda combined these indigenous elements with the influences of 20th-century avant-garde compositional techniques such as spatial techniques,

micropolyphony, technology, and philosophical concepts of putting timbre and texture at the forefront.

José Montserrat Maceda: Life and Education

José Montserrat Maceda (31 January 1917 — 5 May 2004), an ethnomusicologist, researcher, student, philosopher, and prolific artist and composer of the Philippines, is considered one of the founding fathers of musical academic discipline in Southeast Asia, especially in the area of non-Western indigenous music in the Philippines. In 1998, he was named a National Artist of the Philippines, and his life work and compositions continue to influence many musicians today. Maceda's musical career can be summed up as beginning as a concert pianist studying historical musicology, then turning to ethnomusicology, and lastly, composition.

Maceda's ancestry came from the town of Pila, Laguna, which held the arts in high esteem. Historically, it was a center for trade and still has remnants of ancient art and earthenware dating back to the Sung Dynasties (10th–13th centuries). Pila was also a place of privilege under the Spanish occupation, having a large church with some of the finest musicians anywhere in the Islands. During the process of the U.S. occupation, many homes were demolished due to local citizens opposing the invading army. However, it established an education system that emphasized spiritual well-being, high morals, and a high regard for the fine arts. These values were passed on to José Maceda and his three brothers and perhaps included some musical genetics or the influence of his grandfather, who was a highly respected musician in Pila.

Jose Maceda was a piano prodigy whose early musical training and career was solely in piano performance into the 1940s. His teacher at a young age in Manila was Victorina Lobregat,

a well-known and well-connected pianist to other musicians. He studied in France under Madame Bascourret de Gueraldi and Alfred Cortot, who specialized in early modern and romantic repertoire and was a student of Decambes, a disciple of Chopin. His recital in 1941 reflects this training, including works by Bach-Busoni *Organ Toccata,* Chopin *Etudes* and *Scherzi,* and other works by Liszt, Debussy, and Ravel.

In 1946, he went to San Francisco to study piano with E. Robert Schmitz, another specialist in the interpretation of French works, and from 1950–1952, Maceda studied musicology at Queens College and Columbia University in New York. This period marks a turning point in the life of Maceda when he meets his wife, Madelyn Clifford, and a turning point in his musical life when he encounters the music of Edgard Varese. Ramon Santos in his essay about Maceda (2005) recalls this experience:

> While in New York City, his fascination for the music of Edgard Varese fueled his audacity to visit the controversial artist in the latter's flat at Sullivan Street in downtown Manhattan. More than absorbing Varese's own musical ideas, the profundity of Varese's meeting of "mind and sound" as well as his courage and conviction in his non-conformism vis-a-vis the "mainstream" modernist movement in continental Europe, made a lasting impression on the 34-year old José Maceda. Even to the time of this writing, this episode in Maceda's ripening artistic consciousness remains fresh and fondly vivid.[121]

Maceda's identity as a Filipino musician appears to have been in question especially during this time period. It may have stemmed from internal conflict, but it also came up in a conversation with a colleague who ignorantly asked why he played music that was "foreign" to his own culture as a Filipino Asian. The music of the Philippines and Asia, at this point in time, was foreign to him due to the deep influence of European music and his lack of exposure to the

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[121] Santos, Ramon Pagayon. *Tunugan : Four Essays on Filipino Music*. Diliman, Quezon City: University of the Philippines Press, 2005: 128

rural and rustic indigenous Philippine music and life. Santos postulates that this "deprivation of a nativist cultural surrounding… later contributed to a dramatic self-conversion and cataclysmic transformation in Maceda's maturing consciousness."[122]

Through personal correspondence with Maceda, composer and music researcher Michael Tenzer disclosed Maceda's internal conflict that was created by his European music career and Southeast Asian context:

> In 1947 he played a series of recitals featuring Beethoven's Appassionata sonata before many of Manila's cosmopolitan acolytes of European culture. In preparing and performing, as he told me, he was repeatedly provoked by an interior voice posing what was for him an epiphanic and previously unasked question, "What has all of this got to do with coco-nuts and rice?" With his inner sense of contradiction and conflict, he may as well have asked: what have Western musical values to do with Asian ones, what has composition to do with ethnomusicology, and what had placed him in the position of feeling impelled to resolve these issues?[123]

With this inner conflict, Maceda felt compelled to begin a long period of fieldwork throughout the 1950s and 1960s in the Philippines, Burma, Thailand, Indonesia, Ghana, Uganda, and Brazil. He began studying ethnomusicology at the University of Chicago, Northwestern, and Indiana University in 1957–58. In 1958, he also studied *musique concrete* pieces with Pierre Schaeffer at the French Radio studios in Paris and met Xenakis and Boulez, who both had a lasting influence on Maceda's compositions. He heard the premiere of *Poéme Electronique* at the 1958 World's Fair in Brussels, Belgium; heard Xenakis in Japan at the 1961 East-West summit in Tokyo; and also spent time completing a Ph.D. in ethnomusicology in 1964 at UCLA. The

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[122] Santos, Ramon Pagayon. *Tunugan,* 126

[123] Tenzer, Michael. "José Maceda and the Paradoxes of Modern Composition in Southeast Asia." *Ethnomusicology* 47, no. 1 (2003): 93–120. doi:10.2307/852513.

counterpoint of influence from his field research (beginning in 1953) and the compositional structures of the avant-garde movement became the foundation of Maceda's creative works.

This period of discovery marks a shift in his philosophies due to his studies in ethnomusicology, fieldwork, and the avant-garde movement. The sounds of Pre-Western Filipino music he was deprived of became the precious treasures he would hold on to and crave moving forward. He began to question and eventually reject the notion of Western music's superiority to others and the primitivism of others. He also abandoned his career as a concert pianist and put his full concentration on non-Western musical expressions and philosophies, as well as non-conformist avant-garde compositions.[124]

After almost ten years of extensive field work, Maceda began composing at the age of forty-six. He directed his compositions toward preserving indigenous musical elements and philosophies while employing contemporary compositional approaches to sound-making, distribution, and presentation. This broke the barrier to neoclassicism by introducing something totally different while being relevant to what was going on in the musical world at the time. This, in turn, aided in making Filipinos aware of their own musical heritage and culture. Through innovative concerts, symposiums, and mentorships, he became a tireless advocate of indigenous music. Navarro (2005) summarizes the impact of Maceda:

> The pioneering work of Jose Maceda in the field of ethnomusicology and composition laid the groundwork for the development of Philippine art music literature that was based less on Philippine melodic and rhythmic materials and more on social and philosophical constructs from Southeast Asia. Maceda introduced a new tributary in Philippine composition by melding the musical and extra-musical concepts found in village cultures, such as the use of mass structures of timbres, the combination of musical events that slowed and permutated in time, the use of village rituals, sonic space, and the

[124] Santos, Ramon Pagayon. *Tunugan,* 129

performance practice that relies more on massive human energies than machine power.[125]

Influences on Compositional Life

The influences of Maceda, in terms of his compositional life, are twofold: European avant-gardism and Philippine nativism. Maceda adopted the compositional techniques developed by 20th-century European avant-garde composers as the canvas on which he would paint the sounds of the indigenous Philippines (as well as other Asian countries). Eastern philosophies of non-linear time became integral to his concepts of drone and melody; non-Western timbres, tonalities, and scales became his choice of musical material; and he favored communal rituals.

Maceda's opportunities to travel to parts of Europe to study music had a profound influence on his compositional technique and ideas, clearly taking on the new theories and practices of European avant-garde music and its pioneering spirit. Although many compositional techniques and movements may not be directly traced to an influence on Maceda's own compositions, nonetheless, they are worth mentioning as they influenced the formation of his own philosophies.

One of his influences was Messiaen and his idea that music could reflect color. Messiaen had synesthesia (saw colors when hearing music) and was known for creating new sounds by transcribing birdsongs, as well as musical elements from his Asian travels. He also explored other ways of expression, such as indeterminacy, post-tonal music, and micropolyphony.

Indeterminacy, or "chance," refers to releasing control from the composer, allowing the performers the freedom to perform a piece in a variety of ways. Post-tonal music intentionally ambiguates elements of Western tonal harmony while emphasizing timbre, colors, texture, and

[125] Navarro, Joel M. P. "A STYLE STUDY, 14

volume. György Ligeti developed the idea of micropolyphony, a polyphonic musical texture in which individual lines move at various rhythms and tempos to create sound masses or clusters. *Sound masses* are defined by a body of sounds characterized by different timbres, registers, rhythms, and perhaps melodic gestures, all of which could be stable or transformed gradually.[126] This phenomenon is often described with the analogy of a cloud that has many moving particles; however, what the viewer actually perceives is one large cloud. As aforementioned in Chapter 3, the tradition of drones and indigenous instruments with indefinite pitches lends itself to this type of music.

His exposure to Edgard Varése (1883–1965) signaled a turning point in his career. Varése believed he could *sculpt* sound and move musical sounds by creating spatial configurations. He placed timbre, accent, and rhythm in the forefront while placing pitch, in terms of melody and harmony, in the backdrop. He rejected Western ideas of form, resulting in non-linear, non-process, and non-narrative forms. Varese is also known as the father of electronic music and developed the *musique concrète* movement (with Pierre Schaeffer and Pierre Henry), which used recorded sounds as raw material to form the piece. His well-known works include *Poeme electronique* and *Déserts*.

Varése also experimented with sound masses and spatialization, which physically moves sound masses around a room through the use of synchronized speakers. He designed a spatialization scheme in which *Poeme electronique* (1958) would be synchronized to a film while controlling the spatial distribution and volume throughout the piece. The sound went up

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[126] Hanning, Barbara Russano, and Donald Jay. Grout. *Concise History of Western Music*. 3rd ed. New York: W.W. Norton, 2006: 653

and down the walls of the Phillips Pavilion, where 350 speakers were installed for the World Fair in 1958.

Another composer whose compositional techniques influenced Maceda is the Greek composer Iannis Xenakis (1922–2001). Like the ancient Greeks, he saw mathematics as the basis for both music and architecture, therefore basing his music on mathematical concepts. *Metastaseis* is an example of this, where he plotted out glissandos from each instrument that add up to create an effect of curves in musical space. He transferred the lines to musical notation, resulting in chromatic clusters closing into unisons and vice versa. Like Varèse, Xenakis also played with electronic music, utilizing sound masses of various frequencies, intensities, and densities, and also played with spatialization with the orientations of speakers around a particular space (i.e., *Bohor 1962)*. Both Varèse and Xenakis rejected the systematic techniques of serialism and twelve-tone compositional approaches.

As aforementioned, Maceda's background was a unique blend of piano performance with musicology, which later collided with avant-gardism, ethnomusicology, and fieldwork in Asia. His research became a wealth of musical material, both for research in ethnomusicology and for new expressions of what he believed to be true and pure Filipino music. Tenzer elaborates further: "Maceda hoped, in other words, that in so far as Varése had undone the inherent Westernness of the avant-garde, then such music could be in effect a slate on which Maceda could inscribe traditional Southeast Asian values, thereby disseminating them more broadly than ever."[127] Maceda explained this complex process of taking music from its natural habitat and displaying it in this new context, utilizing avant-garde compositional techniques:

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[127] Tenzer, Michael. José Maceda and the Paradoxes, 100.

> Instead of densities in "clouds" and a trigonometry of lines, other designs in a swirl of bamboos and gongs depict a tropical environment of rain, insects, people, a vehicular traffic, albeit geographically Southeast Asian, yet worldwide in occurrence, as "graphic movements of gas" and statistical probabilities are universal. The transformation of these instruments from their ritual functions in village Asia to one of physical density partakes of an evolutionary process associated with European harmonic music. This progression led to an identification of other parameters of sound not present in Varèse or Xenakis.[128]

The need for emphasizing a return to a pre-Hispanic past and rediscovering their roots offered healing and a sense of entitlement. In a time where most Filipino composers and musicologists were not interested in the indigenous music of the Philippines, the desire to focus on nativism in its purest form was new and unusual, but in the end, very effective in defining a nationalistic voice. The philosophical and compositional aesthetics of Maceda will be brought out in further detail in the analysis of *"Pagsamba,"* however, a brief summary defining each concept will be helpful in understanding how the analysis is organized.

Philosophy and Compositional Style

According to Maceda, the music of the Philippines and Southeast Asia is fundamentally different from Western music. However, the dichotomy of Western and Eastern music merges in Maceda's compositions in that the compositional techniques explored and used by Xenakis, Varèse, and others paved the way for eastern elements to be utilized in compositions that could be presented in a new artistic way while being notated with Western notation. In a way, avant-garde compositional techniques were a perfect canvas for Maceda to display the various musical concepts he had in his sound palettes. Philosophical concepts that are foreign to Western compositional analysis include non-linear time concepts, tonal ambiguities, indigenous concepts

[128] Tenzer, Michael. José Maceda and the Paradoxes 93–120

of tonality and scales, the use of technology made up of human energies rather than the artificial energy of machines, which brings a communal element, and using rituals as a source for his work.

Compositions Leading to Pagsamba

Maceda's first composition, "Ugma Ugma" (1963), literally means "piece it together." He utilizes musique concrète as a medium or canvas to display the sounds of Asia; in this sense, the east and west emerge to form something new. Timbres include a jaw harp, voices, a carabao horn, bamboo instruments (scrapers, rattles, clappers), chimes, bells, gongs, and whistles.

The next two pieces he composed are "Agungan: Gong Sounds for Six Gong Families" (1966) and *"Kubing: Music for Bamboo Percussion and Mens Voices*" (1966). Both pieces fit into his exploration period of playing with sound masses, colors of timbres, and musical events. *Agungan* devalues the use of recognizable pitches and instead explores the sounds of six gongs, including their time delays, types of timbres from striking at different angles with different mallets, and expressions of non-linear time concepts of irregular rhythms and phrases. Kubing explores timbres produced by speech: "men's voices are treated in various ways—as 'percussion' sounds in the form of clicks and stops, as a rapid succession of plosives and as continuous sounds, vowel colors, glissandi, pitch levels of speech trills, whispers, and high-pitched calls."[129]

[129] Santos, Ramon Pagayon. *Tunugan*

Maceda's Works Following Pagsamba

Pagsamba provides a foundational framework for the rest of Maceda's compositional output. His philosophical concepts only strengthened, and his zeal for promoting non-Western Asian music and philosophies burned fervently. This section gives brief descriptions of the rest of Maceda's compositions, displaying these concepts developing further.

"Cassettes 100" *(1971)* was first performed at the Cultural Center of the Philippines (CCP). Instead of using electronic sounds and modified recorded sounds, as was the case for Varése, Maceda used recordings of indigenous Philippine instruments and environmental noises. Each performer is instructed to push the "play" button at the same time as they move through the space of the CCP's lobby, sometimes coming together in stationary formations, other times in dance and movement, and others stationary on the sides. Performers are silent while holding the cassette players in their hands, and audience members were invited to circulate among the performers, blurring the line between performer and audience member. Even though this piece does not require the performers to play the instruments, Maceda has the sounds all written out on a musical score. Instruments included are sounds from Asia and non-Western instruments: the agung, sticks, buzzers, mouth organ, kulintang, shells, pipa (plucked instrument) drums, and speech choir. Interestingly, Maceda found a way to utilize technology while retaining the communal aspect of the performance, as is also seen in his next piece, "Ugnayan."

"Ugnayan" (1974), written for 20 transistor radios, is arguably his most ambitious work among his repertoire. He employed all 37 radio stations in the metro Manila area to play his 51-minute piece that had 20 different recordings of indigenous musical instruments and sounds of nature. It is said that up to 20 million people listened to the sounds on New Year's Day of 1974.

The communal aspect of both of the aforementioned pieces was unique in the realm of avant-garde music at the time. Cassettes 100 and Ugnayan both call for a large number of performers, space, and time to experience. Another unique feature of his compositions is that in all of his recordings, the sounds that he recorded were played as is, not filtered, processed, or manipulated in any way like those of Schaffer, Xenakis, and Varése.

"Udlot-Udlot" (1975) features variations of rhythmic drones played by wooden sticks, bamboo buzzers, bamboo stamping tubes, bamboo flutes, and voices. The beauty of this piece is that it does not require any experience with music; it can be sung and played by anyone. The score is also different in that it is a simple instruction of what to do, and one person (no training is needed) is required to be a timekeeper.

In the 1990s, Maceda further removes himself from Western music, but creatively "flips the script" and utilizes exclusively Western instrumentation to promote his converted non-Western musical philosophies. "Dissemination" (1990), "Distemperament" (1992) and later "Exchanges" (1997) all utilize the symphony orchestra to "undermine the basic acoustical construct of the symphony orchestra—one complete with a clear hierarchy of musical and harmonic functions for each individual or group of instruments."[130]

In "Dissemination," instead of organizing the instruments in their traditional Western format, he categorized them according to timbre and pitch range. He also disassembled the typical Western hierarchy and layered each of the sounds so as to build the music like the aforementioned layers of the building in Borobudur, Indonesia. In "Distemperament," his allurement to numbers is brought out as having a different "classification of things." He further

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[130] Santos, Ramon Pagayon. *Tunugan ,* 159

redesigns the orchestra into threes (3 flutes, 3 oboes, 3 violins, 3 bass clarinets, 3 trombones, etc.). Each group plays phrases that are juxtaposed between each of the groups in the same dynamics in order to bring out the problems this creates dynamically within each of the groups. The piece, "Exchanges," was commissioned for the Juilliard School of Music and is based on geometric shapes that juxtapose constant textures versus inconstant textures and nonconventional sonorities (i.e., violins and flutes that play lower pitches). Maceda also continues to play with new classifications of instruments based on pitch ranges and resonance: 1) four violins, flutes, and oboes; 2) three violas, trumpets, clarinets, and horns; 3) two cellos, contrabass, bassoons, trombones, and tubas; and 4) percussion, subgrouped according to qualities.[131]

Maceda's final group of compositions ironically returns to his childhood instrument. Niduaza, in his dissertation on Maceda's piano works, aptly summarizes this return:

> During his childhood, Maceda was already being molded in the aesthetics of Western Europe. His piano studies made him adept in performance, and he was particularly drawn to French piano literature. But his paradigm shift from the aesthetics of Western Europe to those of East and Southeast Asia, his shift in emphasis to ethnomusicology-cum-composition, and the metamorphosis of his philosophy led him to use the piano as a drone or marker of time rather than as a lyrical instrument.[132]

Examples of his piano works include: "Music for Five Pianos" (1993); "Two Pianos, Four Winds" (1996) for clarinet, bassoon, horn, and trombone; "Music for Two Pianos and Four Percussions" (2000); and "A Korean Court Music for Four Pianos" (2002).

In this chapter, we saw an overview of Maceda's works in context of compositions prior and after writing *Pagsamba* in order to show the trajectory of his philosophical constructs in

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[131] Santos, Ramon Pagayon. *Tunugan* 159

[132] Niduaza, Frances Alfaras. "The Piano Music of José Montserrat Maceda." ProQuest Dissertations Publishing, 2013.

regard to indigeneity. In the next chapter, an indepth analysis of *Pagsamba* will tie these historical, philosophical and musical concepts together.

CHAPTER 5

Pagsamba: Music for a Religious Ritual

Introduction

Pagsamba (first performance on January 24, 1968) by Jose Maceda is scored for 241 participants: five male Choruses of five singers (essentially five quintets), 100 "People" (mixed chorus), 100 bamboo instruments, 8 Agung and 8 Gandingan. There are only three documented performances of *Pagsamba* with Maceda as the conductor: the premiere in 1968 was performed in the Circular Chapel at the University of the Philippines; a performance in Bonn, Germany, in 1980 with an incomplete number of performers; and in 1996, a full performance in the same chapel as the premiere.[133] One other performance, conducted by Professor Josefino Chino Toledo, was recorded in 2017 in honor of Maceda's birthday and was an opening to the UP Diliman Arts Month.

Pagsamba (1968) represents an important turning point in Maceda's compositional career. Aside from exploring the musical concepts using the compositional techniques of Varése's sound masses and Xenakis' utilization of acoustical space, Maceda boldly enters the world of social theory and philosophy, which embrace the cultural values of Filipinos. These values include religious rituals (Catholic mass), the value of community (his use of the circular chapel), and the value of Filipino expression. This expression utilizes 241 humans rather than machines

[133] Dioquino, Corazon. "In Focus: Scoring for the Filipino Life and Music." GOVPH. May 24, 2004. https://ncca.gov.ph/about-culture-and-arts/in-focus/scoring-for-the-filipino-life-and-music/

or electronics; the use of the vernacular language and the discreet vocal and speech-song techniques heard from the Cordillera result in the awareness and perception of local spirituality.

In the next section, *Pagsamba* will be analyzed into these compositional musical elements and categories: The Use of the Mass Ritual; Space; Spatialization; Philosophical Concepts of Time; Drone and Melody; Tonality and Modality; Timbres; and Setting the Text with Textures and Timbres. The Appendix contains a description of events within the pieces for the reader's reference. However, a linear analysis is not as effective in highlighting nuances as the work does not adhere to traditional formal models.

The Use of the Mass Ritual

Pagsamba means "worship" in Tagalog, the official vernacular language of the Philippines. In this piece, Maceda chooses to set the Tagalog text of the Roman Catholic Mass Ordinary in its fixed five-part sequence: *Panginoon* (Kyrie), *Luwalhati* (Gloria), *Sumasampalataya* (Credo), *Santo* (Sanctus), and *Kordero* (Agnus Dei).

As discussed in Chapter 2, the model of indigenous rituals was philosophically parallel to that of the Catholic Mass ritual. Maceda's choice of the Mass points to the syncretistic practice of Filipinos adapting to their own indigenous culture of performing rituals and, in turn, the church's historic utilization of syncretism by interweaving indigenous music and philosophies in order to connect with indigenous Filipinos.

Maceda clearly integrates the sounds and musical language of indigenous rites into the Catholic Mass in Pagsamba through his use of bamboo instruments from nature, producing timbres of sounds that reflect the spirit world, the communal aspect of using people rather than

recordings and technology, indigenous tonalities, and even his use of text painting. Ironically, syncretism was used to evangelize people into Christianity; however, Maceda utilizes the mass to rediscover and celebrate the traits of Filipinos prior to the introduction of Christianity by Spain. He sets the text of the mass while utilizing indigenous practices, musical instruments, and musical elements intertwined as a statement that this ritual is at the very core of being a Filipino. In the program notes of the first performance, it provides an alternate title underneath *Pagsamba*, "Or Music for a Religious Ritual," which allows for a more universal interpretation to include an inter-religious experience and not just a Christian experience. In its most recent performance, it was actually performed within the context of a mass.

The use of ritual also appears to be an innate part of many of Maceda's compositions. It could be argued that all of his compositions have a "ritualistic" component to them. The communal aspect of making music together while spreading and dividing the work goes all the way back to rituals of planting, weeding, and harvesting. This aspect is present throughout the music of pre-Christian Filipino traditions.

The Space (U.P. Circular Chapel)

University of the Philippines Parish of Holy Sacrifice Circular Chapel is now recognized as a National Historical Landmark and a Cultural Treasure. Built in 1955, it is the first building to feature the works of five national artists, the first circular chapel in the country with the altar in the middle, and the first country to feature a thin-shell concrete dome structure. Locsin, the designer of the chapel, chose the circular plan to allow for a more personal, engaging, participatory and communal worship experience. The chapel is an open-air building which also

allows for the sounds of nature around the building to be blended into the ritual. Moreover, the the structure of the chapel produces a very vibrant and resonant acoustical experience.

The circular shape of the first performance of *Pagsamba* was chosen deliberately to highlight the value of community. As one can see from the "Plan of the Circular Chapel" (see figure 18), the participants and audience members are all placed amongst each other so that even those observing feel a part of the performance. Three rows of audience members are also put toward the center of the circle, so as to feel part of the circle rather than an observer outside of the circle. Maceda was clearly aiming to blur the line between performers and audience members to be closer to a ritual held in a rural village.

As discussed in Chapter 3, the use of a circle is very common in indigenous music and dance practices (i.e., Kalinga gangsa), where spectators are not idly sitting but are actively participating by commenting on the performance and encouraging the performers. The symbolic use of a circle with the divisions of four in his plan (see Figure 18), although not explicitly implied or mentioned in the score, connotes infinity and spirituality.

Maceda, in his article, "The Structure of Principal Court Musics of East and Southeast Asia," points out the symbolic relationship between music and certain structures and temples. In Java, Indonesia, the structure of the Borobudur Temple is an example of relating square formations (having four sides) with four counts in music.

> "The temple's structural design has three parts: the base, body and top. The body with five squares terraces fits the five levels of four counts in a four-longan larding music structure, while the top consists of three diminishing circular terraces, the circle being, like the square, a Buddhist symbol."[134]

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[134] Maceda, Jose. "Review Essay: Bipolarity, Ki Mantle Hood's Trilogy, Four Counts, and the Fifth Interval." *Asian Music* 21, no. 2 (1990): 135–46. doi:10.2307/834114.

Like the five square terraces, *Pagsamba* contains five movements (parts of the mass ordinary), and like the four sides of a square, the musical score is set with 4/4 time signatures throughout the piece. Furthermore, he chooses divisions of four into eight divided sections (16 total) as indicated in his floor plan (see Figure 18). Maceda's fascination with symbolic numbers, musical acoustics, and structures suggests the Filipino values of spirituality, musicality, and community, all of which likely contributed to the choice of this specific performance venue.

Spatialization

As discussed in Chapter 4, Maceda developed a style of using spatialization, or spatial music, a concept developed by Varèse. The source of the sounds and where the sounds travel become important compositional and musical parameters and a central distinctive attribute for the listener and performer alike. Other notable composers who utilized spatialization include Charles Ives in his "Fourth Symphony" (1912-18), Karlheinz Stockhausen in his "Helicopter String Quartet" (1992–93, 1995), Henry Brant in his "Sea Swell", and Igor Stravinsky in his "Canticum Sacrum" (1955). As mentioned earlier, in "Cassettes 100", Maceda recorded indigenous sounds onto cassette tapes, and the "performers," holding onto the cassette players, would walk around and explore the space in various patterns, then hold in various shapes and formations.

An integral part of Pagsamba is the movement of the sounds and the dynamic use of the space, as seen from the first entrance of the *Chorus* (see Figure 19). Using Figure 18 as a guide, one can observe that *Choruses A, B, C, D, and E* are placed evenly around the circle. The word *Panginoon* ("Lord") is hocketed around the circle, effectively becoming a group effort of each

Chorus producing individual sounds (“P”, “ah”, “ng”, etc.), which are then handed off sequentially to form the word around the circle. In this instance, the sound moves clockwise around the circle. Likewise, the *People* speak and hocket sounds from the word “Kristo” (Christ) clockwise around the circle three times, thus resulting in the sounds of both “Panginoon” and “Krysto” moving around the circle of the chapel (see Figure 20).

Sometimes the instruments enter in this same manner but continue playing rhythmic ambiguities to form sound masses in the varying timbres, such as the Agung (see Figure 21). Each of these sound masses layers on top of each other, creating energy, power, and intensities of sound without the Western use of melody, harmony, and rhythm.

Maceda’s use of spatialization extends to various timbres circling the space as well. In the “Gloria” movement, *Chorus A* sounds the announcement, “Luwalhati sa Diyos sa kaitaasan” (Glory to God in the highest). 100 *Whistles* (ungiyong) and high-pitched voices of the *People* respond, “And peace and on earth peace to people of good will." From here, those playing *Whistles* switch to *Buzzers* in a way that utilizes spatialization in a clockwise motion. Here, Maceda intentionally creates waves of different timbral sounds from the bamboo instruments. The waves can even be seen visually by looking at the full score (see figure 22).

Another use of spatialization is Maceda’s use of rhythmic and melodic hocketing, an idea discussed in Chapter 3 among the gangsa instruments and bamboo instruments such as the tongatong. Each of the Choruses takes one syllable of the phrase while holding the vowels: “La lang Espiritu Santo Kay Mariang Birhen” (Only the Holy Spirit to the Virgin Mary). Each singer

in each of the Men's Choruses has their own part in the cluster tones, while each of the syllables of the texts is hocketed amongst each other (see figure 23).

For composers like Varèse and Xenakis, spatialization would likely be a matter of acoustics—to hear sound travel in space. However, the philosophical motivation for Maceda was not merely another musical element but a deeper cultural reason. Aside from the aforementioned values of spirituality and community, movement was very much part of the indigenous musical culture: the movement in dance and the movement within the rhythmic hocketing among gong or bamboo instruments. In chapter 3, we saw an example of the Bontok *falliwes* style of playing gangsa, which includes dancing around in circles and spirals. In the *palook* and *tadok* styles of the Kalinga tribe, circular dances are performed.

Concept of Time

As we have seen in Chapter 3, one significant philosophical concept that is fundamentally different in Maceda's music, which mimics the philosophies of many of the Southeast Asian countries, is the concept of time. In Maceda's fieldwork, he found that much of the music of Southeast Asia is inseparable and interwoven with religion and mysticism, and coexists with nature. Many times, music was a means by which one could interact with the spirit realm. Thus, the idea of infinity, continuity, and indefiniteness is reflected in the music.

In contrast with Western themes, forms, and development, Maceda employs compositional techniques that place emphasis on melodic ambiguity, repetition, and diffusion in all areas—pitch, rhythm, timbre, and articulation—all of which are manifest in his conceptions of drone and melody. Thus, this communion with the metaphysical results in varied lengths of

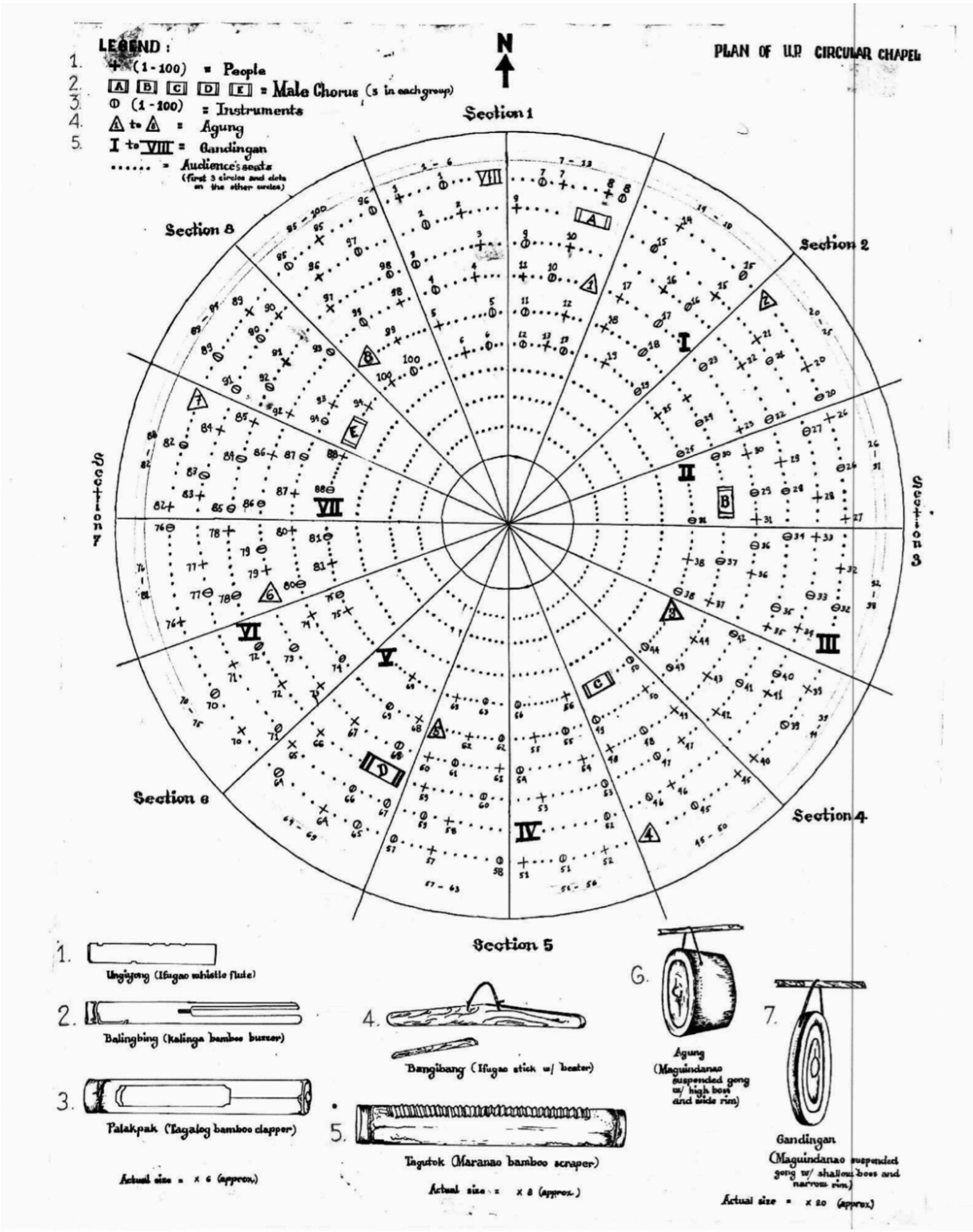

Figure 18 - Maceda, *Pagsamba,* Plan of U.P. Circular Chapel
(Used with permission by UPCE and the Maceda Estate)

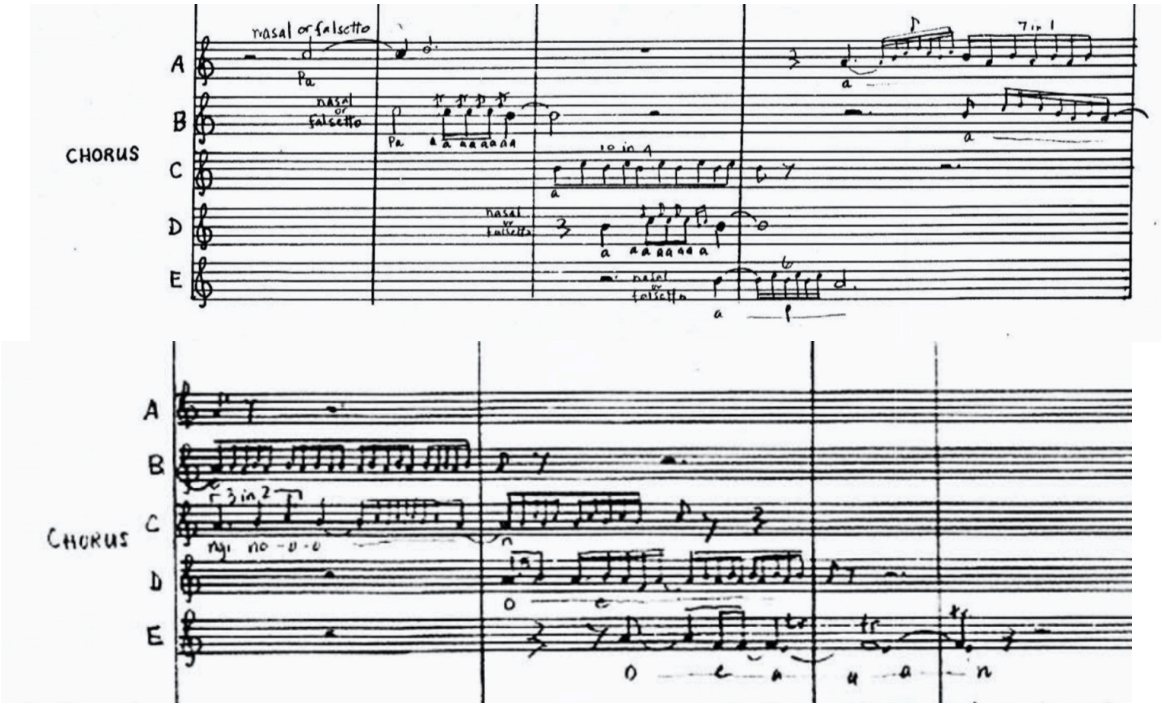

Figure 19 - Maceda, *Pagsamba: Panginoon,* mm. 27-34
(Used with permission by UPCE and the Maceda Estate)

time, ambiguous beginnings and endings, instruments with long, sustained sounds, and textures that create sound masses.

Drone and Melody

Through his fieldwork throughout Southeast Asia, Maceda discovered and helped define the drone in Southeast Asian music. A drone is not just a sustained sound on one pitch; it can also be constant repeating phrases of one or more pitches played by one or several instruments for the duration of the music. A sound mass of instruments can create a particular timbre with instruments repeating rhythmic phrases, each acting independently but the group behaving collectively in a drone. The drone is a fundamental element in the traditional court music of

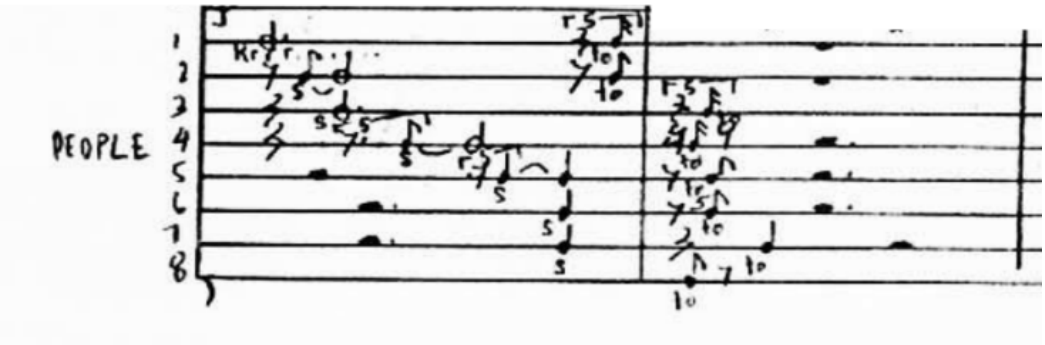

Figure 20 - Maceda, *Pagsamba: Panginoon,* mm. 64-65
(Used with permission by UPCE and the Maceda Estate)

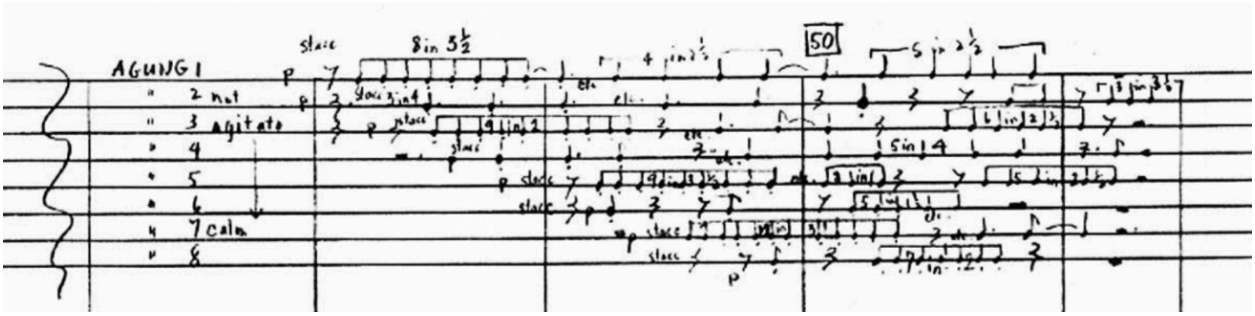

Figure 21 - Maceda, *Pagsamba: Panginoon,* mm. 48-51
(Used with permission by UPCE and the Maceda Estate)

Asian music such as *gamelan* (Indonesia)*, gagaku, noh (Japan), nan kuan* (Taiwan), and Indian music.[135]

Sometimes the use of micropolyphony is employed in creating a drone. The analogy of a cloud can be useful in describing this micropolyphony: we can observe tiny, minute details in the particles of a cloud that are in constant motion in various directions, yet our eyes perceive the entirety of the object, the cloud itself. Some compositional elements that accomplish the task of creating drones are: 1) ostinatos with interlocking rhythmic patterns; 2) a repeated hocketing of a

[135] Maceda (1986), Concept of Time, p. 13, 18

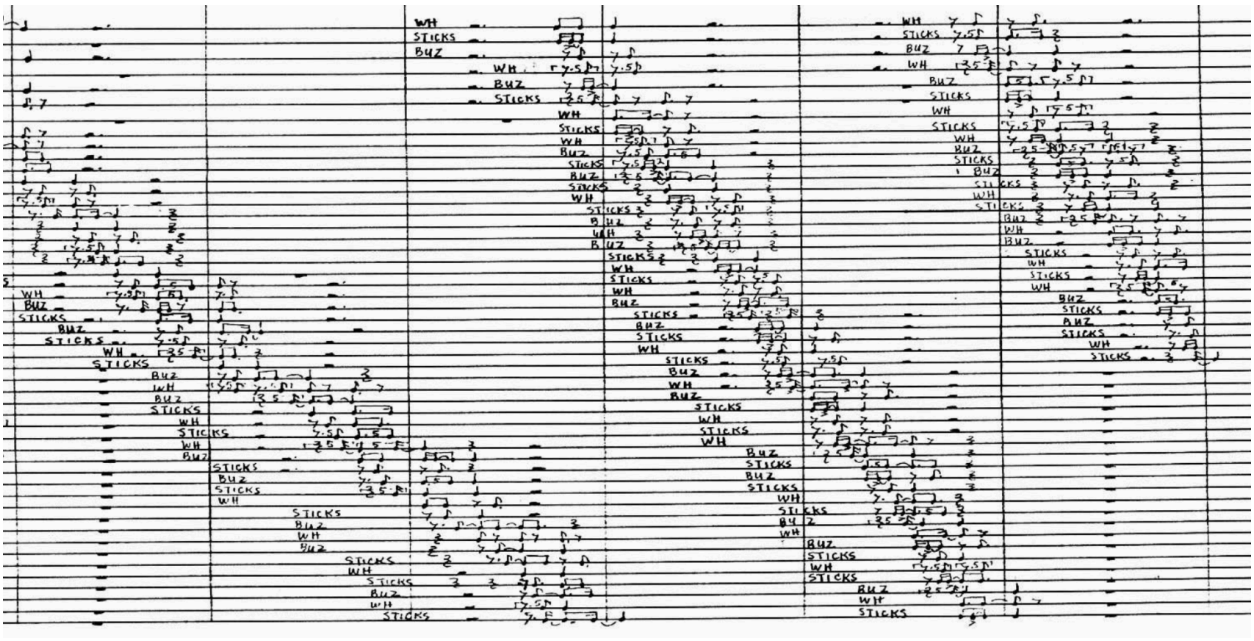

Figure 22 - Maceda, *Pagsamba: Luwalhati,* mm. 56-62
(Used with permission by UPCE and the Maceda Estate)

short melody that turns into an ostinato; 3) exploiting the long sounds of gongs; and 4) the repetition of pitches or timbres. To Maceda, this concept of drone is very different from a drone in Indian music or a pedal tone in Western music that is based primarily on pitch.[136]

Melody, in the context of Southeast Asian music, can therefore become sounds (pitches, rhythms, or timbres) or sound masses that are brought to the forefront. In the case of Pagsamba, there may not even be a "melody" of pitches in the Western sense. A melody instrument (or group of instruments) may accompany the drone, but its pitches or timbres move independently of the drone instruments. The differentiation between melody and drone is often blurred; therefore, in the following examples, the goal is to expose both elements by its juxtaposition.

In "Luwalhati" (Gloria), in the midst of the powerful timbres of the 100 high-pitched voices and whistles aforementioned, Maceda brilliantly fades into a new melody by introducing

[136] Maceda (1986), Concept of Time, p. 53

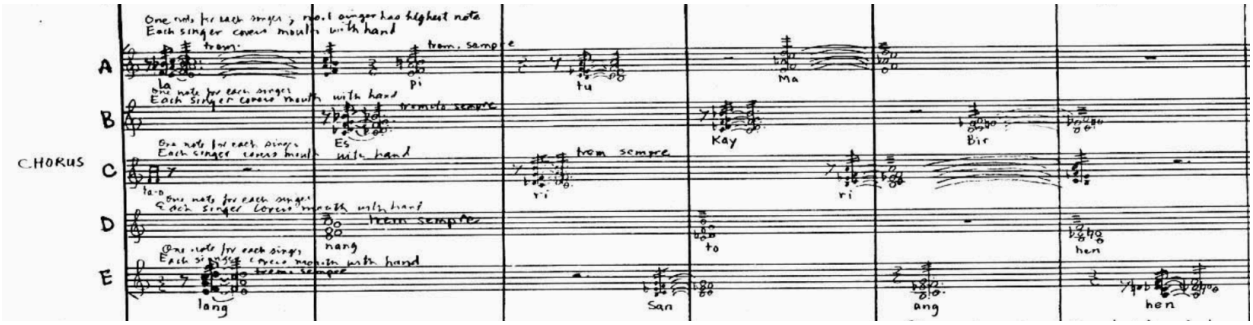

Figure 23 - Maceda, *Pagsamba: Sampalataya,* mm. 46-51. Tone Clusters Hocket
(Used with permission by UPCE and the Maceda Estate)

the contrasting timbres of the *Buzzers*. In measure 10, *Buzzers* are first heard in instruments 31–60, then shift spatially to different parts of the circle (instruments 16–88), drawing them more to the forefront. (See figure 24 and compare it with the figure 18 map of the chapel.).

An example of voices playing the roles of both melody and drone is found in "Sampalataya" (Credo). The movement begins with sound masses created by bamboo instruments sprinkling in and out in various textural densities. Throughout the movement, the text of the credo can be heard through the various sonic masses. The Choruses in particular stand out as melodies among the drone of the other instruments, including the people who are vocalizing sound effects, effectively taking on the role of the gongs (see figure 25). In bars 33–35, the people are instructed to sing the text “very fast, then hold the last syllable,” resulting in drone-like murmurings. Thus, even though the choices of timbres and textures are text-driven, as will be discussed in detail later, this does not necessarily mean that those singing or speaking the text have the melody. The text is often blurred to become a drone behind the instruments.

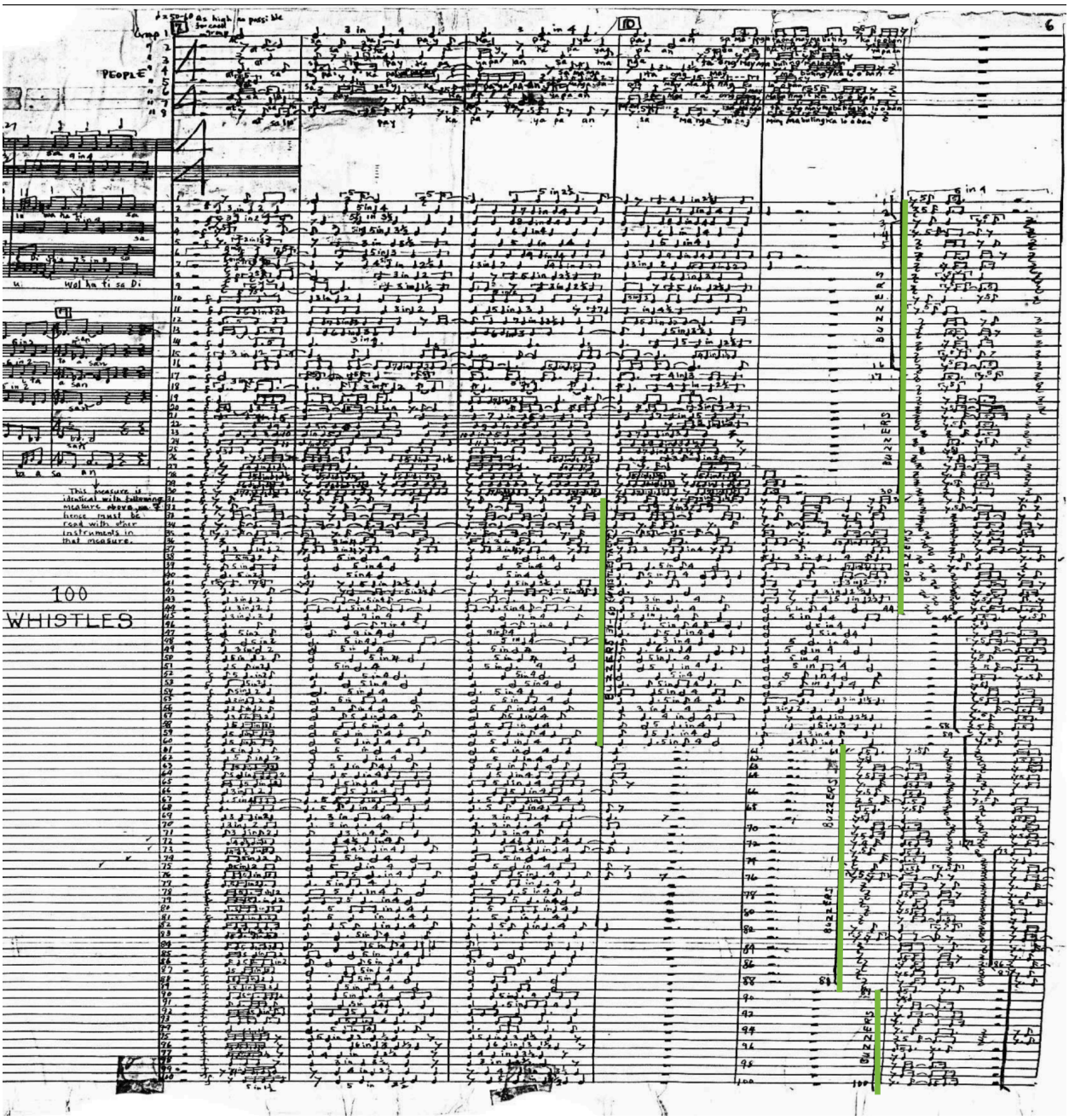

Figure 24: Maceda, *Pagsamba: Luwalhati*, mm. 1-12
(Used with permission by UPCE and the Maceda Estate)

Tonality and Modality

Tonality, as defined in Western tonal music, is not found in this work as well as most other vocal works by Jose Maceda. There are scales, harmonies, and chordal structures; however, they are not utilized in the same manner as the Western harmonic tradition. In essence, the greatest difference is that Maceda is most interested in using pitches to form timbres and textures, rather than melodies and harmonies restricted to scales with one tonal center.

The *Chorus* in "Panginoon" (see figure 19) sings pitches that form a hemitonic pentatonic scale, characteristic of the sound from Mindanao, Indonesia, and Malaysia. Amidst the trills and melismas, each chorus centers around certain pitches that form a downward contour, namely middle-C, B, A, then F. Thus, the pitches of Panginoon (Lord) are in a downward motion.

In the opening of "Luwalhati" (Gloria), *Chorus A* has two hemitonic scales sounding simultaneously. Maceda further emphasizes the same pitches from the previous movement by *Chorus A-1, 2, and 5* on pitches C, B, A, and F. However, *Choruses 3 and 4* also emphasize pitches F, Eb, D, and Bb, seemingly out of place. Interestingly, *Chorus E* at bar 24 sings in the same mode as in "Panginoon," and the first group of "Luwalhati" is transposed down a fourth: G, F#, E, and C.

The tonality shifts in the "Sampalataya" (Credo) movement—melismatic variations on D, E, G, and A. Pitches shift throughout the piece but tend to gravitate toward D and A. Throughout the "Santo" (Sanctus), the chorus parts are pitched all in middle C, and the "Kordero" (Agnus Dei) hovers around C, Bb, and F.

In sum, the use of tonality is distinct from Western harmony. Tonal centers of pitch do have a "gravitational pull" toward each other, and hemitonic and anhemitonic scales are used,

but these elements of tonality are subservient to the musical elements of the timbres and textures of the piece.

Timbres

The types of timbres found in *Pagsamba* are exclusively indigenous Filipino sounds: bamboo instruments (clappers, scrapers, buzzers, sticks, flutes, and whistles), gongs (gandigan and agung), and vocal types of singing found among tribes practicing indigenous or pre-Spanish rituals. The Tagalog bamboo clappers called *Palakpak* (meaning applause)[137] clap with an indefinite pitch and are played while shaking the bass while having one finger in-between the clappers between the flaps of the slit bamboo on top. The *tagutok* is a bamboo scraper from the Maranao. The *balingbing* has a split, dividing its thin bamboo tube in two. When it strikes against the palm of the hand, it vibrates both halves. It is typically played in an ensemble of six; however, it is a solo instrument for the Ibaloi. To adjust the pitch or change the color of the instrument, there is a rattan ring around the base of the tube that can be adjusted to tighten the halves.

The fipple flute, or whistle flute, is an aerophone that produces high, shrill tones. It is played by blowing air through a fixed channel and condensing the air through the fipple (or wooden plug), which stops most of the air except for a narrow windway (or flue). The air that flows through the flue hits the windcutter (a hard bladed edge), resulting in standing waves in the air column.[138] The Ifugao play the fipple flute (*ongiyong*) for recreation.

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[137] Bamboo clapper instruments have different names depending on its use. One example is when it is used in a ritual ceremony, the priest (or mumba-i) plays the clapper (called hangar in this case)- beating it against the body of the sacrificial pig, smearing its blood on the instrument.

[138] Benade, Arthur H. Fundamentals of Musical Acoustics

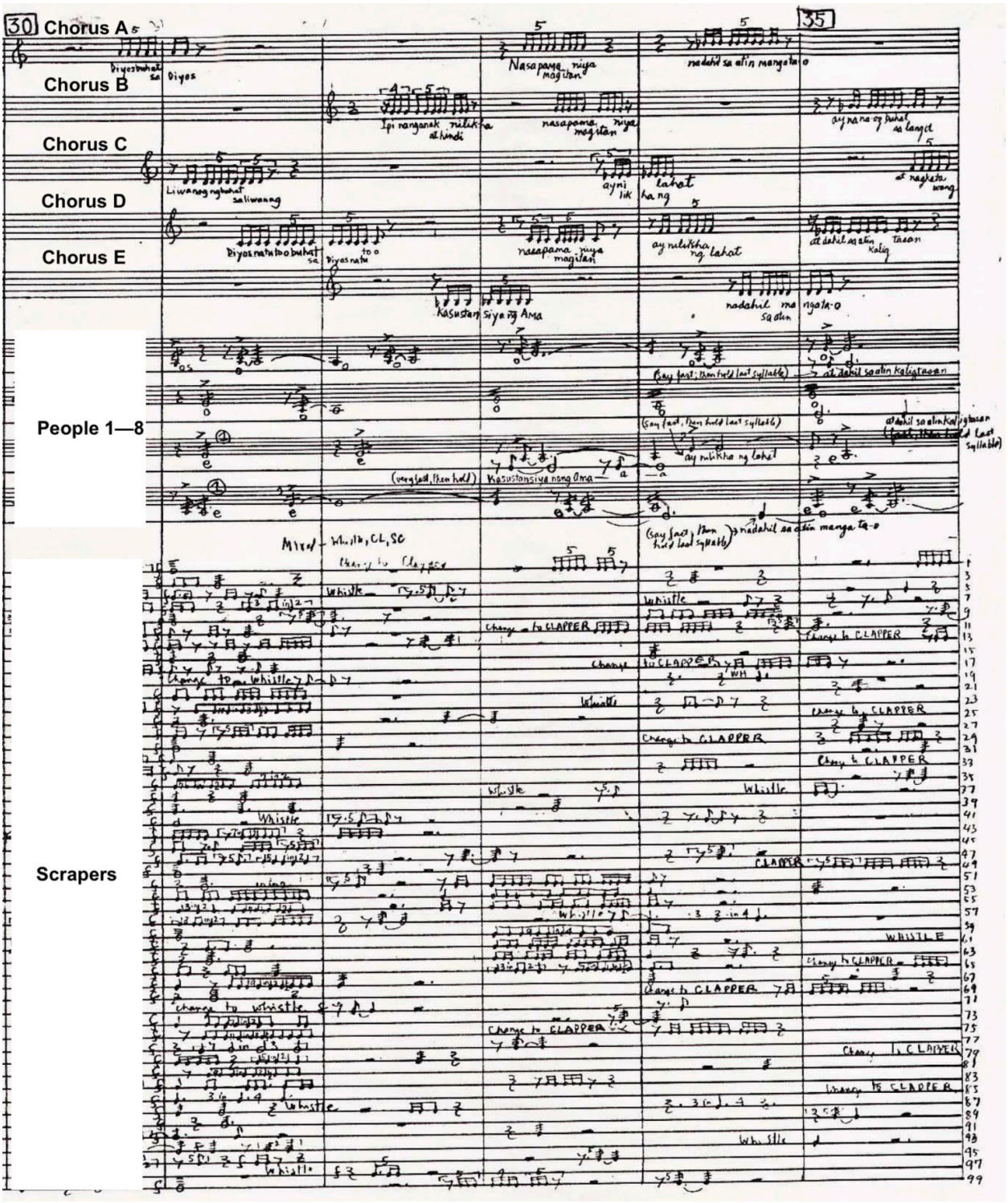

Figure 25: Maceda, *Pagsamba: Sampalataya*, mm. 30-35
(Used with permission by UPCE and the Maceda Estate)

The *bangibang* (Ifugao) is an idiophone instrument made out of wood in the shape of a yoke that typically comes in a set of at least seven bars. It is played by each player holding the handle of each bangibang with one hand and striking one side with a wooden stick or beater, producing a sharp, resonant tone. Each player would have their own interlocking rhythmic pattern.

The *tagutok* (also called Kagkagul) is a scraper that consists of playing with a bamboo tube with notches etched on one side and a string lifted from the other side of the tube itself. A stick scrapes back and forth along these notches while the left hand beats on the string. This is played when gathering crops to frighten birds and wild animals away and is usually heard on rice farms by farmers.

The *gandigan* is a Maguindanaon knobbed gong that has a narrow rim and a shallow boss (see figure 26[139]). They are typically hung on a stand, with the player striking the gongs with two mallets (*balu*) from behind the gongs. The *balu* are typically wood sticks wrapped tightly with strips of rubber or cloth. In the *kulintang* ensemble, it is usually the secondary melodic instrument after the *kulintang* gongs. When played solo, the gandigan can communicate certain messages or warnings over long distances. Along these lines, “some young men may play the *gandigan* to communicate their love to women, because the four tones of the four gongs emulate different tones in the Maguindanaon language.”[140]

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[139] Maceda, José. "Agung." *Grove Music Online.* 2001; Accessed 3 Feb. 2023. https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045992.

[140] Kalanduyan, Danongan Sibay. “The Performance of Maguindanaon Kulintang Music

The a*gung* is the largest gong in the family of gongs used in the Philippines (see figure 26).[141] However, what distinguishes the agung and related gongs from other types is the timbre of their sound (typically lower in pitch) and their musical function rather than their physical dimensions. Like the *gandigan*, most agung are played with cloth or rubber-bounded mallets that produce long, sustained sounds or can be damped by the hand or knees of the player.

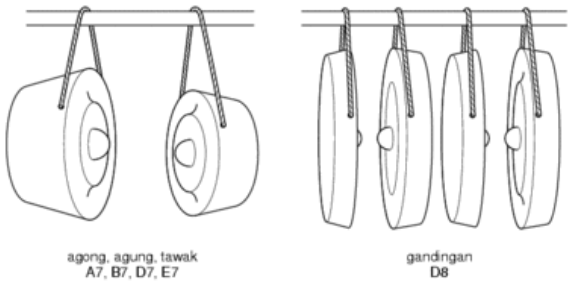

Figure 26 - Maceda: Agung and Gandigan
(Used with permission by UPCE and the
Maceda Estate)

The timbres from the voices of the *Chorus* and the *People* are utilized in a number of ways and are specified throughout the piece. Examples include: nasal tone, falsetto, as high as possible, as low as possible, singing tone clusters, singing trills and melismas, syllabic chant-like monotonous singing, imitating bamboo and gong sounds or sounds of nature. These vocal timbres can be distinctive or they can blend in with sounds from other parts. The highly discrete ambiguity of the vocal utterances are derived from the speech song musical discourse of the Kalinga from the Cordillera highlands and also found in Mindanao.

Syllabic text on repeated notes is also sounded to contrast the melismatic singing in the third movement, “Sampalataya” (Credo), which reflects some of the types of singing in Epic

[141] Maceda, José. "Agung."

stories. The description of *Kudaman* found on the island of Palawan and another Epic, Ullalim, is described by Maceda:

> The sung narration proceeds mostly in repeated tones, changing from one center of tones to another, with melodic bridges linking one set of long repeating tones to another. Characters of personages in the epic are described by a rise and fall in these melodies, but **long repetitions of tones emphasize the centrality of these tones, points of anchor for the narrator. Another epic, Ullalim, among the Kalinga in Luzon begins with an opening phrase, announcing the story in a characteristic melodic phrase, which is followed by the narration sung mostly in mono-tone, interspersed with intervals of a third above or a longer note a second below.**[142]

Maceda specifically instructs other timbral vocal sound effects such as "tap right hand rapidly against mouth very fast, then hold the last note," "sing on 'la', sing on're'," "soft intense quality," "mouth half-closed," "muffled tone," "words not clearly pronounced," etc. Interestingly, aspects of timbre, or color, are not limited to indigenous instrumentation but can be philosophical concepts of creating colors even with Western instrumentation. Niduaza comments,

> Based on my interviews with the performers of Maceda's piano works, during rehearsals, Maceda was primarily focused on color, specifically on dynamic shaping as an element. At this point, Maceda made sure that performers primarily understand color as a philosophical concept, next of which is audible to the listeners.[143]

In this quote, Maceda was trying to prove a point that playing with different colors was possible on one instrument, such as the piano. He was also concerned with the inaccessibility of being able to play his pieces with instruments that are not available in other countries. Whether he was successful remains debatable. Regardless, *Pagsamba* utilizes purely Filipino instrumentation with an almost endless variety of colors, which is explored through varying timbres and textures

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[142] Maceda (1986) A Concept of Time, 11–53. Bold mine

[143] Niduaza, "The Piano Music of José Montserrat Maceda."

throughout the entire piece. Maceda was not limited to the pitches, textures, and timbres produced by a Western instrument such as the piano.

Setting the Text with Textures and Timbres

As discussed, sound masses are defined by "a body of sounds characterized by a particular timbre, register, rhythm, and melodic gesture, which may be stable or gradually be transformed."[144] The energy from these sound masses creates tensions, releases, opacities, densities, and colors. Verne de la Peña, a Filipino musicologist and professor, describes these sound masses as a cloud; when looked at very closely, they have intricate details of moving shapes and morphing features. Humans perceive a single mass, a large cloud, moving slowly through the sky with different shapes and densities fading in and out.[145] These features of timbral sounds formed in randomized rhythmic activity form micropolyphonies. These are created by a large number of lines of melodies or ostinatos moving at separate tempos or rhythms and producing clusters of sounds.

Maceda asserted that "a fundamental source of musical thought in Asia may be found in nature itself—in its abundance and in its density. And man's role in that tropical wealth is to accommodate nature."[146] This is evident in *Pagsamba* as he uses natural instruments (bamboo, brass, voices) for the creation of sound masses as opposed to the avant-garde tendency to rely on electronics.

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[144] Hanning, *Concise History of Western Music*.

[145] Cultural Center of the Philippines, "EPISODE 2: Sounding Time and Space: Jose Maceda et al. | Koryolab 2021 Virtual Residency" YouTube video, 24:04, Sept 30, 2021. https://www.youtube.com/watch?v=WLDmBj2TXzM&t=2s

[146] Onda, Aki. "Everywhere at Once: José Maceda's Musical Territory." *Bomb (New York, N.Y.)*, no. 147 (2019): 145–51.

Maceda explores the various combinations of instrumentation throughout the five movements, resulting in a chiastic form (or arch form) based upon the density of texture among the movements, reminiscent of composers such as Bach, Bartók, Barber, and Shostakovich, who used arch form in other ways. The overall density of texture based on instrumentation gradually thickens to the central movement, then thins down to the end (see figure 27 and Appendix B).

Movement	**Instrumentation**
I. Panginoon (Kyrie)	Gandigan, Agung, Chorus, People (4)
II. Luwalhati (Gloria)	Gandigan, Agung, Chorus, People, Whistles, Buzzers, Sticks (7)
III. Sampalataya (Credo)	Gandigan, Agung, Chorus, People, Whistles, Buzzers, Clappers, Scrapers, Sticks (9)
IV. Santo (Sanctus)	Chorus, People, Whistles, Buzzers, Clappers, Scrapers, Sticks (7)
V. Kordero (Agnus Dei)	Gandigan, Chorus, People, Whistles, Buzzers (5)

Figure 27: Maceda: Arch Form Through Texture of *Pagsamba*

Maceda utilizes homogeneous textures (sounds from one type of instrument) and heterogeneous textures (sounds from different types of instruments). The various timbres that each instrument and combination of instruments produce allow for the exploration of densities in varying intensities. These can be described as a dynamic crescendo of textures with more density and a diminuendo of textures with sparsity or thinness. Although intensity (power) can be subjective, it can be argued that certain moments with a thinner texture and even silence can be more powerful than an extremely dense texture. With the instrumentation and its timbral and textural soundscape, Maceda sets the text of the mass as a conversation between humanity and

God. At times the textures are clearly contrasted, and others are blurred together as humans and God commune in this ritual.

The beginning of the work (Panginoon) begins with 13 measures of the *Gandingan*. As discussed in Chapter 3, the gandigan as a solo instrument is often played with coded communication to members of the Maguindanao, sending messages and warnings over long distances. This connection suggests that the choice of the gandigan is an indigenous call for sending messages to the surrounding people and an act of sending messages or summoning God. The muffled and staccato *Agung* joins as an accompanying instrument.

As the *Gandigan/Agung* sound mass begins to fade, the five Choruses imitatively enter (m. 27) with staggered entrances on the word “Panginoon” with the aforementioned downward contour of pitches and spatialization. This essentially results in the Lord and Christ approaching down while encircling the circular chapel (literally and figuratively).

Maceda exploits the various timbres due to the changing vowel shapes of “ah,” “ng,” “i,” “n,” and “oh”, and every sound in-between, including the pitch shifts of trills and melismas (see figure 19). The score instructs “nasal or falsetto,” suggesting the emotive type of singing, Lagam, which is characterized as feminine, melancholy, and often sung in a nasal tone, as discussed in Chapter 3. These vocal timbres are contrasted by the *People* who respond (m. 34) by speaking with no pitch in a low voice on the text “maawa ka” (have mercy). Again, Maceda exploits the timbres of the voiced and unvoiced consonants of the word “Krysto” (Christ): "k," rolled "rr," "ss,” and abrupt "toh,” using speech without pitch by the *People*. This is contrasted again with the *Chorus* singing short melismatic phrases on the text “maawa ka." As the text returns to “Lord, have mercy," textures return similarly to previous characteristics.

As the piece unfolds, Maceda continues to build on this form based on contrasting timbres and textures in every section of text. In the second movement (Luwalhati), *Chorus A* with the *Celebrant* slowly and in “free time" sings a melancholy melody that is legato with some ornamentation on the text, “Glory to God in the highest." This is immediately contrasted with a booming sound of 100 *Whistles* and 100 *People* with the instruction, “as high as possible for each,” with dynamic marked forte as they respond to the text, “and peace on earth to people of goodwill” (see figure 24).

The bamboo instruments then offer an interlude that shifts the textures from the *Whistles* to *Buzzers* to *Sticks*. The *People* then enter with contrasting timbres with the instruction, “low voices, no pitch,” effectively obscuring four different texts that occur simultaneously (see figure 28):

- *People 1, 6, 7, 8:* “pinupuri Ka namin” - (We praise you)
- *People 2:* “Dinarangal Ka namin - (We honor you)
- *People 3:* “sinasamba Ka namin” (We worship you)
- *People 4:* “niluluwalhati Ka namin” (we glorify you).

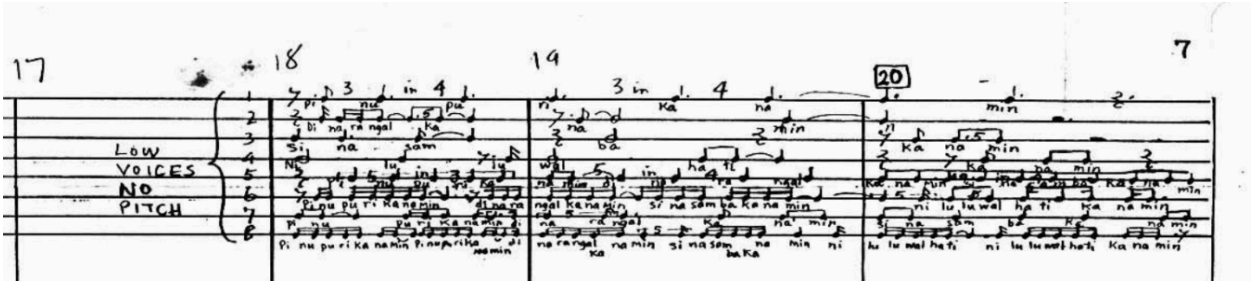

Figure 28 - Maceda: *Pagsamba*: *Luwalhati* mm. 18-20
(Used with permission by UPCE and the Maceda Estate)

As the *Sticks* become more sparse, the *Gandigan* and *Agung* enter (m. 22), vibrating freely this time, creating new timbres and textures. The *Gandigan* quickly fades off by m. 25 while the *Agung* continues; *Chorus D* enters (m. 24) singing a melodic line in unison while *Chorus E* has a divisi of five independent lines, again creating a new texture on the text "We thank You because of Your great glory." This is contrasted (m. 30) with the *People* for the first time singing and not speaking the text, "Lord God, Father God, Omnipotent," on pitches B, C, and D (surrounding middle-C), while the *Agung* fades out and *Gandigan* enters, playing with thin sticks on the rim.

This opening section of Luwalhati is similar to the contrast of dynamics, pitch levels, and textures of the *Gloria* in Beethoven's *Missa Solemnis*. The opening begins with all forces playing and singing with forte dynamics, marcato articulations, and an ascending melodic line on "Gloria in excelsis deo" (Glory to God in the highest). This is quickly contrasted with the thinner texture of the strings playing pizzicato and the basses singing a melody on a single low pitch with the text, "et in terra pax" (and on earth peace). The other voices and strings follow with legato and slower-moving phrases. Again, this is immediately contrasted with brass leading the way with ascending pitches and dynamics while the rest of the forces follow on the text, "Laudamus te, adoramus te, benedicimus te glorificamus te" (We praise you, we bless you, adore you, we glorify you).

The difference with Maceda is his focus on exploring as many combinations of textures as possible via the instrumentation, varied playing techniques, and vocal techniques (producing several timbre options) throughout the entire piece with very few repetitions of the same texture (see Appendix A). However, he repeats certain vocal timbres in order to text-paint certain types of texts with extreme vocal ranges and particular vocal effects.

As discussed, in "Luwalhati," Maceda utilizes 100 *Whistles* and 100 *Voices* speaking as high as possible, which reacts to the text “Glory to God in the highest.” These extremely high registers are consistently text-painting similar texts throughout the piece. Other examples include “and rose again on the third day” (Sampalataya, m. 74) and “ascended to Heaven to be enthroned with the Father” (Sampalataya, m. 77). Interestingly, the text “I await the resurrection of the dead and the life of the world to come” (Sampalataya, m. 102) is spoken by the *Chorus* with the instruction to start from an uncertain pitch and glide upwards. The *People* immediately react to this by starting as high as possible and gliding downward on the text “Amen.” This amen also incorporates a *fortissimo* of textures from all of the instrumentation used thus far in the entire piece: *Gandigan, Agung, Buzzers, Scrapers, and Whistles*, all playing forte dynamics. This effectively portrays an upward motion of the *Chorus* resurrecting from the graves and a downward motion of the *People,* heavenly beings coming down to raise people up.

Contrasting the texts with high pitches referring to upwardness are the texts referring to lowness, sin, and death. As previously discussed, in Panginoon, the *People* respond in low speech, “have mercy." This is echoed and bookended in the final movement, Kordero, as the *People* speak, “have mercy on us.” Other examples include the texts “and became man," referring to God lowering Himself to become human (Sampalataya, m. 51), “nailed to the cross because of us who suffered under the rule of Pontius Pilate and was buried” (Sampalataya, bars 60–70), and “to judge the living and the dead” (Sampalataya, m. 83). In the Santo movement, the text “Heaven and earth will be filled with Your glory” contrasts low speech tones leaping up to singing tones, signifying the lowness of earth and the highness of heaven.

Maceda innovatively paints, “You, who take away the sin of the world” (Luwalhati, mm. 49–50), by the *Chorus* “murmuring” the text and the *Agung* playing the exact rhythms as the *Chorus*, thereby blending the two timbres together, symbolizing “covering” or fading away the sins of the world (see Figure 29). Similarly, in the fifth movement, Kordero, the *Chorus* sings “Lamb of God, You take away the sins of the world” (Kordero, m. 34) with the instruction to sing with a “muffled tone, mouth half-closed, and words not clearly pronounced” as the text utilizes spatialization, signifying the fading out of sin amongst those around the circle.

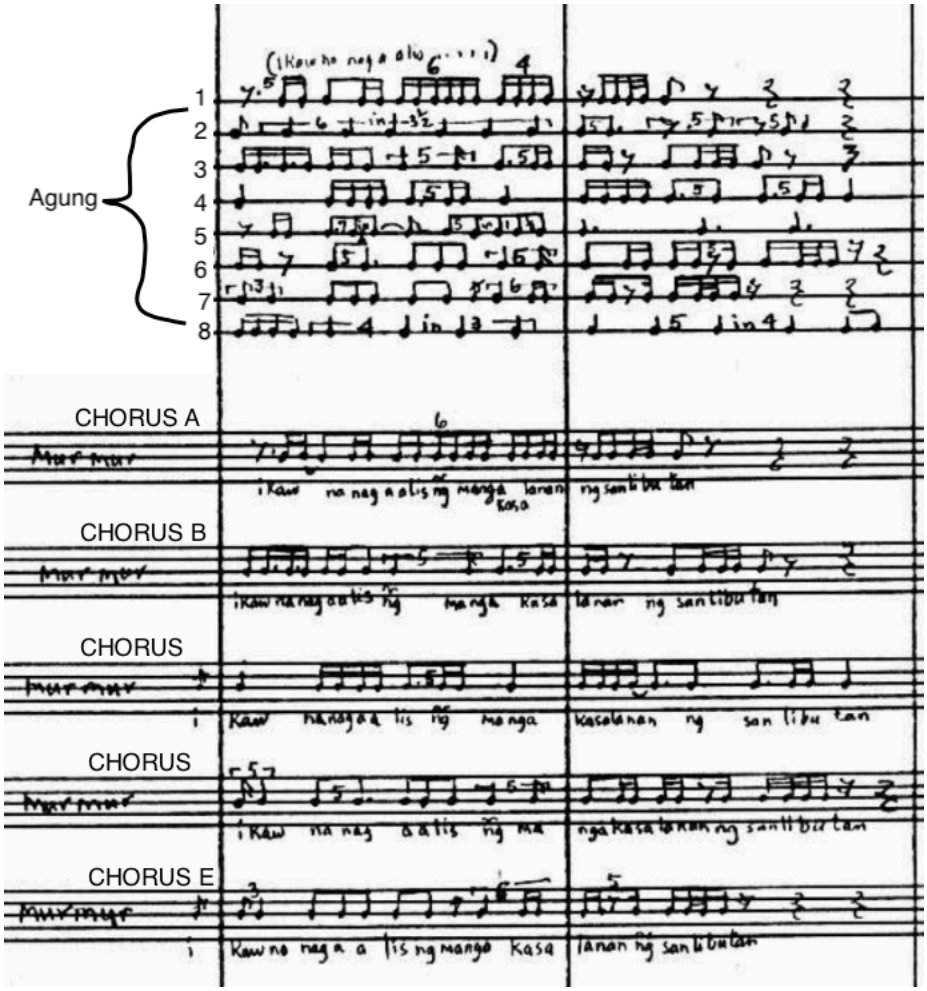

Figure 29 - *Maceda: Pagsamba: Luwalhati mm. 49-50*
(Used with permission by UPCE and the Maceda Estate)

The mysterious sounds on the text “Only the Holy Spirit to the Virgin Mary" are created by *Choruses* singing cluster chords of different syllables of the text while their hands are over their mouths (bars 46–51), signifying the mystery of immaculate conception (see figure 23). One can hear the nails on the cross in bars 60–70 through the sharpness of the consonants and rhythm of the *People,* paired with the sparse yet piercing timbres of clappers. Two bars of rest from the people signify Christ resting in the tomb. After the two bars, “and rose again,” with high pitches and whistles returning, this is reminiscent of Bach’s Mass in B minor in terms of dynamic contrast, low to high pitch contrast, and textural changes.

Tan Dun’s “Water Passion (2000) is similar to this piece on many levels, such as the merging of Western and eastern ritualization music, and includes many eastern philosophical elements, musical sounds, singing styles, worship styles, and symbolic material. Particularly similar is his use of various timbres. The vocal techniques include indefinite overtone singing, pitches (high, middle, and low), whispering, whispering with throat noise, whispering with throat tremulous, and whispering with lips tremulous. Water is utilized in different specified ways: water drips (with hands), water bubbles (with bottles), plucking with fingers, water patting, and water naturally dripping down from a bottle. For Tan Dun, water is “a metaphor for the unity of the eternal and the external, as well as a symbol of baptism, renewal, recreation, and resurrection.”[147] The strings also have different playing techniques to emulate the sound of Chinese and other Asian instruments. With these unique timbral elements, he tells the story of the Passion based on the text of St. Matthew.

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[147] Classical Net. “Classical Net Review - Tan Dun - Water Passion after Saint Matthew,” n.d. http://www.classical.net/music/recs/reviews/s/sny89927a.php#:~:text=The%20water%20is%20needed%20to,and%20resurrection.%22%20The%20sound%20of.

As aforementioned, in 1947, Maceda asked a simple yet profound question: "What has all of this got to do with coco-nuts and rice?" *Pagsamba* was a significant step in answering this inner question of how to merge Western musical values with Asian values. He took the Western elements of the Catholic Mass (introduced by Spain), avant-garde compositional techniques of spatialization, sound masses, and musique concréte and merged them with Philippine indigenous instruments and philosophies, which have aided in preserving ancient traditions, educating Filipinos about these traditions, and inspiring other composers to include these Filipino elements in their own modern choral compositions. Text painting may be included in the piece, but at the forefront are the values of community, spirituality, and musical expression.

The Performers Experience and Audience Reception

In a reaction article published a month after the first performance, it appears that there were mixed reactions, from outright rejection, cynicism, confusion, cautiously open, and fascination with the sounds that were then very foreign to most Filipinos of the time. Elena Abesamis, a newspaper writer at the time, writes, "Ears honed on traditional music with formal arrangement of tones and cadences would perhaps face much indecision on reflecting whether this is truly music, or whether it is time the tone-dear too, plod the concert halls."[148]

Maceda appears to be optimistic in the article, being confident that there is an audience willing to be open to an imaginative musical experience. In his response to the question of those

[148] Abesamis, Ma. Elena H. "Pagsamba: Avant-garde Music for Religious Rites." *Mirror* (Diliman), February 17, 1968.

who do not understand his music, he wistfully and gently replies, "But if the listener turns a certain wavelength, my music will reach him."[149]

Later performances received much more appreciation and understanding from the audience (or worshipers) and performers. By the latest performance, those participating were already educated on what he wanted, and the audience reception was met with a standing ovation.

Conclusion

Maceda believed the languages of Varèse and Xenakis could be adapted and utilized to have a progressive social effect in the Philippines by articulating the suppressed indigenous voices and aesthetics of its disregarded peoples in a refreshing modern way. As he continued to explore non-Western musical sounds and philosophies, his zeal for advocating for Philippine indigenous elements and criticizing Western elements increased, as evidenced in his compositions, the refinement of philosophies in his articles, and the growth of the Department of Ethnomusicology at UP (Diliman). Outwardly, his intentions may have been purely musical; however, his ideas of performance made his vocal works especially ritualistic. Concepts of sound clouds, spatialization, non-linear time, and drone are not merely musical features, but all point to the metaphysical aspects that would be explicit in the ritualistic ceremonies.

Through the analysis of *Pagsamba,* we have observed the indigenous elements of the timbres of musical instruments, concepts of time, tonalities, vocal styles, and indigenous philosophical concepts, as well as how Maceda employed 20th-century avant-garde

[149] Abesamis, Ma. Elena H. Pagsamba.

compositional techniques such as spatial techniques, micropolyphony, technology, and philosophical concepts of putting timbre, accent, and rhythm at the forefront.

In the program notes of the first performance of *Pagsamba*, Maceda encourages future performances of this work: “other languages can be used instead of Tagalog, and other musical instruments (electronic and “live”) may be substituted for those used in the present version.” However, its conception was intentionally a distinctly Filipino piece and arguably encompasses not only indigenous Filipino musical material but also its philosophical concepts. Nonetheless, Maceda’s passion for sharing these concepts appears to negate the need for purism in its use of language and indigenous instrumentation, but if one desires to perform it, one should use what is available, which points to the resourcefulness of Filipinos.

Moreover, Maceda introduced many non-traditional elements, which would not have been associated with choral music in the Philippines at the time. First, it was not customary for the musicians to be in a circular formation with the conductor in the middle. Second, Maceda’s subtitle suggests the piece is also a ritual. In many Philippine indigenous traditions, singing for rituals is not the same as singing for entertainment or performances. In rituals, there are texts that are uttered that are described as sung poetry, but to those participating in the ritual, this is not considered "singing." Thirdly, the equal treatment of instrumentation speaks to the suppressed voices as having an equal voice. Therefore, *Pagsamba* appears alongside numerous great works of the 1960s that adopt avant-garde approaches, make social statements, and stretch our definition of music.

In the next chapter, we will examine a number of composers who Maceda's compositions and teachings have directly influenced in the following section. Each composer presents their

own unique musical identities. However, the common thread is that Maceda inspired them and paved the way to expand their compositional ideas beyond Western music. The composers explored are Ramon Santos, Jonas Baes, Mary Katherine Trangco (Katz), Verne de la Peña, and Robin Estrada.

CHAPTER 6

Echos of José Maceda and Pagsamba

Introduction

Philippine choral composition was significantly affected by Jose Maceda's groundbreaking work in the fields of ethnomusicology and composition, as he constructed his music with Southeast Asian social and philosophical concepts rather than melodic and rhythmic elements. He created a new branch of Philippine composition that explored various indigenous sounds, timbres and textures, the use of village rituals, and sonic space, and took the ideas of musique concrete, relying more on human efforts than electronics. In his search for the true Filipino voice, he rejected Western music altogether, inspiring others to look to Pre-Western music and thus birthing the idea of Post-Western music in the Philippines. He challenged musicians to explore what it means to be a Filipino musician and encouraged each composer to explore their individual voice in the light of their identity as Filipinos beyond their Western upbringing and training.[150]

Due to the groundwork of Maceda, a growing group of young Filipino composers are more profoundly ingrained with a sense of national identity. These characteristics include: the use of Asian instruments and performance practices; the use of local dialects and indigenous dialects with their vocal techniques; an inclination to use social interaction and broad participation to bridge the gap between the performer, composer, and audience; and a return to

[150] Nearly all composers from the Philippines receive their training in Western theory, similar to the conservatory model in the United States. It is not until later that they explore their "roots". All composers develop as individuals and have their own set of influences, worldviews, and composition techniques.

the notion that music is an integral element of human activity, both spiritually and physically. The following composers will be highlighted as those who have personally been noted to have been influenced by Maceda directly: Ramón Santos, Jonas Baes, Verne de la Peña, Katherine ("Katz") Trangco, and Robin Estrada.

Ramón Pagayon Santos

Ramón Pagayon Santos (b. 1941) is considered a leading composer of the contemporary art music movement in the Philippines. He met Jose Maceda at the University of the Philippines in 1965, when he completed his studies as a student and became an instructor of music theory and composition. Santos, a gifted protégé of Maceda, underwent significant development as a composer under Maceda's guidance. Santos, in turn, was a significant ally for Maceda, as he was the first of the younger composers to continue the movement initiated by Maceda.

In 1966, Maceda organized the first symposium called "Musics of Asia," which combined the efforts of ethnomusicologists and composers. Santos comments that this was a significant event not only due to it being the first of its kind but also due to the nature of ethnomusicology, which seeks to preserve traditions; compositions, on the other hand, invent new material, which many times destroys traditions in the process. This idea of uniting the two was extremely foreign. Maceda's *Angugan* was played at this symposium, and Santos played in the ensemble for this performance.

After this symposium, Santos traveled to the United States and pursued his master's degree at Indiana University. Upon completing his masters, he transferred to the State University of New York at Buffalo to pursue his Ph.D. in computer music and experimental music. He went

back to the Philippines in 1972 and became the dean of music at the University of the Philippines by 1978. During this time, he was already very good friends with Jose Maceda. So as the dean, Santos was about to support all of Maceda's projects, which included building the department of research for ethnomusicology and training researchers, including students in music, anthropology, and linguistics, who were then sent to do fieldwork. Later, Santos also studied ethnomusicology under Bruno Nettl at the University of Illinois. Interestingly, it was Maceda who introduced Santos to Nettl. All of these events came full circle when Maceda passed away in 2004. Santos became the executive director of the Center for Ethnomusicology, which Maceda founded.

The interaction between Ramon Santos and Jose Maceda has had profound impacts on the development of music in the Philippines, especially among professional musicians and researchers trained at the University of the Philippines. Santos' position and influence in support of Maceda, as well as his own ideas and compositions that were on a similar wavelength, spawned a movement of discovery, preservation, and creativity among composers who came after. Some of these composers include Josefino Toledo, Jonas Baes, Verne de la Peña, Robin Estrada, Katz Trangco, Christine Muyco, and Marie Jocelyn "Joy" Marfil, among others.

It is apparent in Ramon Santos' compositions that he was heavily influenced by many of the same ideas from the avant-garde movement and the search for a nationalistic voice that consumed the works of Maceda. Joel Navarro, in his dissertation, describes Santos' style as "a veritable window to the current national effort to bring about an art music movement that is thoroughly rooted in folk traditions and music systems."[151] Many of the works by Santos show

[151] Navarro, Joel M. P. "A STYLE STUDY, 16

clear similarities to the philosophies and ideas of Maceda. However, it is clear that Santos has his own distinctive voice in how he expresses these ideas. Furthermore, the sphere of influence that Santos had throughout his lifetime allowed for the spark that Maceda set to continue on to many other composers until the present. In an interview with Santos determining the difference between his own works and Maceda's, he states:

> In trying to differentiate on compositional aspects between Maceda and myself, I would say that Maceda created his own rituals based on philosophical constructs he himself developed and intended to transform the musical perceptions of those who will participate and experience the musical event. My works on the other hand are both inspired and anchored on real life rituals, function-oriented if you may, and derive their essence from their experiential conditions. In terms of compositional perspective, Maceda's works are the concretization of abstract philosophical constructs, while I would look at my output as practically linked to poetry and discourse (even my recent instrumental works like TI-I-NIG for trombone and percussion or Bantay-Og for solo piano where the pianist recites Ibaloi poetry at the end), and the enhancement of real-life human actions and expressions.[152]

The differences between the two are so subtle that clear nuance is essential in describing each. Both clearly derive their inspiration from non-Western musical elements that are tied to rituals, yet even though they share similar messages, their focal points as composers are distinguished. Maceda's foreground is the music and the experimentation of it with the ritualistic elements in the background, and vice versa for Santos. However, Santos is quick to admit that Maceda is the one who inspired him to think about music as a ritual.

Ding Ding Nga Diyawa (1970) is scored for four sopranos, four altos, four tenors, four basses, six timpani, *kulintang,* tam tam, and a pair of *agung*. This piece shows Santos using indeterminacy, departing from tonality and modality while constructing sound events in the non-linear time construct, in order to display the oral traditions of the indigenous peoples of the

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[152] Navarro, Joel M. P. "A STYLE STUDY, 114

Philippines. The various timbres become the focal point with the use of vocal techniques such as trills, vibrato, slides, glottal stops, *Sprechstimme,* and whispers, which are brought to the forefront as pitch and sound frequency are less important. The textures brought out through the percussive Maranao text throughout create sound masses that are sometimes thick and other times diffused.

Ritwal ng Pasasalamatt II (1991), scored for children's youth choir, college choir, Philippine traditional music ensembles, priests, and ministers, is a musical ritual in gratitude for the gifts of music, nature, and life, celebrates the major faiths of the Philippines—Catholic, Protestant, and Muslim. Like Maceda, Santos utilizes spatialization within a specific layout for the performers (see figure 30) and combines trained and untrained performers, utilizing human energies as opposed to precise machines.

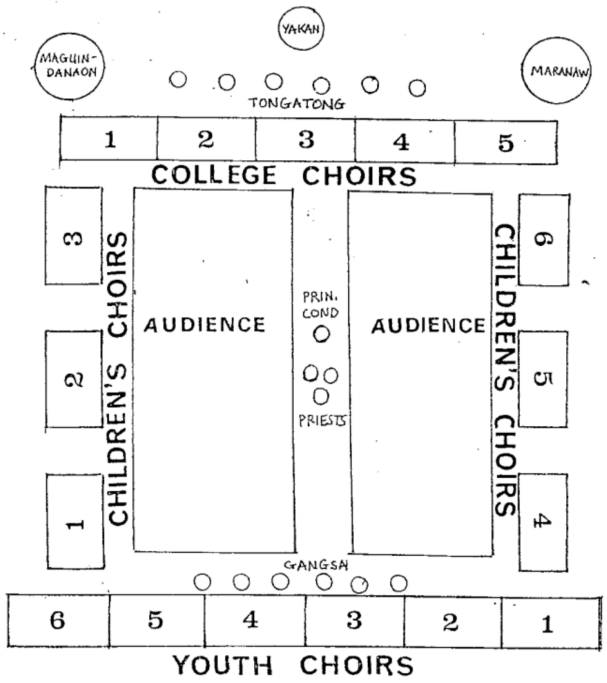

Figure 30: Santos: Space Plan in *Ritwal ng Pasasalamat II*
(Used with permission by Ramon Santos)

Jonas Baes

Jonas Baes (b. 1961) is a composer, ethnomusicologist, and cultural activist whose research and writings have focused on the sociology and marginality of indigenous peoples. His compositions have utilized traditional Asian instruments and vocal techniques. Importantly, Baes studied composition under Ramon Santos but was also assigned to study musicology under Jose Maceda. At this time, Baes wanted to concentrate on composition, in a way, to be like Maceda. However, due to his own philosophies and intentions, he was also very different from Maceda, especially having a very strong political bent. Baes has expressed that a few of his compositions are conversations he is having with Maceda, where many times he is arguing with him and even disagreeing with him. In the dissertation by Nidauza, he quotes Baes describing Maceda's teaching style:

> It is rather "free" ... At first, [it seemed that] there were certain ambiguities ... but looking deeper, there are always connections between his statements. I, however, have not experienced arguing with him because I always looked up to [him in] the things he said ... Perhaps if we were to meet now, I would have challenged [many] of his views.[153]

His composition *Basbasan* (1983) ["to bless"] is the first piece he composed while studying composition with Maceda. It was completed while he was conducting fieldwork with the Iraya-Mangyan people in the mountains of Mindoro. It consists of 20 bean-pod rattles and 20 men's voices utilizing hand claps, hissing sounds, and bamboo pipes. In this piece, he utilizes spatialization, with instrumentalists and vocalists encircling the audience to feel the movements of the sounds. Baes describes this piece as similar to Pagsamba, but in a different light.

During this same period of fieldwork, *Yayeyunan* (1985) was composed based on the sounds that Baes heard during his research among the Iraya-Mangyan people. It is scored for five

[153] Niduaza, Frances Alfaras. "The Piano Music of José Montserrat Maceda."

women's voices, 16 bamboo rasps, and four bamboo one-stringed zithers. Again, his utilization of spatialization requires a specific layout for the instruments and the voices. This time, they emulate the sound of a hammock that is swinging back and forth, where the vocal line is shared between the five voices and moves back and forth from one end to the other, while the bamboo instruments represent the creaking sounds of the hammock. Interestingly, Baes pairs the text "Mga Dalit sa Buwan ni Maria," a Roman-Catholic extra liturgical rite honoring the Virgin Mary, with the seven-syllable text structure typically used in the Iraya-Mangyan traditional song "igway." Baes describes the events that influenced this unique merging of these two ideas:

> "That time, I was just evicted from the Iraya-Mangyan village by goons hired by a mining company to scare the people. They thought I was from the press because I had cameras and a tape recorder. I had to retreat to Los Banos (my hometown), where being May time, was the season of the Flores de Mayo. I was interconnecting my experience with the Iraya-Mangyan with that of the aesthetics of calachuchi flowers, their colors, fragrance, and the sounds of birds in the church at Los Banos. The score of YAYEYUNAN is shaped like the flower offerings."[154]

The culmination of his time with the Iraya-Mangyan village led up to his piece *Patangis-Buwaya* (2003) ["making the crocodile weep"]. Baes describes this piece as having a different formulation and production from the previous pieces, mainly due to his intention of declaring his own activist stance through this piece. The intention of this work is to give insight into the Iraya-Mangyan experience so that their narrative might reach people internationally. It is a ritual improvisation for four bass recorders and any four indigenous blown instruments from any culture. The score contains broad instructions that allow the performers to improvise and realize the music, similar to a chord chart or a lead sheet in jazz. The result is a soundscape containing sounds of the forest utilizing the wind of people's breath, tongue-clicking, coughing, vocal

[154] Pagsamboranay, "Jonas Baes: Yayeyunan (1985)," YouTube video, 14:28, June 22, 2023, https://www.youtube.com/watch?v=YgibVQhWWJI

grunts, and flutters from instruments with pitch glides, wind sounds, and birds whistles. In a performance by the Hong Kong New Music Ensemble, 150 bamboo bird whistles were handed out to the audience for them to play to enhance and saturate the concert venue with sounds of the forest. Baes best summarizes his experience:

> In the end, the uncomfortable fit of my work to both the fields of ethnomusicology and composition is perhaps due to the fact that a political stance of the nature I allude to is 'unbefitting' of conventional ethnomusicological inquiry; while 'temporariness' of my compositional work seems to deny the already reproducible complexity that developed out of the practice of new music today. But I welcome such uncomfortable fits. I believe that such is the nature of my praxis. For me, praxis itself should transcend boundaries. It is some sign of the marginalisation, enforced displacement and virtual 'disappearance' of the Iraya-Mangyan that I have been so far unable to locate community members that I was previously in dialogue with to share the reception of 'Patangis-Buwaya'. The work remains a testament to their presence and heritage and a personal response to their predicament; and reconnection of the two remains a goal.[155]

LaVerne David C. de la Peña

LaVerne David C. de la Peña (Verne) is the current chair for the University of the Philippines Musicology Department and has served as the director for the Center for Ethnomusicology. As an educator and at various workshops and symposiums, his lectures bring awareness to this coming generation about Maceda and his ideas. Carrying on Maceda's idea, a recent publication entitled "Tradition and Innovation: People, Places, and Practices of Bamboo Music in the Philippines" was released in 2022 that combined the efforts of ethnographers to present a whole picture (including the lives of musicians, communities, and social and historical context) of bamboo music in the Philippines for the general reader to understand. As an editor of the National Commission for Culture and Arts (NCCA) Anthologies of Philippine Cultural

[155] Baes, Jonas. "Patangis-Buwaya, 121

Music, he has helped encourage and inspire many Filipino musicians to continue writing Philippine music literature for contests and festivals. The anthologies provide pieces that have been "tested in the field, so to speak, having been learned, mastered, and performed by amateur choirs all over the country."[156]

One of De la Peña's recent works to date, *Putri Anak* (2017), is a staged production utilizing the Spanish 'komedya' in collaboration between himself as the musical composer, Angela Baguilat and Jeremy dela Cruz as the choreographers, Enrique Villasis and Juan Ekis as the librettists, Mark Legaspi as the set designer, Darwin Desoacido as the costume designer, Shax Siasoco as the lighting designer, and Jina Umali as the director. Dela Peña describes this work as the beginning of "the quest for the recovery of Southeast Asian myth, music, and drama in a Philippine Spanish colonial genre."[157] It premiered on April 9, 2017 at the Cultural Center of the Philippines (CCP) and had a restaged performance at the University of the Philippines on August 23–25, 2017.

Komedya[158] is the earliest known form of organized theater in the Philippines.[159] It was generally used by the Spanish as an evangelistic tool to villainize the Muslim Moors and to portray the Christians as the oppressed group that overcomes the capture of the Islamic stronghold. Dela Peña takes the komedya and transforms the experience by incorporating a Filipino myth, infusing more Asian artistic elements, and intentionally changing the themes and subtext to fit modern Filipino identities. *Putri Anak* maintains the key features of the komedya:

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[156] Peña, Verne de la. "The NAMCYA Anthology of Philippine Choral Music." Intramuros, Manila: National Commission for Culture and the Arts, 2003: introduction.

[157] Peña, Verne de la. "Putri Anak". PGVIM International Symposium 2017 : Myths & Realities https://www.youtube.com/watch?v=VpQxHfdB22k

[158] also called "moro-moro", derived from the Spanish word comedia (drama)

[159] introduced to the Philippines in 1598

heightened speech, conventional scenes, and characters, while being an "anticolonial" komedya" infused with Asian elements in order to recapture lost identity.

Putri Anak utilizes a circle for the performers, creating a theater-in-the round experience. This element draws the audience closer to the performers, and the performers even interact with the audience as well. Just as we have seen in Maceda's *Pagsamba,* this is utilized as a way to break the barrier between audience and performers.

The movement employs dance from Mindanao, gestures from Javanese dance, and even some Indian elements as well. The fighting choreography incorporates Maguindanao and Maranao war dance elements called *arnis, sagayan,* and a martial art called *pencak silat,* which is found throughout Southeast Asia. Another element taken from the Indonesian Wayang Kulit is the use of shadow puppets on the walls of the theater via animation.

The story begins with the main characters, celestial beings Putri Anak and her sisters, descending from heaven to earth and frolicking because they have found this new freedom. However, Putri Anak gets left behind because she lost her scarf (a symbol of her "wings") and is unable to go back to heaven. Her curiosity leads her to become fascinated by a passing deer, representing the kind of freedom she longs for, who takes her scarf and runs away with it, leaving her stranded on earth. She finds herself entangled with the two protagonists (Rajah Sulaymon and Sultan Magnaye), who are involved in a long-drawn dispute over ancestral land. This dispute intensifies as they fight for the heart of Putri Anak. A monstrous serpent threatens all humans and can only be defeated if the two protagonist tribes unite. Of course, the suggestion is rejected, which in turn strengthens the serpent. Putri Anak, who has found her scarf, decides to stay on earth and rips her scarf, giving one to the Rajah and one to the Sultan so that they can fly

together and reach and defeat the serpent. The ending celebrates unity and all of humanity being saved from the serpent, who is slayed.

Musically, the main innovation, different from traditional komedya, is the inclusion of singing. Dela Peña comments that if you are creating a new Philippine form of theater, it would be unthinkable for Filipinos not to sing, as it is by far the most important musical activity that Filipinos do. Moreover, the musicians have a more central role in being visible on stage, occupying an area symbolic of the "in-between" of earth and heaven. The instrumentation includes a hybrid or fusion ensemble that includes the kulintang, banduria, gamelan, and piphat, combined with elements of a marching band such as the flute, clarinet, saxophone, and drums in traditional komedya. "The music borrows heavily from Maguindanaoan and Kalingan, layered under Southeast Asian modal tonalities and framed in punctuative and cyclic structures typical of the region."[160] The chorus with the dancers becomes the celestial maidens. Interestingly, the conductor plays a dual role: first, the conductor, and then the seer (or oracle). She begins as the conductor, and at certain times during the work, she would also interact with the actors. Dela Peña states, "The point here that I was trying to drive at was to show how musicians can be an intermediary between the realms of the spirit and the physical realm—that's the role I decided to give the musicians."[161]

This new Komedya has gotten much publicity with its first performances in the PCC and GT Toyota Auditorium at the University of the Philippines, which were completely sold out. Aya Tantiangco, writer of the GMA network, demonstrates the need for bringing out Philippine

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[160] Ang, Walter. UP College of Music's 'Putri Anak' reimagines the 'komedya'. Lifestyle Inquirer. April 8, 2017. https://lifestyle.inquirer.net/259401/college-musics-putri-anak-reimagines-komedya/ Accessed August, 28, 2023.

[161] De la Peña. PGVIM International Symposium

cultural awareness, saying, "What a shame that we are more familiar with European fairy tales than our own folklore."[162] In a recorded lecture at the Princess Galyani Vadhana Institute of Music Symposium (PGVIM) entitled Myths and Realities, De la Peña addresses multiple conundrums[163]:

1. The realization that much of the composition and discourse done in academia has very little or no connection to the concerns and aesthetics of ordinary people.
2. Using traditional forms in a modern way, rather than rejecting the colonization and Westernization of Philippine culture, the acceptance that this is where we are at now. It is an attempt of decolonizing an art form, komedya, a sort of reclaiming what was ours to begin with.
3. Continues to be the bridge between Western and eastern musical ideas.

Mary Katherine Trangco

Mary Katherine "Katz" Trangco completed her bachelor's and master's degrees at the University of the Philippines and trained under Dr. Ramon Santos, Dr. Jonas Baes, and Prof. Josefino Toledo. She had most of her interactions with Maceda when she helped record some of his works for the Asian Composers League. She also experienced performing *Pagsamba* under Maceda's direction. She expresses that people like Maceda and Santos have affected her at some subconscious level, which in the end continues to propel her to include that touch of *Philippine-ness,* whether it be the use of traditional instruments, a quotation of a chant, a particular mode,

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[162] Aya Tantiangco, "'Putri Anak' Spins a Necessary Message of Unity into the Traditional Komedya," *GMA News*, August 24, 2017. https://www.gmanetwork.com/news/lifestyle/artandculture/623113/putri-anak-spins-a-necessary-message-of-unity-into-the-traditional-komedya/story/

[163] De la Peña. PGVIM International Symposium

the tonalities, or even the manner in which it is being sung. Their teachings have made her feel the responsibility to somehow represent the Filipinos in her compositions. She expresses that Maceda provided the "spark" of rebellion that paved the way for the other composers and herself to choose to think outside of the Western structural boundaries.

Juan 14 (John 14) is a demanding competition piece, spreading the vocal ranges from the basses at D2 to the sopranos at D6, with multiple dynamic, rhythmic, and tempo changes and boasting vocal leaps throughout. The text from Juan (John) 14:6 is the Tagalog text *"Ako ang Daan, ang Katotohanan, at ang Buhay,"* translated in English, "I am the Way, the Truth, and the Life." Trangco takes the three descriptions or claims of Jesus and creates three musical *scenes* with their own unique characteristics.

The first section, *"Ako ang Daan"* (mm 1-37) is a very percussive and syncopated setting written for SSAATTBB a cappella. Throughout the opening, percussive flams (on pitches Eb to quarter note D) are utilized in the basses to form a drone, followed by spoken flams at varying dynamics. The pitched drone flams on D can be found traveling through different voices (see figure 31). The melody appears to be in the D phrygian scale when looked at as a whole. However, the main musical elements at the forefront are rhythm and texture. The use of melodic leaps into sustained major second and minor second intervals with imitative writing around interweaving rhythmic hocketing creates an interesting mixture of textures and timbres, with parts sometimes ending up together homophonically while quickly splitting into independent drones in some voices, hocketing with other voices, sometimes high voices only, sometimes low voices only, and then playing with various combinations.

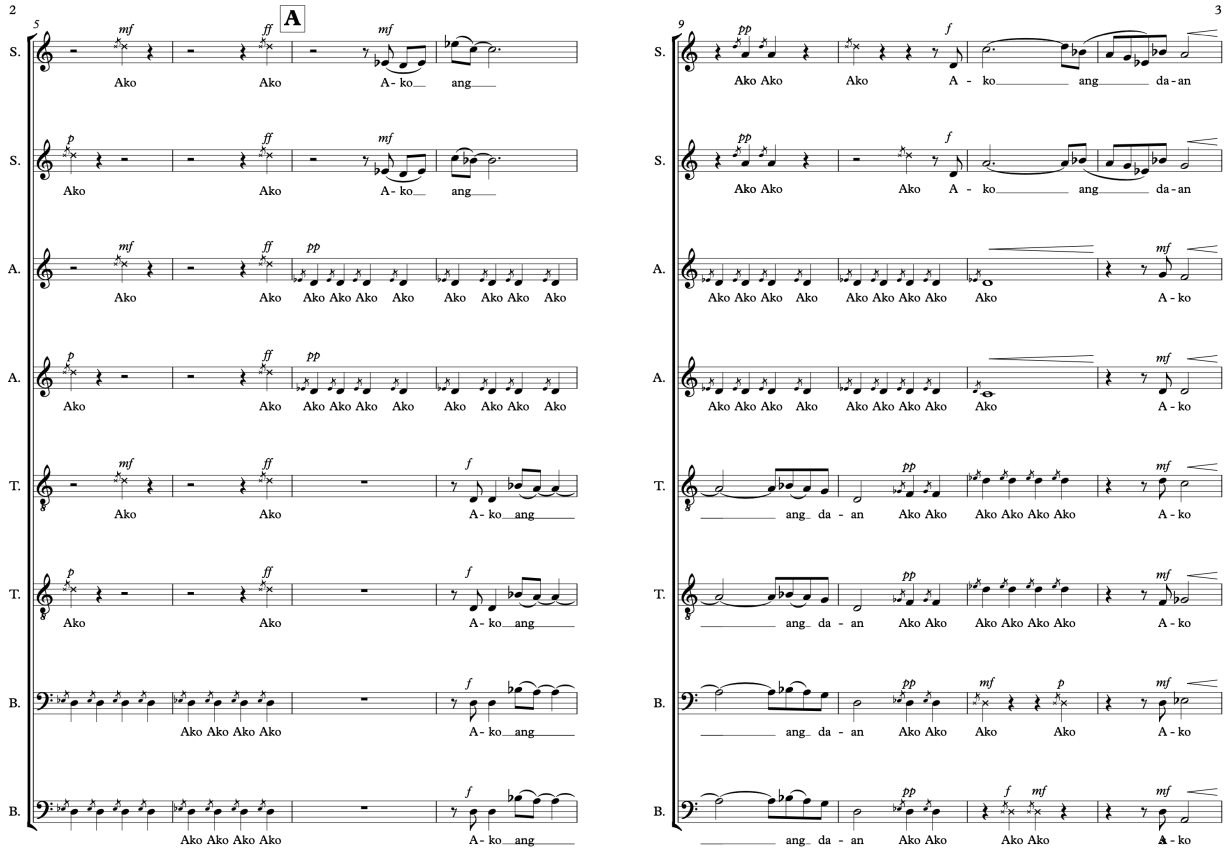

Figure 31: Trangco: *Juan 14* mm. 5-12 - drone flams passed around
(Used with permission by Mary Katherine Trangco)

The second section, *"Ako ang Katotohanan,"* continues to utilize a drone but is a sustained drone this time. The beginning of this section arguably contains more obvious elements that are similar to Maceda's "Pagsamba." The use of the human voice to create echo sound effects, rather than technology on "Ako ko ko ko," the way in which the "melody" is passed around to different voices in a long and sustained hocket, the use of phasing, and the use of spoken and whispered voices are all used to create various textures or sound masses.

The third section, "*Ako ang buhay,"* also uses aleatoric short phrases, which creates an interesting combination effect of phasing, echo, and reverb at the same time. The whispered "Ako ko ko ko" continues and ends with basses aleatorically speaking the entire text once again. Overall, the use of these musical elements perhaps is text painting each person's journey on or "the way." The journey, including struggles, joys, and ups and downs, is sometimes consonant and sometimes dissonant. The constant drone is "Ako," which each person interacts within their own time and many times together at the same moment. Furthermore, each person has their own gifts, which complement other people's gifts along the journey of ups and downs.

Robin Estrada

Robin Estrada was at the University of the Philippines around the same time as Mary Katherine Trangco ("Katz") and had experiences together recording some of Maceda's works. In an interview, Estrada recalled some of the things Maceda would say: "What is the piano to us? And what is the [modern Western] flute to us? These are foreign to us! As a Filipino culture, why use that? We have our own flute, which probably came way before."

The timbres and textural densities particularly captivated him as a composer because they provided new ideas for his own sound palette. "Awit sa Panginoon" displays some of these ideas from Maceda, such as his use of ritual, avant-garde compositional techniques, ideas of sound masses, the use of drone, and texture being at the forefront of parts of the piece.[164]

[164] Tiffany Walker in her dissertation provides an analysis of this piece along with interview notes.
Walker, Tiffany Jill Fernandez, and Geoffrey Boers. "Cultural Syncretism in Filipino Choral Music." [University of Washington Libraries], 2022.

Indigenous Music in Mainstream Philippine Culture

Over the last two decades, musical change has increasingly brought about a resurgence of indigenous music being incorporated into mainstream Philippine culture. In an article, "East·West Synthesis Or Cultural Hegemony?" by Jonas Baes, he highlights three artists who have incorporated indigenous elements in the contemporary Philippine music scene: Ryan Cayabyab, Joey Ayala, and Ang Grupong Pendong. Each of the artists attempted to gain a foothold in the mainstream market; however, it was short-lived due to the loss of support from their sponsors and record companies.

The playful use of pop songs with Filipino elements, especially imitating the kulintang, is a concept that many arrangers and composers have popularized. The Philippine Madrigals (the MADZ) recently performed a "Filipinized version" of Bruno Mars' "Marry You," arranged by Ily Matthew Maniano. In this a cappella arrangement, the choir uses the sound effects of "dong," "di gi," and "ding," cleverly imitating the sound of the gongs and utilizing rhythmic hocketing throughout the piece (see figure 32).[165] Conversely and similarly, there are also kulintang

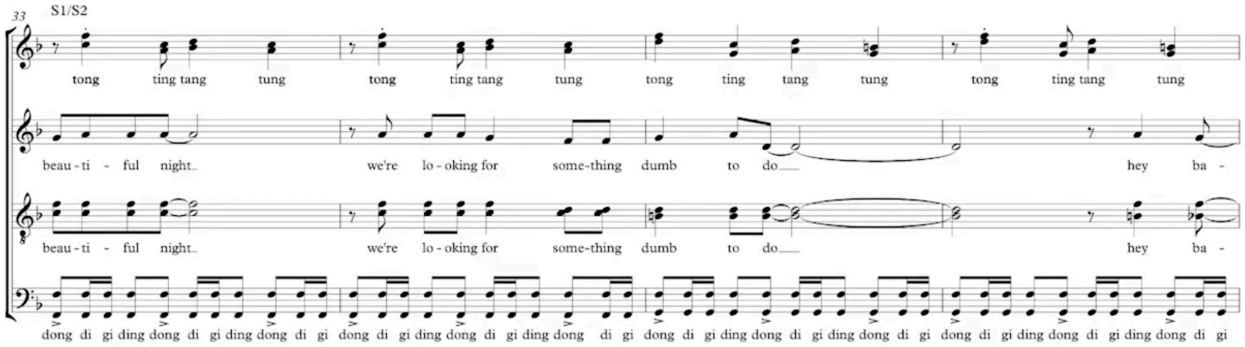

Figure 32: Maniano: *Marry You, mm. 33-36*

[165] Maniano, Ily Matthew. "Marry You | Bruno Mars". Oct 3, 2020, YouTube. https://www.youtube.com/watch?v=4JyRD_UD1VA&t=5s

ensembles performing popular songs such as “Despacito” on the traditional kulintang ensemble instruments.[166]

Conclusion

Through the examples of the five composers, we have seen the influence of Maceda in a number of ways. The most significant is the direct and even indirect use of indigenous Filipino musical elements in their compositions. Ramón Santos, due to his high level of compositional prowess, compositionally spoke more eloquently in his pieces what Maceda was attempting to say in his. Jonas Baes, in his early years of composing, showed many ideas similar to what Maceda was doing. More recently, he has adopted his own philosophical frameworks for quite fascinating compositions that are being performed in Germany and other parts of Asia. Verne de la Peña continues to oversee the Center for Ethnomusicology at the University of the Philippines and is continuing the work that Maceda started in both preserving indigenous traditions of the Philippines and also creating new compositions that honor these traditions. *Putri Anak* is perhaps the first of its kind to resurrect ancient art forms while making them relevant to today's audience. Katz Trangco, Robin Estrada, and many similar composers are storming the world of choral competitions with works that are extremely challenging, exotic to the listener due to their Filipino elements, and provide many directors around the world with beautiful sonorities to be explored.

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[166] Teacher Coach Napoleon. “Despacito Kulintang Instrument Version”. Feb 15, 2022. YouTube. https://www.youtube.com/watch?v=z-EIxp__mBI

CHAPTER 7

Conclusion

Philippine music has frequently been defined by its various influences from hegemonic entities. These entities, namely Spain and the United States, have musical elements that are more familiar to most who have studied Western music and are exposed to pop culture. This dissertation concentrates on the unfamiliar musical traits (the eastern elements), uncovering the roots of what actually makes Filipino music distinctly Filipino. In other dissertations and writings that attempt to define elements of modern Philippine choral music, the combination of Eastern and Western elements is clearly stated; however, clearly defining the eastern elements is problematic, incomplete, and confusing at best. Thus, Maceda's question, "What has all of this got to do with coco-nuts and rice?" is answered through the analysis of *Pagsamba*.

While Maceda was in his younger years, he studied piano performance in France. A classmate wanted to know why Maceda was studying European composers and why he did not choose to study music from the Philippines. Maceda's ignorance of Filipino music drove his zeal to discover his own roots and set him on a path to study and begin codifying the indigenous music of Southeast Asia and the Philippines. His discoveries launched him on a path of nativism that drove him to begin utilizing solely non-Western musical material.

Maceda was thus the pioneer in such endeavors to unearth the rich musical heritage untouched by Western influences. He was the first ethnomusicologist in the Philippines, the first in the Philippines to combine the areas of ethnomusicology and composition in a symposium

setting, the first Filipino composer to emphasize indigenous music of the Philippines as a cultural identity, and, along with Ramon Santos, were the first to utilize rituals in their compositions.

Through his use of avant-garde compositional techniques, he displayed indigenous musical material. He was passionate about educating others about his discoveries, not just about the musical material but about the philosophical ideas that came about from his interactions with the people from whom the music came. Pagsamba exemplifies indigenous Filipino values of community and spirituality through his choice of the use of mass ritual, the space, and concept of time- all of which are the philosophical, non-musical aspects of the piece. These translate into the musical aspects of the piece, including: spatialization, the use of indigenous timbres, tonalities, modalities and vocal techniques, hocketing, drone and melody, timbre and texture being at the forefront (see figure 33).

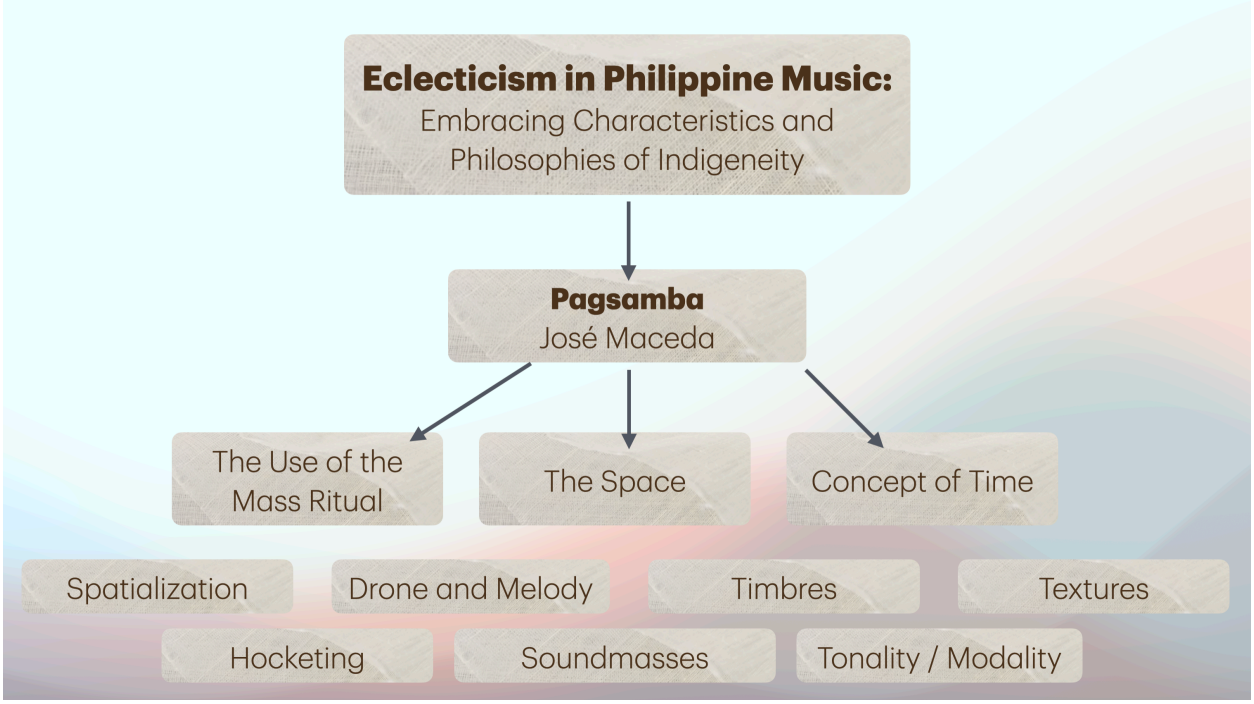

Figure 33: Summary of Maceda's Philosophical Concepts and Musical Aspects of *Pagsamba*

Maceda's choice of using the Mass ritual points to the Spanish use of syncretism to connect with indigenous Filipinos, which allowed familiar symbols, festivals, and rites while relating them to Christianity. Maceda creatively counteracts the Spanish use of syncretism and uses this mass as a way for modern Filipinos to rediscover and celebrate the traits of indigenous Filipinos. As we saw in chapter two (see figure 1), indigenous ritual and Catholic mass ritual had very similar elements. Rituals point to the communal aspect of gathering together, whether it be for prayers, eating, working, entertainment, etc. The chart of Jocano (see figure 2, chapter 2) points out the internal incongruence of having to navigate two separate philosophies: on one hand, Filipinos must "play by the rules" living within the exogenous model that was setup by Western forms of government and society; on the other hand, cultural norms and indigenous tendencies exist that are philosophically different from the exogenous model. Here we see the incongruence not just on a societal level but also on a musical level. Maceda sought to define the lines of incongruence in order to define those that existed prior to the infiltration of the exogenous culture.

The U.P. Circular Chapel, which is the specific space *Pagsamba* was composed for, again points to the values of community and spirituality. Maceda's fascination with symbols and numbers displays the circle, which according to him is like the square, connoting infinity and spirituality. In the floor plan (see figure 18), the number four and divisions of four is displayed in the sections of the chapel (16 sections total).

Maceda developed the philosophical concept of time, which point to the religious worldview of Filipinos prior to the arrival of Spain: an invisible spirit world exists parallel to our visible world where there are spirits everywhere ranging from higher creating gods to minor

spirits in the environment, and the events in the human world are influenced by actions and interventions of the spirit world. Thus, many times music was a means to interact with the spirit realm. This translates into the music having characteristics of infinity, continuity and indefiniteness.

Maceda's involvement in the avantgarde movement combined with ethnographical fieldwork led him to utilize several musical compositional techniques: spatialization, the use of indigenous timbres, tonalities, modalities and vocal techniques, hocketing, drone and melody, timbre and texture being at the forefront. Through the analysis of the score, all of these musical compositional techniques point to the same values of community and spirituality.

Thus, many Filipino musicians who have come after Maceda have also experienced a rediscovery of their roots and have been inspired to take on the torch of the movement that Maceda started. The musical identities of many Filipino composers now embrace indigenous Filipino elements. For some, it might be a conscious effort to include these elements, but most would likely say it has already become more subconscious.

The findings of this study could aid in the analysis of other Filipino composers' works. Philosophically, it is helpful to understand that Filipinos live in the area of incongruence between the exogenous and the indigenous- with leanings toward one side or the other. Therefore, musically, the focus of attention may shift between Western and Eastern elements. In Western music, the analysis of form in terms of harmony is mostly the focus, whereas in eastern music, the focus of analysis must be on other parameters of music, especially that of timbre and texture.

It is to be hoped that the findings of this study will 1) encourage more Filipino composers to explore their indigenous roots and embrace these non-Western musical elements; 2) encourage

choral conductors to explore and perform current and future Filipino composers; and 3) encourage music educators to push the equality and importance of choral compositions by composers of color and underrepresented composers, feeding more information about Maceda and other composers alongside the Western music history tradition.

Future Study

A future study on this topic involves more performances of Jose Maceda's works, as it has not gotten enough attention in recent years. *Pagsamba* is a work that is fairly unknown compared to other avantgarde vocal works composed around the same time, such as Pederescki's "St. Luke Passion," Ligeti's "Requiem," and others. Maceda is also relatively unknown in regard to his compositions, although he is mentioned among writers in the area of ethnomusicology. Much of the research on indigenous music is currently being done at the Center of Ethnomusicology at the University of the Philippines; therefore, it is highly encouraged for future researchers to visit in person, as most of the material is difficult to access overseas (although not impossible). More efforts can be made toward Maceda's idea of combining the efforts of ethnomusicology and composition.

For conductors to properly analyze and listen for non-Western elements, more analyses of Filipino composers are needed. The philosophical concepts brought up in this dissertation can be a springboard for further discussion and use in analysis. Codification systems for deeper textural and timbral analysis will need to be consulted for future studies as well.

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Appendix A

Pagsamba Analysis - Descriptions by Measures

PAGSAMBA - Panginoon (Kyrie)

Measures	Description
1-5	Sparse intermittent entrances from the Gandigan- travels around the circle from Gandigan 1, 2, 7, 5, 8, 6 3, 4
6	All gandigan enter intermittently but in rhythmic patterns that are planned to sound ambiguious (i.e. 7 in 4, 5 in 2, 3 in 2)
7	Fermata on all instruments - most as a whole note, but gandigan 5 on the and of 1 (but indicated 5 in 1) and beat two for gindigan 8
8-9	Two measures now similar to measure 6 with more intensity
10-12	Similar to measures 1-5 - sparse intermittent entrances from gandigan except tapering off from the intensity of 8-9
13-16	Muffled agung 1 enters on a “randomized” pattern, then Agung 4 enters pick up to measure 15, agung 7 enters pick up to measure 16
17-18	agung 3 pick up to 17 as the gandingan enter similarly to measure 8-9 tapering off
19-27	Agung 6 enters for the first time at bar 19 and Agung 2 as well pick up to bar 20. Gandingan enter as Agung ends
27 - 34	“Chorus” (men) enter staggered introducing different pitches - creating their own tonal center within their group - A, B, C, D, E. These entrances travel around the space of the circle - each chorus taking part of the word “Panginoon” (Lord) - so it travels around the circle.
34-40	The “people” then enter with a low speaking voice (per Maceda’s instruction) on the text “maawa ka” (have mercy) similarly to the previous gandigan entrance with each of the 8 groups having varying rhythmic measurements. The gandigan offer a 3 measure interlude before the Mens Chorus enter once again on the text Panginoon at bar 40.
40-50	The Mens Chorus enter similarly with Maceda playing with the circle space traveling around from groups A, B, C, D E, C, A. The PEOPLE enter again very similarly to the previous material on the same text “maawa ka” (have mercy). The AGUNG fade in with staggered entrances as the PEOPLE finish their 3 bar phrase.
51-64	Overlapping entrances - A third entrance on the “Panginoon” text appears at pick up to bar 51 similarly to the previous time - Maceda plays with the use of sustained gliding vowels to create more sound effects -o a e i n. The PEOPLE respond once again for three bars and then both the GANDIGAN and AGUNG combine for a bigger interlude as they come to the text, “Kristo” which is led by the PEOPLE this time. The use of the “ss” of “Krisss” hisses around the circle landing almost together on the “to” of “Kristo” and the Mens Chorus this time answers with “maawa Ka” - on what appears to be more dorian mode.
64-78	Bar 64- The PEOPLE respond once again for three bars and then both the GANDIGAN and AGUNG combine for a bigger interlude as they come to the text, “Kristo” which is led by the PEOPLE this time. The use of the “ss” of “Krisss” hisses around the circle landing almost together on the “to” of “Kristo” and the Mens Chorus this time answers with “maawa Ka” - on what appears to be more dorian mode.

78-end	Panginoon enters once again three times in a similar fashion, perhaps with more intensity and density with the entrances. The use of modes and gravity of tonal center shifts is interesting to note in the Mens Chorus parts. On the final repeat, the gandigan plays simultaneously almost like an accompaniment, and as the chorus ends their part, the AGUNG with staggered entrances comes in to end the piece.

PAGSAMBA, Luwalhati (Gloria)

Measures	Description
1-7	Movement begins with a Celebrant (soloist) singing a melismatic enthusiastic "Luwalhati" pick up to measure 1 with CHORUS A singing 5 individual parts as a quintet singing rhythmic and melodic interlocking rhythms "Luwalhati sa Diyos sa kaitaasan" - *Glory to God in the highest*
7-10	100 WHISTLES all begin to play with varying rhythmic patterns. This whistle is the ongiyong (or Ungiyong) found among the Ifugao described as a whistle flute. They all appear to be varying pitches - most in the higher ranges. The people respond in interlocking rhythmic patterns. Text: "at sa lupa'y kapayapaan sa mga taong may magandang kalooban" - *and on earth peace to people of good will.* Indicated in the score is "as high as possible for each". This indication appears to have the people blend in with the whistles creating an incredible sound
10-14	Groups of of Buzzers (balingbing - bamboo buzzer from the Kalinga tribe) begin to resound in similar rhythmic patterns. The first group that begins covers 1/4 of the circle - it travels around in larger groups, then the BUZZERS travel around in the circle three times finally fading to the "STICKS".
14-18	STICKS (bangibang - Ifugao stick with beater) - enter - INSTRUMENTS 70-100, then halfway through bar 16, instruments 1-69 join in.
18-20	PEOPLE re-enter together in interlocking rhythmic patters - the text is blurred with different texts with the instruction, "low voices no pitch". - People 1, 6, 7, 8 - pinupuri Ka namin - *We praise you* - People 2 - Dinarangal Ka namin - *We honor you* - People 3 - sinasamba Ka namin - *We worship you* - People 4 - niluluwalhati Ka namin - *We glorify you*
20-22	STICKS fade away - patterns and number of instruments become more sparse
22-23	GANDINGAN and AGUNG enter with the instruction - "vibrate freely".
24	CHORUS D and E enter and AGUNG continues while GANDIGAN fades off. Text: Chorus D and E - pinasasalamatan Ka namin - *We Thank You* - dahil sa dakila mong kaluwalhatian - *because of your great glory*
30	Agung fade out and Gandigan begin playing with thin sticks on rim at bar 31 - 39 PEOPLE - Panginoong Diyos Amang Diyos makapangyarihan sa lahat - Lord God, Father God, Omnipotent (almighty)
35	PEOPLE - continue… Text CHORUS - Panginoong Hesu Kristo, bugtong na Anak ng Ama - *Lord Jesus Christ, the only Son of the Father* GANDIGAN - continue…
40	CHORUS stops at 39 and comes in again at the pick up to 40 Panginoong Diyos, Kordero ng Diyos Anak ng Ama - "Lord God, Lamb of God, Son of the Father" Gandigan continue… Bar 44- singing from the CHORUS turns into speech - instructions say "*murmur the words*": ikaw na nag-aalis ng kasalanan ng mga sanlibutan - *You, who take away the sin of the world*
45	Bamboo instruments - have a open and closed technique PEOPLE - maawa ka sa amin - "have mercy on us" - bar 47 Bar 47 - AGUNG enter for 4 measures CHORUS - bar 49 - murmur again - ikaw na nag-aalis ng kasalanan ng mga sanlibutan - *You, who take away the sin of the world* Also bar 49 - 8 WHISTLES enter

50	PEOPLE - tanggapin Mo ang aming panalanangin - *accept our prayer* 16 BUZZERS enter AGUNG fade out by 51 Bar 51 PEOPLE - tanggapin Mo ang aming kahilingan ma awa ka sa - *Please accept our request* Bar 52 - CHORUS- Ikaw na naluluklok sa kanan ng Ama - *You who are seated at the right hand of the Father*
55	CHORUS A - Sapagkat Ikaw lamang ang Banal - *because you alone are holy* CHORUS B - Ikaw lamang ang Panginoon - *you alone are lord* CHORUS C - Ikaw lamang ang O Hesu Kristo ang kataas ta asan - *You alone, O Jesus Christ, are the highest*
54-61	BUZZERS AND WHISTLES hocket around the circle three times
53-63	Bar 54 - AGUNG enters beat 3 PEOPLE - speaking “maawa ka sa amin” - *have mercy on us* - quick hockets around the circle - over and over -17 times, more intense to more spread out and off by the beginning of bar 63 Bar 56 - CHORUS - Sapagkat Ikaw lamang ang Banal - *Because You alone are holy* Bar 59 - beat 2 - GANDIGAN enters with the instruction “vibrato”
64-end	CHORUS B - Singers 1-5 each have their own part on the text -sa kaluwalhatian ng Diyos Ama. Amen - “to the glory of God the Father. Amen.” CHORUS C, D, E and A - enter in that order from bar slow trills on syllables with the instruction “emphasize lower note” Chorus C - o-e-o-e Chorus D - Yi-i-yi-i Chorus E - o-e-o-e Chorus A - Yi-i-yi-i All entrances are meant to play with the space
73	PEOPLE murmur - staggering entrances around - Amin - ending on bar 77
74	STICKS, BUZZERS, WHISTLES fade in and get dense (but marked piano dynamic) by bar 76, then fade out as well by Bar 80 and 81
78	AGUNG and GANDIGAN enter more densely and less dense by measure 80 and 81 - END

PAGSAMBA, Sampalataya (Credo)

Measures	Description
1-4	SCRAPERS only Tagutok - Marina bamboo scraper
5	CLAPPERS only Palakpak - Tagalog bamboo clapper
7	Odd SCRAPERS join the CLAPPERS
8-11	SCRAPERS and CLAPPERS switch instruments
12-17	Melody - score indicates “Soloist or Chorus A” (recording utilizes Chorus A) - quick short melismatic phrases, stop and go, phrases starting and stopping mostly on pitch E. Text: Sumasampalataya ako sa Diyos - I believe in God Drone - clappers continue sparsely
18	Bars 18 - Chorus A, B, C, D, E enter and all Clappers - sparse short sprinkling of entrances Text: CHORUS - Amang makapangyarihan sa lahat, na may gawa ng langit at lupa. *Almighty Father, who made heaven and earth.* nang lahat na nakikita at di nakikita at sa isang Panginoong Hesu Kristo - *of all that is seen and unseen and to the one Lord, Jesus Christ*
21	clappers become more dense The Chorus phrase is seven bars with the dense instruments landing in the center, 4th bar - could be symbolic. Chorus phrase ends at 24 Scrapers still sparsely entering randomly around the circle
26	PEOPLE enter on the text - “bugtong na anak ng Diyos at pina nganaknang” - *only son of God and only begotten* All SCRAPERS enter, dense group moments in different parts of the circle PEOPLE 1 -4 has instruction: “Tap right hand rapidly against mouth”
30-38	Choruses enter on one note chants - most are 5 16th notes to the beat - Just like many of the Muslim chant - from the Koran Chorus A on an A (changes to Bb - B natural) Chorus C on a D (changes to Eb -) Chorus D on a C (changes to F) Chorus B on a G (changes to Gb - A) Chorus E on a Bb Sequence of Notes: A-D-C-G-Bb-A-C-G-Eb-F-Bb- D-Eb-Gb-F-B-C-Gb-E-F-A Scale? More so the style of singing is like the Muslim chanting
30	Chorus A - Diyos buhat sa Diyos - *God from God*
31	31- Chorus C - Liwanag ng buhat sa liwanag - *Light from light* 31- Chorus D - Diyos natu too buhat sa Diyos natu totoo - *True God coming from the true God* Instruments- SCRAPERS all marked forte and very dense
32	Chorus B - ipinanganak at hindi nilikha -begotten/born and not created Chorus E - bar 32-33 - kasustan siyang ama - *same substance as the father* Instruments - mixed whistle, clappers, scrapers - sparse with dense moments
33-39	PEOPLE have instructions - very fast - then hold last syllable Instruments - Timbre shifts - many scrapers change to clappers

33	Chorus A - Na sa pamamagitan niya - *That through Him* Chorus D - Na sa pamamagitan niya - *That through Him* Chorus B - Na sa pamamagitan niya - *That through Him* Chorus C - Bar 33-34 - ay nilikha ng lahat - *all things were created*
34	Chorus D - ay nilikha ng lahat - *all things were created* Chorus A - na dahil sa atin manga tao - *Who for us, (because of us)* Chorus E - 34—35 na dahil sa atin manga tao - *Who for us, (because of us)* **PEOPLE 8** - na dahil sa atin manga tao - *Who for us, (because of us)*
35	Chorus D - at dahil sa ating kaligtasan - *and for our salvation* Chorus B - ay na naog buhat sa langit - *came down from heaven* Chorus C 35-36 - at nagkatawang tao - *and was incarnate* **PEOPLE 4** - at dahil sa ating kaligtasan - *and for our salvation*
36	Chorus A - at dahil sa ating kaligtasan - *and for our salvation* **PEOPLE 6** - at dahil sa ating kaligtasan - *and for our salvation* **PEOPLE 3** - ay na naog buhat sa langit - *came down from heaven* Chorus E - ay na naog buhat sa langit - *came down from heaven* Chorus B - 36-37 - ay na naog buhat sa langit - *came down from heaven* **PEOPLE 7-8** - at nagkatawang tao - and was incarnate **PEOPLE 1 -** 36-37 - ay na naog buhat sa langit - *came down from heaven*
37	PEOPLE 8 - at nagkatawang tao - and was incarnate PEOPLE 6 - at nagkatawang tao - and was incarnate Chorus D - at nagkatawang tao - and was incarnate PEOPLE 4 - at nagkatawang tao - and was incarnate PEOPLE 2 - at nagkatawang tao - and was incarnate Chorus C - at nagkatawang tao - and was incarnate PEOPLE 5 - 37—38 at nagkatawang tao - and was incarnate
38	Chorus B - at nagkatawang tao - and was incarnate at the end of the measure, Gandigan enter and Agung as the Chorus and People end in a staggered manner
38-44	Crescendo of density between the number of notes AGUNG plays staccato - to bar 50
46	Cluster Chords - with hand over mouth La lang Espiritu Santo Kay Mariang Birhen - Only the Holy Spirit to the Virgin Mary
51	PEOPLE - very low pitch speech - at naging tao - *and became a man* All staggered entrances - sustained this time - gandigan and agung all sustained also Gandigan enters back in - voices and gandigan similar styles - vibrate Agung plays - let vibrate
60-70	PEOPLE - ipinako sa krus dahil sa atin nagpakasakit sa ilalim nang kapangyari han - nailed to the cross because of us who suffered under the rule of Pontius Pilate and was buried Clappers - then switch to buzzers at 69 Clappers - likely painting the nails on the cross…
70-73	interlude of buzzers
73	“As high as possible for each of the 100 voices” at muling nabuhay sa katlong araw - *and rose again on the third day* Clappers and Whistles Rising again - super high pitch for raising up
75	CHORUS 75—77 - “Ayon sa kasulatan” - *according to the scriptures* All BUZZERS

77	PEOPLE (still as high as possible for each of the 100 voices) Whistles *ff* PEOPLE - 77-80 - “At umakyat sa langit na luluklok sa ka nan ng Ama” - And ascended to Heaven to be enthroned with the Father” Again - voices high for ascending into heaven
80	Chorus Sticks *pp* CHORUS - 80—84 at paririto ng mulipus pos nang kaluwalhatian - *and come in full glory*
83	PEOPLE (SPEECH as low as possible for each of the 100 voices) Sticks continue PEOPLE 83-85 - upanghukuman ang mga buhay at mga patay - *to judge the living and the dead*
85	CHORUS Sticks continue Na ang kaharian niya ay walang hang ang gan - *That his kingdom has no end*
88	PEOPLE - sing on “RE” even numbers and “LA” odd numbers on the same text as Chorus A - each of the phrases are split up between the choruses and sung at the same time Group 1 - At sa Espiritu Santo Panginoong at nagbibigay Group 2 - nanggagaling sa Ama at sa Anak Group 3 - na sinsasamba at nilulu walhating Group 4 - kasama ng Ama at ng Anak Group 5- na nagsasalita sa pamamagitan ng mga Propeta Group 6 - at sa isang Iglesyang banal Katolika at Apostolika; Group 7 - samasampalataya ako sa isang binyag Group 8 - sa ikapagpapatawad ng mga kasalanan nang mga kasalanan - *for the forgiveness of sins*
88-93	CHORUS A: 88 - At sa Espiritu Santo Panginoong at nagbibigay -And to the Holy Spirit, Lord and giver of life buhay na 89 - nanggagaling sa Ama at sa Anak na sinsasamba at nilulu - 90 - walhating kasama ng Ama at ng Anak na nagsasalita 91 - sa pamamagitan ng mga Propeta at sa isang 92 - Iglesyang banal Katolika at Apostolika; samasampalataya 93 - ako sa isang binyag sa ikapag papatawad ng mga kasalanan *And to the Holy Spirit, Lord and life-giver who comes from the Father and the Son who is worshiped and glorified together with the Father and the Son who speaks through the Prophets and a holy Catholic and Apostolic Church; I believe in one baptism for the forgiveness of sins*
88-93	88 - At sa Espiritu Santo - *and to the Holy Spirit* 89 - Panginoong at nagbibigay - Lord and giver of life 90- buhay na nanggagaling - who comes 91 - sa Ama at sa Anak - the Father and the Son 92 - na sinsasamba at nilulu - who is worshiped and adored walhating kasama *And to the Holy Spirit, Lord and life-giver, who comes from the Father and the Son, who is worshiped and adored as a companion*
94	CHORUS- SING - from bottom up - D, C, A - on syllables People - hocket around the circle 7 times - entire text of CHORUS A bars 88-93 - 7th time - circle moves simultaneously in and out
101	gandigan enters

103	Agung enters CHORUS - At hinihintay ko ang muling pagkabuhay ng ma nga matay at angbuhay na palang hanggan - And I await the resurrection of the dead and the life of the world to come.
110	Gandigan, Agung, Clappers, Buzzers, Whistles PEOPLE - Amen - “100 voices hits his highest possible pitch and slides down. *Slides begin very high & last for the duration of the note”

PAGSAMBA, Santo (Sanctus)

Measures	Description
1	Piece begins with scrapers - forte piano accents, entered sparsely through the circle.
4	PEOPLE enter - hocketing around the circle four times - adding a different sound each round S, Ss, Sa, san, to …
7	Scrapers enter
8	CHORUS all enter staggered entrances One tone - middle C the entire piece - different rhythmic patterns Sticks enter with their typical sprinkled rhythms All end together downbeat of 11
11	PEOPLE - again playing with the circle spatialization - - Santo Panginoon Diyos ng mga hukbo - *Holy Lord God of Hosts*
14	CHORUS - splits up the word syllables between the choruses - napupuno ang langit at lupa ng kaluwalhatian Mo - *heaven and earth will be filled with Your glory.*
17	People - around the circle again - Osana sa kaitaasan - Hosanna in the highest.
18-25	involves both CHORUS and PEOPLE - Pinagpala ang naparirito - Sa ngalan ng Panginoon *Blessed are those who are here* *In the name of the Lord* - Plays with the circle around - passing the text around the circle - every group is important to filling in the message
25-end	Whistles, Scrapers, Clappers, Buzzers crescendo in density and then diminuendo in density to end the movement

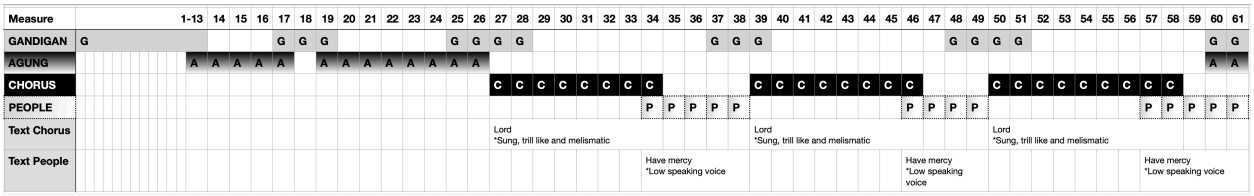
PAGSAMBA, Kordero (Agnus Dei)

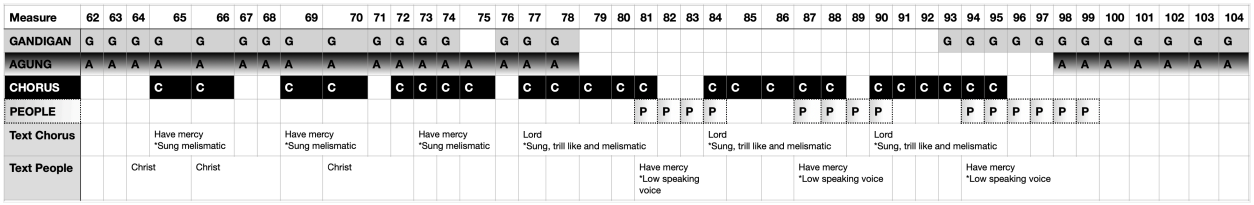
Measures	Description
30	Measure numbers are a continuation from the Sanctus Begins with whistles - sprinkling entrances
33	Indication of pitch - all PEOPLE singing the rhythms on the pitch “C”, on various vowels with the use of spatialization around the circle
34	CHORUS enters on text - Kordero ng Diyos, ang nagaalis ng kasalanan ng sanlibutan - *Lamb of God, you take away the sins of the world* - CHORUS entrances uses spatialization in the opposite direction as the PEOPLE - “muffled tone, mouth half-closed, words not clearly pronounced” - hocketing the text
36-37	PEOPLE - using speech sound - Maawa po kayo sa amin - *have mercy on us.*
38	CHORUS - now switches roles with the PEOPLE singing sustained vowels on the pitch “C”.
39	PEOPLE - now switches roles with the CHORUS singing the text - Kordero… this time using pitches Bb, C, F.
41	BUZZERS enter in 16 different groups labeled A,B,C,D,…P - sound mass of 8 bars
42-45	PEOPLE - speech - much denser texture - contrasting with the text- Maawa po kayo sa amin - *have mercy on us*
48	PEOPLE - back to singing on pitch “C” -
49	GANDIGAN enters CHORUS - enters singing text - Kodero… using pitches Bb, C, F.
52 - 61	WHISTLES enter and BUZZERS intersperse the textures.
55-59	PEOPLE - speech - denser texture similar to measure 42-25 on the text Ipagkaloob niyo sa amin kapayapaan - *Grant us peace*
62 - end	All WHISTLES - by this measure and fade out to the end.

Appendix B

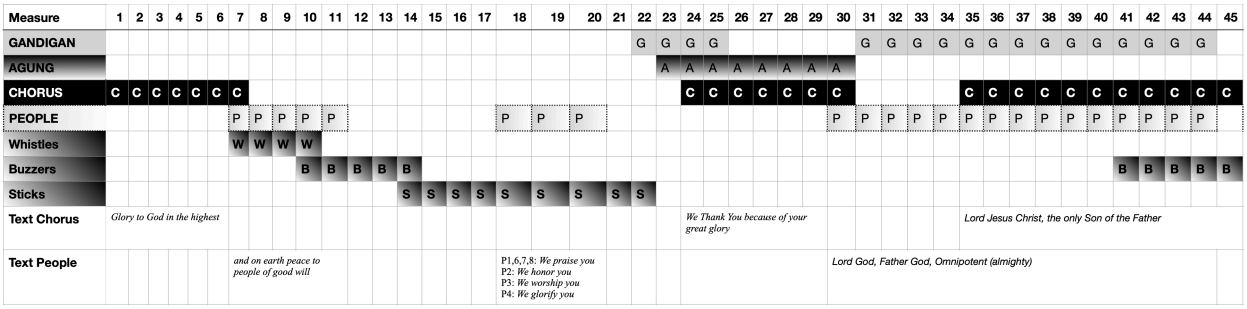
TEXTURE MAPPING OF PAGSAMBA

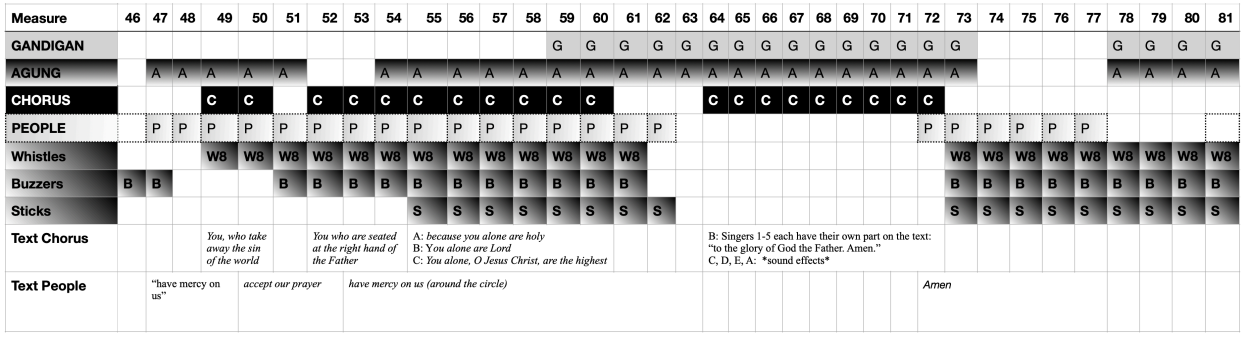
Panginoon - Texture Map



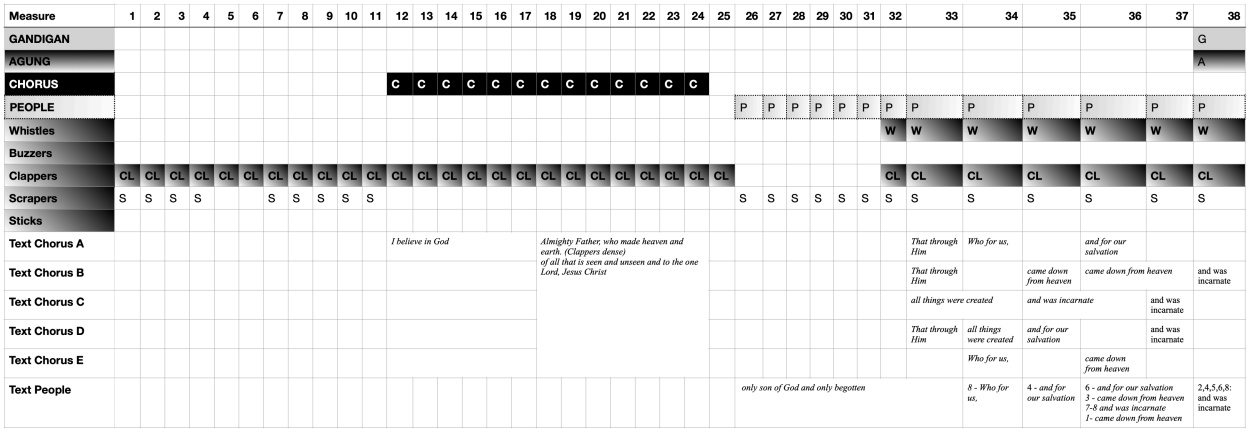


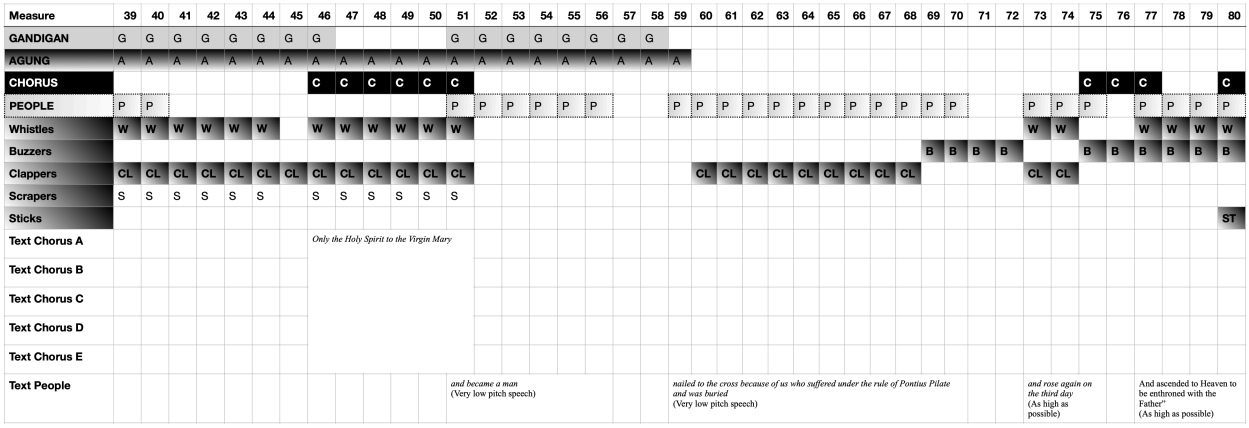
Luwalhati - Texture Map

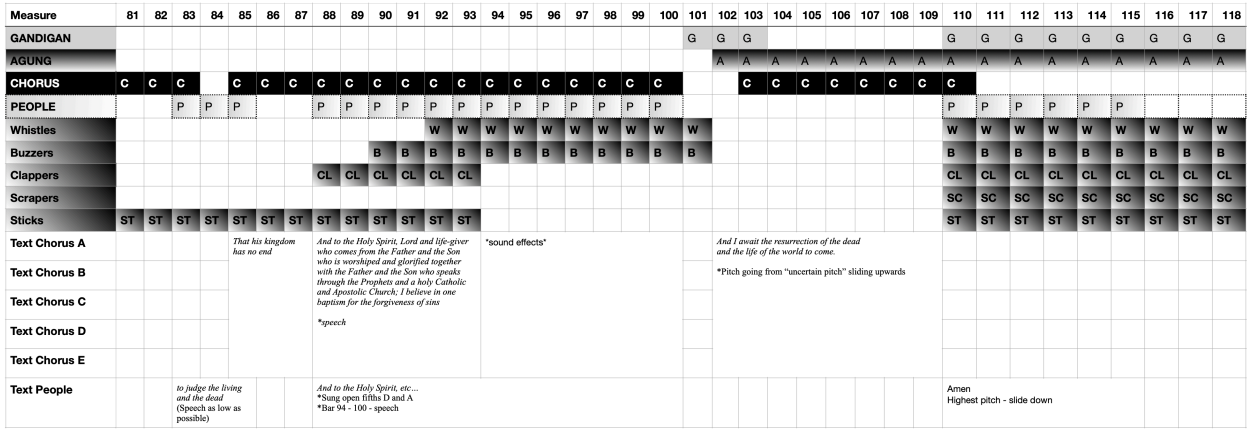




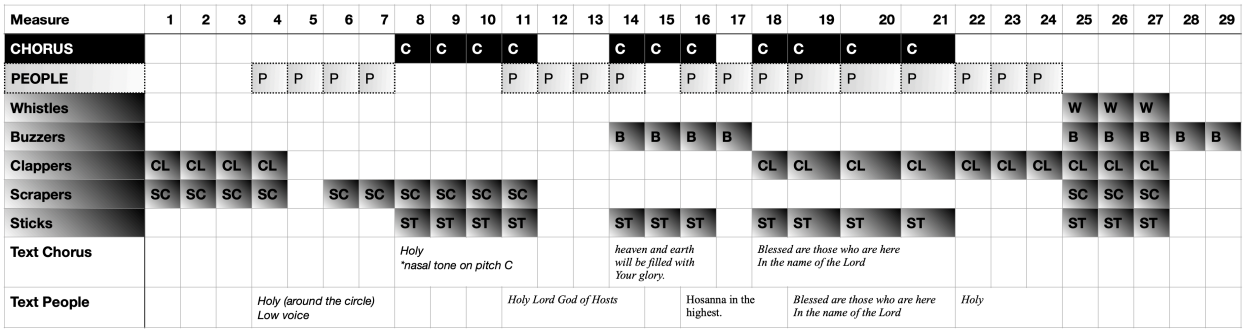
Sampalataya - Texture Map





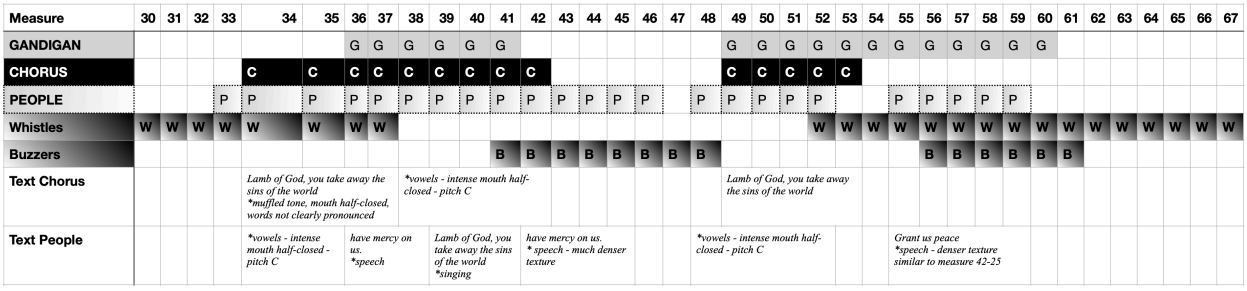


Santo - Texture Map



Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29
CHORUS								C	C	C	C			C	C	C		C	C	C	C								
PEOPLE				P	P	P	P				P	P	P	P		P	P	P	P	P	P	P	P	P					
Whistles																									W	W	W		
Buzzers														B	B	B	B								B	B	B	B	B
Clappers	CL	CL	CL	CL														CL	CL	CL	CL	CL	CL	CL	CL	CL	CL		
Scrapers	SC	SC	SC	SC		SC	SC	SC	SC	SC	SC														SC	SC	SC		
Sticks								ST	ST	ST	ST			ST	ST	ST		ST	ST	ST	ST				ST	ST	ST		
Text Chorus								*Holy *nasal tone on pitch C*						*heaven and earth will be filled with Your glory.*				*Blessed are those who are here In the name of the Lord*											
Text People				*Holy (around the circle) Low voice*							*Holy Lord God of Hosts*					Hosanna in the highest.			*Blessed are those who are here In the name of the Lord*			*Holy*								

Kordero - Texture Map



Measure	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67
GANDIGAN							G	G	G	G	G	G								G	G	G	G	G	G	G	G	G	G	G	G							
CHORUS					C	C	C	C	C	C	C	C	C							C	C	C	C	C														
PEOPLE				P	P	P	P	P	P	P	P	P	P	P	P	P	P		P	P	P	P	P			P	P	P	P	P								
Whistles	W	W	W	W	W	W	W	W															W	W	W	W	W	W	W	W	W	W	W	W	W	W	W
Buzzers												B	B	B	B	B	B	B	B								B	B	B	B	B	B						
Text Chorus					*Lamb of God, you take away the sins of the world *muffled tone, mouth half-closed, words not clearly pronounced*				*vowels - intense mouth half-closed - pitch C*											*Lamb of God, you take away the sins of the world*																		
Text People					*vowels - intense mouth half-closed - pitch C*		*have mercy on us. *speech*			*Lamb of God, you take away the sins of the world *singing*			*have mercy on us. * speech - much denser texture*						*vowels - intense mouth half-closed - pitch C*						*Grant us peace *speech - denser texture similar to measure 42-25*											

Appendix C

IMPORTANT DATES IN PHILIPPINE HISTORY[167]

1205 - First mention of the Philippines in a book (Chinese)
1493 - Pope Alexander VI establishes first demarcation line.
1494 - Treaty of Tordesillas
1498 - Vasco da Gama reaches India via Cape of Good Hope.
1511 - Albuquerque conquers Malacca (two boats from Luzon seen there)
1518 - Magellan signs contract with Charles I, of Spain
1519 - August 10 - Magellan's fleet sails from Spain
1520 - November 1, Discovery of "Strait of Magellan"
1521 - March 16 - Magellan lands in the Philippines (coast of Sámar). March 17 lands on Homonhon. Celebrates first mass on March 31, island of Limasaua. He is slain at Mactan April 26.
1522 - Sept 6, "Victoria" arrives at San Lucar (First voyage around the world).
1525 - Loaisa's expedition sails from Spain for the Philippines
1527 - Saavedra's expedition sails from Mexico for the Philippines and in 1529 rescues 120 survivors of former expeditions
1529 - Charles I sells to Portugal his claim to the Moluccas for 350,000 ducats. Demarcation line established 297 leagues east of the Moluccas.
1538 - The Portuguese governor of the Moluccas sends a friar to Mindanao. Many natives baptized
1542 - November 1. Expedition of Villalobos sails from Navidad, Mexico
1543 - July or August - Villalobos gives the name "Felipinas" to Leyte and some smaller islands.
1555-1593 - Philip II King of Spain
1564 - Nov 21 - Legazpi's expedition sails from Navidad, Mexico.
1565 - Feb 13 - Legazpi arrives at Cebu. He settles April 27 - Governs the Philippines till his death on August 20, 1572 in Manila.
1568 - Oct to Dec. A Portuguese fleet blockades Cebú, and demands departure of the Spaniards
1570 - May 8. De Goiti and Salcedo sail from the River of Panay for Manila
1570 - June 6 - De Goiti and Salcedo capture Manila and take formal possession of Luzon. They immediately return to Panay.
1570 — *Encomienda* system implemented (Alzona pg 18)
1571 - June 24. Legazpi organizes city council of Manila.
1571-1572 - Juan de Salcedo explores and subdues Laguna, Camarines, and the coast of northern Luzon
1572 - Legazpi dies at Manila
1572-1575 - Guide de Lavezaris Governor
1574 - Limahong (Chinese) attacks Manila
1575-1580 - Francisco de Sande Governor
1577 - Franciscan friars arrive
1578 - Figueroa attacks Mindanao and Joló
1580 - 1583 - Ronquillo de Peñalosa Governor
1580 - Philip II conquers Portugal. Union of Spain and Portugal till 1640.
1581- Domingo Salazar, first bishop of Manila arrives; also the Jesuit friars
1584-1590 - Santiago de Vera Governor
1584 - Surpreme Court established in the Philippines
1587 - Dominican friars arrive
1588 - Insurrection in Leyte

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[167] Jernegan, Prescott Ford. A Short History of the Philippines: For Use in Elementary Schools. Van Buskirk, Crook &, 1904, XVII

Franquelli, Angelica. *Lucrecia R. Kasilag: The Western And Oriental Influences In Her Compositions.*, 1979, ProQuest Dissertations and Theses.

emphases mine

1589 - Reform decree enacted for Philippines by Philip II
1590-1603 - Gómez Pérez Das Mariñas Governor. Walls of Manila and Cavite, and Fort Santiago Built
1593-1596 - Luis Pérez Das Mariñas Governor.
1595-1596 - Antonio de Morga Judge and Lieutenant-governor
1599 - Large numbers of Moro pirates attack Cebú, Negros, and Panay
1600 - De Morga defeats Dutch fleet in Manila Bay, Dec 14
1602-1606 - Bravor de Acuña Governor
1603 - Revolt of the Chinese in Manila
1606 - Acuña's expedition against the Moluccas. Tidor and Ternate captured
1606 - Recollect friars arrive
1609-1616 - Juan de Silva Governor
1610 - Dutch defeated in naval battle off Corregidor (under Wittert)
1610 - *Librong Pagaaralan nang manga Tagalog nang uicang Castila (*The book with which Tagalogs can learn Castilian) - written by Tomas Pinpin
1616 - Great expedition of Silva to Malacca. Death of Silva
1617- Naval battle of Playa Honda. Ronquillo defeats Spielberg
1618-1624 - Alonso Fajardo Governor
1619 - Fernando Moraga persuades Philip III to keep the Philippines.
1621-1622 - Revolts in Bohol and Leyte
1624- Gerónimo de Silva defeats seven Dutch ships off Corregidor
1626-1632 - Juan Niño de Tabora Governor. He brought 600 soldiers and the "Virgin of Antipolo"
1627 - Alcalde of Cebú captures town of Joló and many Moro boats.
1628 - Large force of Spaniards and Filipinos attack Joló and are repulsed. Treaty with king of Mindanao.
1634 - Force of 15,000 Moro pirates ravages the Visayas and sacks capital of Tayabas.
1635 - Juan de Chaves with large force establishes fort at Zamboanga
1638 - Corcuera subdues Joló, establishing a mission and a garrison
1639 - Revolt of the Chinese breaks out in Calamba, lasting five months
1641- Three volcanic outbursts in Aringay, Mandanao, and Joló
1644-1653 - Diego Fajardo Governor
1645 - Earthquake destroys hundreds of houses and persons in Manila
1647 - Dutch attack Cavite, then Abúcay, but are driven off
1649 - Insurrection under Sumoroy in Sámar.
1653-1663 - Sabiniano Manrique de Lara Governor
1660 - Insurrection in Pampanga.
1662 - Koxinga, Chinese pirate, threatens to invade Philippines from Formosa. Garrison withdrawn from Zamboanga
1663-1668 - Diego Salcedo Governor (Deposed by conspirators in 1668)
1678-1684 - Juan de Vargas Governor. Felipe Pardo archbishop (1676-1683)
1690-1701 - Fausto Cruzat y Gongora Governor
1696 - "Ordinances of Good Government"
1697 - Bitter quarrel about friars' lands
1717-1719 - Fernando Manuel de Bustamente Governor
1718 - Bustamente re-establishes garrison at Zamboanga
1719 - Assassination of Bustamente
1726 - Treaty with sultan of Joló
1734 - Concentration of villages and building of coast forts as protection against the Moros
1739-1745 - Gaspar de la Torre Governor
1745-1750 - Juan de Arrechederra Acting-governor
1746 - At request of Philip V - ambassadors sent to Ali-Mudin.
1750 - Revolt under Dagohoy in Bohol
1754-1759 - Pedro Manuel de Arandía Governor. Inaugurates many reforms
1754 - Worst year of Moro piracy. Scores of towns attacked
1754 - Terrible eruption of Taal Volcano
1759-1761 - Miguel Lino de Ezpeleta Acting-governor (first Philippine born governor
1761-1762 - Archbishop Manuel Rojo Acting-governor
1762- Capture of Manila by British
1762-1764 - Simon de Anda y Salazar Governor (in the provinces)
1764 - March 31, Anda receives Manila from the British

1762-1763 - Insurrections in Pangasinan, Ilocos and Cagayan
1765-1770 - José de Raón Governor
1766 - The "Buen Consejo" arrives at Manila. Opening of direct commerce with Spain
1768 - Jesuits expelled from the Philippines by order of Charles III
1770-1776 - Simón de Anda y Salazar Governor
1778-1787 - José de Vasco y Vargas Governor. Silk culture introduced
1781 - "Sociedad Económica de Amigos del País" created
1781 - Government Tobacco Monopoly begun
1785 - Royal Philippine Company established by Charles III
1793-1806 - Rafael María de Aguilar Governor
1800 - Foreigners forbidden to settle in the Philippines
1810-1813 - Manuel Gonzáles de Aguilar Governor
1810 - Spanish Cortez authorizes deputies from the Philippines. Ventura de los Reyes elected first Philippine deputy to Cortes.
1811 - First newspaper published in Manila
1813 - Constitution of 1812 proclaimed and sworn in the Philippines
1814 - Great eruption of Mayón Volcano
1814 - Constitution revoked. Revolt in Ilocos Norte.
1815 - Royal decree suppressing galleons
1815 - Many Moro raids; 1000 Filipinos sold as slaves in Joló
1816-1822 - Mariano Fernández de Folgueras Acting-governor (2nd term)
1819 - Province of Ilocos Norte established (decree of 1818)
1820 - Cholera epidemic in Manila. Massacre of foreigners (French, English and American)
1823 - Rebellion of Novales. Moro raids threaten extinction of Visayans.
1825-1830 - Mariano Ricafort Governor
1827 - Expedition suppresses rebellion in Bohol begun by Dagohoy in 1750
1829 - Expedition against the Igorrotes. Battle at Trinidad, Benguet
1830-1835 - Pascual Enrile Governor. New maps and charts of the Philippines made, and the great north and south highways of Luzon built.
1837 - End of Philippine representation in the Cortes
1836-1841- Luis Lardizábal Governor
1841 - Insurrection under Apolinario de la Cruz
1844-1849 - Narciso Clavería Governor
1845 - Jan. 1 - Reformation of the calendar
1846 - Province of Abra created. First daily paper, "La Esperanza"
1848 - First steamers in the Philippines, "Elcano", "Magallanes" and "Reina Cristina"
1850-1853 - Antonio de Urbistondo Governor. Province of La Union created 1851. Conquest of Joló Treaty with the Sultan.
1852 - Opening of the "Banco Español-Filipino"
1858 - Expedition to Cochin-China in alliance with the French. 1500 Tagalogs participate
1859 - Return of the Jesuits to the Philippines
1863 - Decree allowing foreigners to travel and trade in the provinces. June 3 - most destructive earthquake in history of Manila. December 20 - Royal decree on education.
1864 - Bilibid Prison completed; its architect was imprisoned in it.
1867 - Sept 26-27 - Great flood in Abra River; 1800 persons drowned.
1869-1871 - Carlos de la Torre Governor
1869 - New Constitution sworn in Manila. "Red ribbon reception".
1871-1872 - Rafael de Izquierdo Governor
1872 - Insurrection of Cavite. Execution of Gómez, Burgos and Zamora
1873 - First telegraph lines built in Philippines
1880-1883 - Fernando Primo de Rivera Governor
1881 - Government Tobacco Monopoly abolished
1882 - Cholera epidemic. 30,000 deaths in Province of Manila
1883 - Forced labor tax reduced from forty days to fifteen. *Cédulas-personales* established to take place of tribute.
1886 - Appointment of eighteen civil governors of provinces in place of *alcaldes-mayor*
1886-1891 - Valeriano Weyler Governor
1891 - Opening of railroad, Manila to Calumpit.
1892-1896 - José Rizal exiled at Dapitan

1893 - Reforms in municipal councils
1893-1896 - Ramón Blanco Governor
1896 - Tagalog insurrection breaks out.
1896-18997 - Marquis de Polavieja Governor
1896 - Dec 30 - Execution of José Rizal
1897-1898 - Primo de Rivera Governor (2nd term)
1897 - Sept 19 - Agreement of Biac-na-bató
1898 - May 1 - Destruction of Spanish fleet off Cavite by Dewey
1898 - Aug 13 - Capture of Manila by the Americans
1898 - Dec 10 - Treaty of Paris signed. Spain cedes Philippines to America
1901 - July 4. William H. Taft inaugurated Civil Governor of the Philippines
1904 - Feb 1 - Luke E. Wright inaugurated Governor
1920s - Francisca Reyes collects folk dances
1930 - Manila Symphony Orchestra Founded
1934 - Jorge Bocobo (U.P. President) creates the President's Advisory Committee on Dances and Songs - included Francisca Reyes (dance specialist), H. Otley Beyer (anthropologist), Cecilio Lopez (linguist), Musicians: Francisco Santiago, Antonio Molina, and Antonio Buenaventura
1935 - Francisco Santiago becomes first Filipino director at the U.P. Conservatory of Music
1935 - Inauguration of the Philippine Commonwealth (Sept 15, 1935)
1937 - U.P. Folksong-Dance Troupe formed by Reyes
1942 - WWII (Japanese Invasion)
1946 - United States grants Philippine Independence
1953 - NMCP - National Music Council of the Philippines founded
1955 - League of Composers formed (Kasilag, Buenaventura, Cornejo, Felipe P. de Leon, Molina, Custodio, Rubio, Sacaramento, San Pedro, and Tapales)
1955 - The first Bandung Conference (Indonesia)
1969 - Inauguration of the Cultural Center of the Philippines