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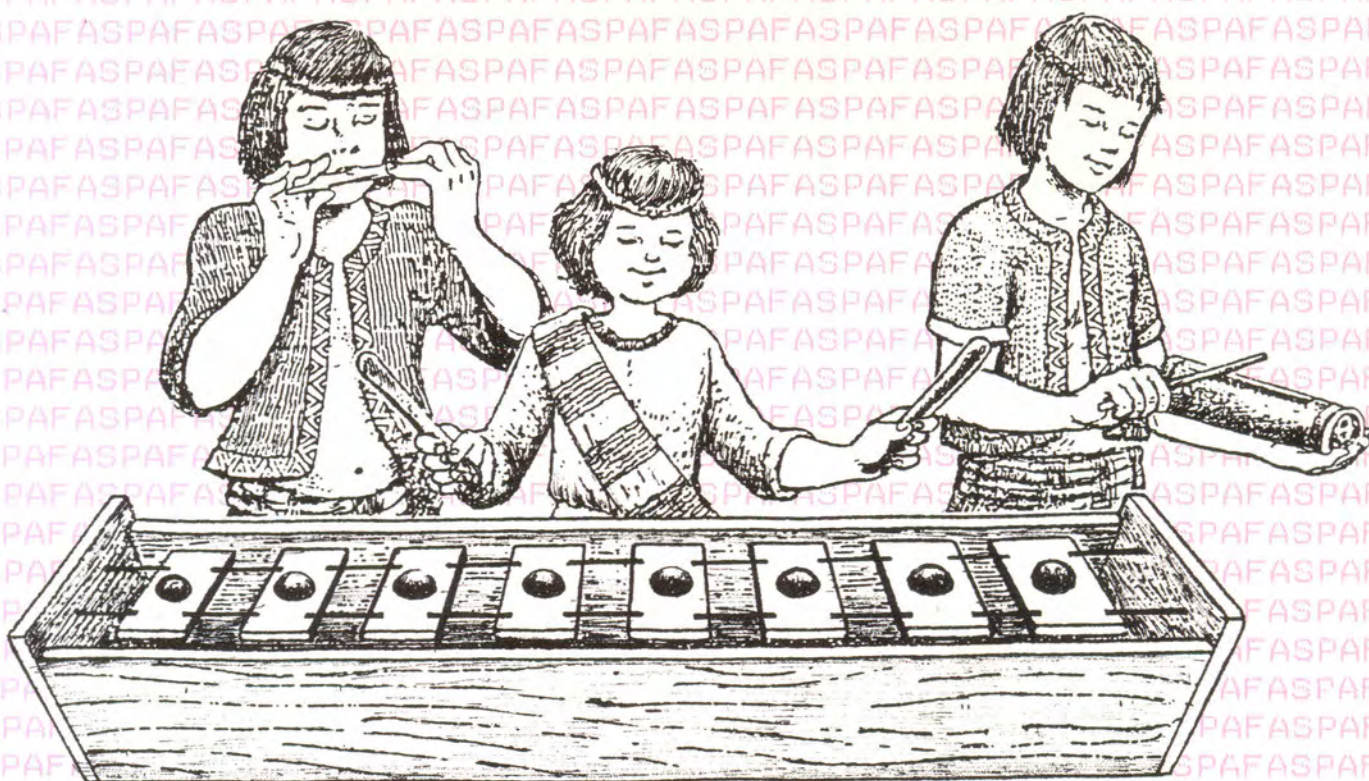
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SEAMEO PROJECT IN ARCHAEOLOGY AND FINE ARTS

## FINAL REPORT

# CONSULTATIVE WORKSHOP ON RESEARCHES AND DOCUMENTATION OF ETHNIC MUSIC (P-W3)

Volume I:  
**PROCEEDINGS**



SOUTHEAST ASIAN MINISTERS OF EDUCATION ORGANIZATION



SEAMEO PROJECT IN ARCHAEOLOGY AND FINE ARTS

S P A F A

*FINAL REPORT*

CONSULTATIVE WORKSHOP ON RESEARCHES AND  
DOCUMENTATION OF ETHNIC MUSIC (P-W3)

VOLUME I  
PROCEEDINGS

*LAGUNA, PHILIPPINES*

*JUNE 22-28, 1986*

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THAILAND

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SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
June 22-28, 1986

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I. PROCEEDINGS

1. Opening Ceremony

Monday, June 23, 1986

A.M.

Club House, National Arts Center

The SPAFA Consultative Workshop on Researches and Documentation of Ethnic Music (P-W3) was held in the National Arts Center, Mt. Makiling, Laguna, Philippines, on June 22-26, and was continued at the Cultural Center of the Philippines on June 27-28, 1986.

The Workshop was attended by participants from Indonesia, Philippines and Thailand; consultants, experts and observers from various institutions in the Philippines; Director of the SPAFA Sub-Centre for Fine Arts and SPAFA Co-ordinator.

The list of participants, experts/consultants and observers appears in Appendix 1.

The opening ceremony was held at the Club House of the National Arts Center and was attended by the participants of the Workshop, the Officer-In-Charge of the National Arts Center, the President of the Cultural Center of the Philippines, the Artistic Director for Music of Folk Arts Theater, the Research Documentalist of Folk Arts Theater, a representative from the University of the Philippines in Diliman and the Visayas and a representative of the National Museum.

Professor Virginia F. Agbayani, Officer-In-Charge of the National Arts Center and Director of the SPAFA Sub-Centre for Fine Arts, welcomed the participants, while Prof. Dr. Lucrecia Kasilag, President of the Cultural Centre of the Philippines opened the Workshop.

Miss Suchitra Vuthisathira, the SPAFA Co-ordinator, also welcomed the Workshop participants and emphasized that the Workshop will be the last in the series of SPAFA Programme on Researches and Documentation of Ethnic Music which began in 1983. And being the concluding part of the aforementioned SPAFA Programme, she mentioned the following objectives:



- To analyse, compose and evaluate various data and materials collected, recorded or documented and to study the situation and problems encountered by the teams during field research on ethnic music in Indonesia, the Philippines and Thailand.
- To facilitate publication of a consolidated report arising from the discussions and reactions of the participants pertaining to written data and materials, documentary taping and recording presented during the meeting; and
- To determine the extent of training derived from the field research by the participants and its impact as an activity on the team or individual researcher.

Prof. Dr. Kasilag, in her opening address, said that the role of research and documentation in all areas of a country's indigenous arts is so important that it cannot be gained. She also added that, finding the indigenous not only brings great satisfaction and spiritual enjoyment but also presents a valid means to trace and discover, to understand and appreciate the roots of one's cultural heritage. Thus, the preservation of cultural heritage through research and documentation is essential not only to scholars, but also to creative artists and educators who should in turn share these findings with the younger generation to keep these tradition alive and vital.

The full text of the welcoming speeches and opening address are given in Appendix 2a, b and c.

## *2. Business Sessions*

### Session 1

Monday, June 23, 1986

A.M.

Club House, National Arts Center

#### A. Election of Officers

The Head of the Philippine Delegation, Dr. Felicidad Prudente was elected Chairman of the Workshop, Mr. Jaroenchai Chonpairot as Vice-Chairman while the Chief Delegate of Indonesia, Dr. I Made Bandem was elected as Rapporteur.



Dr. Prudente thanked the body for electing her as Chairman. She considered it an honour and would try her best to lead the Workshop to meet its objectives.

B. Adoption of the Tentative Agenda and Tentative Programme

The Chairman asked the body to consider the Tentative Agenda and Tentative Programme. After some discussions, they were adopted with some amendments.

The Agenda and Programme of the Workshop are given in Appendix 3a and b.

C. Country Report of the Philippines

The Philippines' Country Report entitled "A Survey of the Music of the Bontoc of Sadanga, Mountain Province", was written and presented jointly by Ms. Helen Tejero and Ms. Doris Salcedo.

The emphasis of the morning presentation was on the functions of music of the Bontocs, among of which are the Peace-Pact Making (Pedin), Head Hunting (Kayaw) and Thanksgiving (Fegras). Musical examples recorded in the field were also played. The Philippine delegates also passed around pictures of the musical instruments taken in the field.

Session 2

P.M.

Club House, National Arts Center

The afternoon session, Session 2, began with the continuation of the Philippine Country Report on epic singing and rituals in marriage, death, curing and agriculture. Some musical recordings were played on the tape recording and accompanied also by photographs of the rituals presented.

The latter part of the afternoon was spent on comments and discussions relating to the Philippine Country Report. The body agreed that the whole report presented was a very good anthropological description of the people of Sadanga and of the functions of music. However, focus needed to be made on the musical aspect of the research. It was felt therefore that some musical pieces needed to be analyzed and/or recorded and more data are yet to be collected and further studied.



The revised and complete Country Report of the Philippines will be published together with those of Indonesia and Thailand in a separate publication.

In addition to 2 business sessions, the first day of the Workshop provided the delegates with an excellent opportunity for a mini-concert and cultural performances. Before lunch time, the delegates were entertained by two young girls from the Philippine High School for the Arts (PHSA) by playing the piano and banduria and before dinner reception, the Bayanihan Folk Dance Troupe performed "Glimpses of the Philippine Culture" in song and dance in a compact 40 minute show. A reception dinner then followed with the delegates interacting with the dancers and musicians.

### Session 3

Tuesday, June 24, 1986

A.M.

Executive House, National Arts Center

Session 3 of the Workshop was held at the Executive House which is a separate building from the Club House used on the previous day. Here, delegates of the 3 SPAFA Member Countries exhibited the different musical instruments collected mostly from the field and some during the course of their research on ethnic music in the respective countries. It was found that most of the instruments were made of bamboo, be it from Indonesia, the Philippines or Thailand.

In this morning session, the Indonesian Country Report entitled "Music in South Sulawesi" was presented by Dr. I Made Bandem and demonstrated by Mr. Rustopo and Mr. Christinus, Dr. Bandem's fellow delegates.

In his presentation, Dr. Bandem described the different musical instruments collected from South Sulawesi. He started with aerophones, chordophones, ideophones and membranophones, while Mr. Rustopo and Mr. Christinus demonstrated how to play the respective musical instruments.

Dr. Bandem then proceeded to vocal music and one of the songs collected by the group was about a cat with a beautiful hair. The cat is considered holy according to Dr. Bandem and this reverence may be seen in Mr. Rustopo when he sang the song about the cat. The group also played some tapy recordings recorded in South Sulawesi, during which time other participants could interact and take part in trying out the different musical instruments as well as making comments and a comparative study of the instruments of similar nature in the respective countries.



Session 3 ended after a brief discussion and it was agreed that, while the anthropological background of the peoples of South Sulawesi and the music culture and different types of musical instruments of South Sulawesi were fully presented, the overall report was still far from complete, particularly more data on ceremonial music still needed to be collected and analyzed and certain parts of the report such as those on musical transcriptions and bibliography also needed to be edited.

The revised Country Report of Indonesia will be given together with those of the Philippines and Thailand in a separate publication.

Session 4

Tuesday, June 24, 1986

P.M.

Executive House, National Arts Center

The afternoon session, Session 4, began with the presentation of the Thai Country Report on "Cultural and Musical Background of Northeastern Thailand". The first part on general cultural background of Northeastern Thailand, especially the "Upper Northeast", was presented by Mrs. Lucia Thangsuphanich. This was followed by Mr. Jaroenchai Chonpairoj who described the musical instruments found among some specific groups of the Thais in the selected research sites of the Northeast.

Mrs. Orawan Banchongsilpa talked about ceremonies honouring the spirit of rice and other rituals to cure the sick. Many photographs of the rituals, people and customs were passed around while taped recording played.

The Thai Country Report was concluded by Mr. Weerachart Premananda whose main concern was on musical transcriptions. While many parts of the report would have to be revised, he recognized in particular that some musical transcriptions as appear in the report needed to be reedited. Discussions that followed the presentation of the Thai Country Report were therefore centred on systems to transcribe the different types of music found in the selected sites. It was suggested finally that perhaps the manner of presentation of the report could be improved and the consistency in musical transcription system could be followed throughout the report.

The revised Country Report of Thailand will appear together with those of Indonesia and the Philippines in a separate publication.



In addition to the Country Reports, there was also a slide and video presentation on "Ethnic Music Research in the Philippines". For Tuesday evening, a video viewing of research on music and dance of the Buaya Kalinga was shown by Dr. Prudente, Chairman of the Workshop.

#### Session 5

Wednesday, June 25, 1986

A.M.

Executive House, National Arts Center

The delegates split up into groups to review, revise and, if possible, finalize their respective country reports.

#### INDONESIA

The Indonesian delegation focused on preparing drawings of the different musical instruments from the Bugis people of South Sulawesi. They also edited their report including musical transcriptions and bibliography.

#### PHILIPPINES

For the Philippine group, the report format was revised and even before session 5 the Philippine delegates spent some free time for rewriting. It was also found that the report was indeed rich in anthropological data and lacking in the musical aspect. Heavy editing of the rewritten report was done.

Two types of classification were made on the collected music. One was to classify the music in relation to the social organization of the Bontoc and the other classification was according to function, reason for and style of singing. Also both Miss Salcedo and Miss Tejero, the former P-Tll trainees tried to identify the different styles of playing gongs but somehow they realized there was a need to cross check the data further.

#### THAILAND

The Thai delegation discussed the format and some issues relating to the content of their country's report and saw the need to revise and/or to add more materials concerning the types of music repertoires, both instrumental and vocal with music examples in notation form. With regards to the findings of one particular selected site, it was found that other



pertinent information needed to be included in the body of the report. They said that, although the revisions regarding the instrumental music and the vocal music had already been submitted, other additions would have to be incorporated in the final report.

Session 6

Wednesday, June 25, 1986

P.M.

Executive House, National Arts Center

This session was devoted to group reports on what had been accomplished during Session 5 and on problems encountered by the field workers during their ethnic music research.

For Indonesia, first they stressed insufficient amount of funding; secondly, lack of time allotted to them to complete their report on all the rituals and dances in South Sulawesi; lastly, they understood difficulty in communicating with the informants.

For the Philippines, the peace and order (insurgency) situation, transportation and deficient communication with informants and sources were the principal problems. With these, it was suggested that probably next time, they should have a letter of introduction to the mayor or even to barangay officials for security purposes. The Philippine team also felt the need to return to the site for more informations.

For Thailand, their problem was also the difficulty in communicating with informants and tedious process of text transcription which took six steps. On phonetic symbols, the problem was which phonetic symbol to follow. However, it was agreed that phonetic symbols should be used for the report and the Thai team would once again go over the phonetic symbol already chosen in order to assure the consistency throughout the report.

The meeting was adjourned a little early than the usual time to allow the participants to visit the Philippine High School for the Arts, Mt. Makiling and the University of the Philippines at Los Baños, Laguna.

In the evening, before dinner, the participants were entertained by students from the Philippine High School for the Arts with a flute recital and chamber music.

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After some discussions, the Meeting suggested the Indonesian team to seek financial assistance from all concerned in order to spend more time in South Sulawesi for data collecting of some rituals and dances before concluding the Country Report.



After dinner, once again there were 2 slide presentations on "Ethnic Music Research in the Philippines", one of which was presented by Dr. Alice Magos on the Babylan ritual in Panay Island; another was presented by Dr. Prudente on music and dance of the Tagalogs of Cardona, Rizal.

Session 7

Thursday, June 26, 1986

P.M.

Little Theatre, Cultural Center of the Philippines

Before Session 7 was resumed, the Workshop participants made a field trip to Cardona passing through Lake towns like Pagsanjan, Similoan, Pakil and Tanay.

The delegations arrived in Cardona at around 11:00 a.m. After the lunch, graciously hosted by Dr. and Mrs. Francisco Feliciano, an excerpt from the Cardona pasyon was performed by the town's pasyon singers, after which the Cardona pasyon singers requested a performance from the delegates. The delegates responded enthusiastically with an impromptu performance by Mr. Jaroenchai on his Khaen; an old love song from Mrs. Orawan and a 17th-century love song from Mr. Rustopo.

From Cardona, the delegates left for a brief visit to the Asian Institute for Liturgy and Music, Manila and proceeded to the Cultural Center of the Philippines for Prof. Dr. Kasilag's lecture-demonstration on "Insights into Philippine Music". In her lecture-demonstration, the Philippine Music Ensemble of the Philippine Women's University, the Philippine Madrigal Singers and the Bayanihan musicians assisted Prof. Dr. Kasilag. It was indeed an enlightening and enriching experience for all attended this session. The session ended with a vote of thanks expressed by Dr. Prudente in behalf of the delegates.

The full text of Prof. Dr. Kasilag's lecture, Summary of Music Demonstration and the supplementary compilation on "Indigenous Music of the Philippines" are given in Appendix 4a, b and c.



Session 8

Friday, June 27, 1986

A.M.

Silangan Room, Cultural Center of the Philippines

A. Country Recommendations

In response to the request of the Chairman of the Workshop, each delegation presented the Country Recommendations both on the regional and national levels as follows:

INDONESIA

On the national level, SPAFA was requested to continue funding the research of this nature, this time for North Sulawesi, if possible, for 1987/1988 with reason that a pluralistic society of North Sulawesi can reveal more musical-cultures and can discover more unique instrumental and vocal music. With this further research and study, the music of the whole Sulawesi can be put together.

On the regional level, it was recommended that in order to strengthen the methodology in music research of Southeast Asia, the SPAFA Member Countries should cooperate more in this field of research, particularly in a specific site, perhaps in Thailand, where participants of all Member Countries could work together at the same time.

PHILIPPINES

The recommendations of the Philippine delegation was divided into two aspects. One relates to education and the other to publication and research.

Education

It was recommended that SPAFA continue and support seminar/workshop in ethnomusicology that could lead to further training programme for young students and teachers who are interested in this field of study. It was also recommended that the trainees participating in this training programme should undergo intensive training in the gathering and analysis of ethnomusicological data. It was felt that the SPAFA Training (P-T11) held in 1983 was not sufficient for the trainees to pursue their own ethnomusicological studies in the actual fieldworks.



### Publication and Research

On publication and research, it was strongly recommended that SPAFA provide financial assistance in the publication of materials in music particularly in the Philippines, because there are still a number of theses, manuscripts and music recordings which have not been printed and disseminated due to financial constraints.

With regards to research, it was also recommended that SPAFA support a research project in compiling materials in ethnic music in the form of an annotated bibliography. A project such as this is long overdue in the Member Countries.

One more recommendation was that SPAFA continue and support seminars/workshops or conferences in Southeast Asian music with a view that the exchange of ideas with participants among Member Countries could broaden the perspective on the music of Southeast Asia.

Finally, the Philippine delegation also recommended that SPAFA provide assistance in the publication of materials on Southeast Asian music particularly comparative studies in musical instruments. Likewise, it was also recommended that a bibliography project on Southeast Asian Music be supported by SPAFA.

### THAILAND

On the national level, it was suggested that there be a training programme on folk instrument making to ensure that the making of folk musical instruments will continue and folk, particularly ethnic, music be preserved.

It was also recommended that each country develop the audio-visual materials for education and for the spreading of folk music, by channelling these through a national coordinating center, and that an effort be made to provide financial and other incentives to the practitioners of existing folk music.

On the regional level, it was suggested that a compilation of research findings be done in the region to increase the interest in ethnic studies and culture among those in key positions in educational organizations, and significantly, to develop comparative studies to further strengthen and develop materials for media communication in order to focus on the indigenous aesthetic qualities and to draw the attention of the people to such materials.



B. Adoption of the Report

Owing to time constraint and incomplete report, the delegates agreed to adopt in principle the portion on the Proceedings of the Report and instructed the SPAFA Co-ordinating Unit to publish that portion together with necessary supporting documents and to have it circulated to all participants at a later date.

As regards the 3 Country Reports, they would be revised by each delegation and returned to the Co-ordinating Unit by the end of September 1986. The 3 Country Reports would then be collated together with an introductory part to be written by Dr. Prudente, Chairman of the Workshop. These would then be published as a research report apart from the Proceedings of the SPAFA P-W3 Consultative Workshop.

3. *Closing Ceremony*

Friday, June 27, 1986

A.M.

Silangan Room, Cultural Center of the Philippines

Prof. Virginia F. Agbayani, Director of the SPAFA Sub-Centre for Fine Arts gave her remarks before declaring the Workshop officially closed. She stressed the significance of the meeting of the mind in an activity such as this Workshop. She also stated her belief that good researchers do not consult each other only to agree but more explicitly to agree on points of disagreements in order to open more venue for further analysis to prove and test the validity of a theory.

The text of Prof. Agbayani's closing remarks appears as Appendix 5.



SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
June 22-28, 1986

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LIST OF PARTICIPANTS

*INDONESIA*

1. Dr. I Made Bandem  
Lecturer  
Indonesian Dance Academy (ASTI) Bali  
Denpasar, Bali  
Indonesia
2. Mr. Rustopo  
ASKI  
Surakarta  
Indonesia
3. Mr. Kristianto Chritinus  
ISI  
Jogjakarta  
Indonesia

*PHILIPPINES*

4. Dr. Felicidad Prudente  
College of Music and Fine Arts  
Philippine Women's University  
Taff Avenue  
Metro Manila  
Philippines
5. Ms. Doris V. Salcedo  
Department of the Philippine Cultural Studies  
Xavier University  
Cagayan de Oro City  
Philippines
6. Ms. Helen Tejero  
Division of City Schools  
Ministry of Education, Culture and Sports  
Illigan City  
Philippines



THAILAND

7. Mr. Jaroenchai Chonpairot  
Department of Music  
Srinakharinwirot University  
Maha Sarakham Campus  
Maha Sarakham 44000
8. Mr. Weerachart Premananda  
Department of Music  
Faculty of Fine and Applied Arts  
Chulalongkorn University  
Phayathai Road  
Bangkok 10500
9. Mrs. Lucia M. Thangsuphanich  
272 Soi Sri-Nakorn  
Linchee Road  
Yannawa  
Bangkok 10120
10. Mrs. Orawan Banchongsilpa  
Chulalongkorn Demonstration School  
Faculty of Education  
Chulalongkorn University  
Phayathai Road, Bangkok 10500

EXPERTS/CONSULTANTS

11. Prof. Dr. Lucrecia R. Kasilag  
President  
Cultural Center of the Philippines  
Roxas Blvd.  
Metro Manila  
Philippines
12. Prof. Virginia F. Agbayani  
Professor Emeritus, UP  
Officer-in-charge, National Arts Center  
Mr. Makiling, Laguna 3720  
Philippines
13. Prof. Andrea O. Veneracion  
Artistic Director, Folk Arts Theatre  
Department Chairman, UP  
Quezon City  
Philippines



14. Dr. Francisco F. Feliciano  
Director, Asian Institute for  
Liturgy and Music  
275E Rodriguez St. Blvd.  
Cathedral Heights  
Quezon City  
Philippines
15. Dr. Alicia P. Magos  
University of the Philippines  
- Visayas :  
Iloilo City  
Philippines
16. Mr. Ricardo Angeles  
Research Documentalist  
Folk Arts Theatre  
Cultural Complex Center  
Roxas Blvd.  
Metro Manila  
Philippines

*SPAFA CO-ORDINATING UNIT*

17. Miss Suchitra Vuthisathira  
Co-ordinator, SPAFA  
920 Sukhumvit Road  
5th Floor, Darakarn Bldg.  
Bangkok 10110



Welcoming Address  
by  
The SPAFA Co-ordinator  
at the Opening Ceremony of the  
SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
June 22-28, 1986

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Prof. Dr. Lucrecia R. Kasilag  
Madame Officer-In-Charge of the National Arts Center  
Director of the SPAFA Philippine Sub-Centre  
Distinguished Delegates and Experts  
Ladies and Gentlemen,

It is indeed my honor and privilege to have an opportunity to welcome all of you today to the SPAFA Consultative Workshop on Researches and Documentation of Ethnic Music. This Workshop, as you know, is last in the series of SPAFA Programme on Researches and Documentation of Ethnic Music which began back in 1983 with a training course for prospective researchers in the subject and followed by fieldworks in the village of Sadanga in the Mountain Provinces of the Philippines, in some of the Phu Thai villages of Northeastern Thailand, and also in a number of villages in South Sulawesi, Indonesia.

Being the concluding part of the aforementioned SPAFA Programme, this Workshop is therefore considered important with objectives as follows:

- To analyse, compare and evaluate various data and materials collected, recorded or documented and to study the situation and problems encountered by the teams during field research on ethnic music in Indonesia, the Philippines and Thailand.
- To facilitate publication of a consolidated report arising from the discussions and reactions of the participants pertaining to written data and materials, documentary taping and recording presented during the meeting.



- To determine the extent of training derived from the field research by the participants and its impact as an activity on the team or individual researcher (transfer of research methods and technology).

Although the Workshop has been delayed a few months, it is my hope that it will nevertheless bring you much pleasure, due to the fact that it takes place at the National Arts Center of the Philippines, a symbol of artistic development with the incomparable atmosphere so conducive not only to creative thinking but also to the sharing of ideas and experiences in the field of fine arts. To me, what can bring you even greater pleasure is certainly the opportunity to have with you at this Workshop many renown artistes, if I may be permitted to say so, not of the Philippines merely but proudly of Southeast Asia and beyond.

Ladies and Gentlemen, the SPAFA Co-ordinating Unit takes pride in its being able to conduct the Workshop jointly with its Philippine Sub-Centre for Fine Arts, the Philippine High School for the Arts, the Cultural Center of the Philippines and other institutions and individuals to whom, at this very moment, I still cannot find appropriate words to acknowledge and express my appreciation and gratitude. For the time being, I only wish you all the success in your deliberations during the entire week that lies ahead of us.

Thank you.

MISS SUCHITRA VUTHISATHIRA

June 23, 1986



Introduction to the Guest Speaker

by

The Director of the SPAFA Philippine Sub-Centre for Fine Arts  
at the Opening Ceremony of the  
SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
June 22-28, 1986

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Ladies and Gentlemen,

I have the pleasure to introduce to you a personality who is known to the Filipinos and who does not need an introduction, for I am sure that our fellows have at least acquainted with the name Miss Lucrecia Kasilag. She has been in this type of endeavor that we are all in now and has had a remarkable experience in research which is notable in the documentation and her creative works and composition which had already presented to the world, not for her own benefit but more so for the benefit of those who are not only interested but who would be concerned in this part of the world called Asia.

In Southeast Asia, we have a certain bond and that bond is actually in the spirit of this person. We have met her last night. She does not carry the crown that she should rightfully be wearing in the world of Asian Music. She's just like you and me - a researcher, and as one, she can also go barefoot and down to earth for that is the part to be played. Today, I am sure that she will get down from her tower wherever that is and be willing to go down and be mortal with us in this majestic place not having any idea that she has at least become another Mariang Makiling.

So let me present to you a lady artist of all season for the Filipinos. She is the artist and I hope also to the fellow Asians, Miss Kasilag.

PROF. VIRGINIA F. AGBAYANI

June 23, 1986



Opening Speech

by

The President of the Cultural Center of the Philippines  
at the Opening Ceremony of the  
SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
June 22-28, 1986

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Ladies and Gentlemen,

This morning let me welcome you all, at the outset, to the National Arts Center, a thriving beautiful haven for the arts and the artists which houses the unique Philippine High School for the Arts, the educational arm of the Cultural Center of the Philippines, for the training of young potential artists. I trust that you will find the exhilarating ambiance and lush greenery of nature in this God-given corner of the world, far away from the maddening crowd, fitting and aspiring enough for you to communicate among yourselves and realize the goals you have outlined for your five-day Consultative Workshop under the auspices of SPAFA on Researches and Documentation of Ethnic Music.

The thematic topic of your Workshop is truly a most interesting one, especially for me as a guiding thrust to my own creative lifetime dedication to Asian ethnic musics, finding in the indigenous not only great satisfaction and spiritual enjoyment but also a valid means to trace and discover, to understand and appreciate the roots of our cultural heritage.

The importance of the role of research and documentation in all areas of a country's indigenous arts cannot be gained. The present creative endeavor in every phase of native arts needs a thorough understanding of the indigenous through research and documentation, in order to serve as a motivation for creativity, not only for its immediate users like teachers and composers, but for the future generation to treasure and use it accordingly. Research and documentation records the past and the present before acculturation quickly sets in to affect its purity. The resulting recording should never be kept only in moth balls or be allowed to gather dust in any corner of the library, lest it becomes dead knowledge. These could otherwise be most useful to



create an impact on the social context or social awareness of developing countries such as ours, in tracing the national heritage and identity, utilizing these discoveries and traces in the development of the national personality. Preserving and making known the cultural heritage through education and mass media heightens the role of the family and the school in the artistic training of children and young people in the traditional of one's country. Certainly such rediscovery of the heritage reflects the people's aspirations and temperament which define their distinctive traits.

However, the changing situations and the demands of the times imminently causes an evolution of styles in any development. Changes in structures and designs become inevitable with music paving the way out of available resources from research/documentation.

At this point, allow me to quote from the Jogjakarta Inter-Governmental Conference on Cultural Policies in Asia, held December 1973, to give the background of the present project. This conference recommended that UNESCO should provide Asian Countries with assistance in "preserving the cultural heritage and popular traditions of these countries with the aim of creating harmony between traditional cultures and modern civilization." The Conference also recommended to Asian Member States that, they should "initiate measures to identify and list individuals, groups, or classes of notable masters and functioners of all traditional and folk arts and skills, and by providing suitable incentives, ensure ways and means for their continuance in these arts and skills and "initiate suitable projects and institute suitable facilities for the collection, documentation, and preservation and circulation of typical products of traditional or folk culture and artistic endeavour."

In order to implement these recommendations, the UNESCO Director-General said that a consultation of specialists be organized to adopt a Ten-Year Plan for the Preservation and Promotion of the Performing Arts and Music in Africa and in Asia. A symposium to this end was held at the UNESCO house in Paris in 1977 which recommended the creation of two pilot centres - one for Africa and one for Asia - for the first phase of implementing the project.

A regional seminar was held in Manila (July 7-20, 1978) for the proposed Pilot Centre. The highlights of the plans for the Pilot Centre are as follows:



GOALS/OBJECTIVES:

1. To serve as a clearing house for activities related to the performing arts and music of Asia;
2. To strengthen the cultural ties of Asia through mutual exchanges, cooperation and education.
3. To encourage publications of journals, books, translation of original works, historicals of music, the performing arts and issue audio-visual material with Asian writers and artists as authors.
4. To promote education in the field of performing arts and music in Member States at all levels;
5. To seek positive application of mass media to the concern of the centre, and;
6. To train reseachers and technicians in the collection and dissemination of the performing arts and music of Asia.

The ten-year programme is divided into one two-year segment, followed by two four-year segments, totalling ten years.

YEARS 1 and 2

1. Inventory of existing organizations dedicated to the preservation, promotion, training and dissemination of music and the performing arts in Asian countries.
2. Inventory of existing performing arts and music traditions and their principal artists in Asian countries;
3. Documentation of music and performing arts traditions in Asia which are in immediate danger of disappearing;
4. Publication of long-playing records of at least one important musical tradition in Asia in danger of extinction;
5. Encouragement of national and international recognition of prominent artists.



YEARS 3 through 6

1. Encourage the setting-up of national and regional training centers for research and documentation in Asia;
2. Devise a programme of festivals and performance tours reflecting the rich variety of Asian arts in different cities all over Asia;
3. Refine and enlarge international (inter-Asian) seminars related to the stated goals, duties and objectives of the Centre;
4. Conduct an evaluation, during the 6th year, of the first 5 years of the Centre's programme and their effect in Asia;
5. Promote other media outputs of music and the performing arts in Asia, such as films, videotapes and other mass media products.

YEARS 7 through 10

1. Continue the programmes and projects developed in the first two segments;
2. Make the Centre self-sufficient.

Contemporary identity of the Philippines as a vital part of Southeast Asia implies political, geographic and cultural dimensions of relationships which can be traced to the historical origins which resulted in a cultural composite of varied influences of Asian, Latin and Anglo-Saxon civilizations. In the field of music, the Filipinos readily assimilated western music brought by the Spaniards and the Americans to enrich the rustic music of our Indo-Malayan forefathers who were the first settlers in our country. This has resulted in a multi-cultural society with a plurality of diverse influences which crept into our cultural growth, now blend of Eastern and Western collaboration. But there lies a crying need for us to engage seriously into reviving and revitalizing our Asian musical heritage which was almost obliterated through centuries of colonization.



Music research and documentation in the Philippine scene, though faced by the major problems of lack of funding, equipment, incentives and trained personnel, has largely been carried out at the University of the Philippines, the Philippine Women's University, Silliman University and at the Cultural Center of the Philippines' Folk Arts Theater.

At the University of the Philippines' College of Music through its Department of Asian Music Research, there are several hundreds of hours of taped folk music from all over the country, ethnomusicological data and musical instruments in its library archive. Regular class instruction and performance activities are undertaken in Philippine/Asian music in addition to publication of music research journals, reading materials and long playing records. The College of Music has funding grants from the National Research Council and the Ford Foundation.

The Philippine Women's University's College of Music and Fine Arts has a large collection of indigenous Asian and Philippine musical instruments, records and tapes of tribal musics of Asia and the Philippines. Semestral recitals and culminating activities are held after regular seminars on indigenous musics of Asia and the Philippines. The Bayanihan Folk Arts Center based at and funded by the University, has a continuing research programme on Philippine folk music and dances carried out by the Bayanihan staff in field trips to the hinterlands covering weeks to discover the traditional music and dances in various regions of the country, mainly to enlarge the repertoire of its performing arm, the Bayanihan Philippine Dance Company which gives regular presentations of Philippine folk music/dances during its ongoing national and international world tours for the last 28 years. The PWU has also assembled its Philippine Music Ensemble which performs traditional and contemporary music not only in concert halls and open air parks in the Metro Manila area; it has undertaken tours to the USA, Canada and Asia. the PWU College of Music and Fine Arts will soon be offering M.A. courses in Ethnomusicology with emphasis on Asian and Philippine music, with Dr. Felicidad Prudente and doctoral candidate Kristina Benitez at the helm.

Over at the Silliman University in Dumaguete City, its School of Music has likewise undertaken tape recording of tribal music of the Philippines and has produced significant disc record albums and volumes of transcribed Visayan folk songs published through grants from the Rockefeller Foundation.



The Folk Arts Theater of the Cultural Center of the Philippines has focused its research/documentation activities on the country's cultural heritage with periodic trips to the provinces to collect audio-visual recordings of folk music and dance traditions in several regions from North to South of the Archipelago. Annual festivals of Philippine music and dances are held regularly at the Folk Arts Theater every July with native dance delegations from different parts of the country participating at these week-long festivals which also feature exhibits of folk art crafts, ethnic music recitals, and traditional dance workshops. Through the Ministry of Education, Culture and Sports, physical education and music teachers are invited to join these workshops for learning and exchange sessions with the many indigenous performing groups throughout the festivals. Books and tape music publications based on the research trips and the dance festivals are published and released for public use.

The Ministry of Education, Culture and Sports has taken initiative in collecting and documenting ethnic music from some Philippine regions, done by supervisors and teachers who have done collations of their researches into publications, some of which I have noted and received from the field.

For the record, may I draw from the proceedings of the Manila Symposium in August 1976 on "Preservation and Presentation of Traditional Music and Dance in Asia" and quote Dr. José Maceda's report on the "Philippine Situation", published by the Asian Cultural Documentation Centre for UNESCO, Tehran, Iran. Maceda states: "In the 1930's Antonino Buenaventura and Francisca Reyes-Aquino collected folk music and dances from different parts of the Philippines and compiled Philippine National Dances (1946) a book that has long served as an important reference work for many musicians and dancers.

Lucrecia Kasilag's involvement with native Philippine music began in 1952 when the first tape recorders were introduced into the country. She recorded with a team the music of the Bukid and the Hanunoo in Mindoro. From then on her original collection of the Philippine and Asian musical instruments has expanded greatly and is kept at the Philippine Women's University, where she directs a programme of teaching and research.

Also in the 1950s the Silliman University received a substantial grant from the Rockefeller Foundation which enabled Priscilla Magdamo to collect music on tapes; a long-playing record of the music of some ethnic groups in Mindanao was published together with six volumes of songs from the Visayan region.



The traditional festivals and the presentations of the performing arts as well as Asian/Philippine music recitals help project the country's cultural heritage, reflecting both the past and the present. Teachers, artists, composers and choreographers draw creative inspiration from these audio-visual experiences that focus on the living and growing traditions of music and dance.

Hence the preservation of cultural heritage through research and documentation is essential not only to scholars, but to creative artists and educators who shall share these findings with the bulk of studentry and the young generation. To be relevant, however, these should be responsive to new changes, tendencies and the artistic needs for continued dynamic growth to keep these traditional alive and vital.

The three-fold programme of research/documentation, creation and dissemination in music education not only of one's local culture but those of other cultures should involve the cooperation of the three principal protagonists working hand in hand in creating and sustaining a taste for the multi-cultures of Asia. The ethnomusicologist with disciplined methodology and transcriptions of accumulated data and imagination and skillful techniques shall share the rich resources of different ethnic cultures. The composer shall lend his creative personality in translating these resources of exciting indigenous sounds and exotic nuances into useful, living music; and the music educator shall disseminate these vital musics in molding the minds and the ears of both young and the old. Through guides listening, seminars, lecture demonstrations, and courses in history of music, theory and composition, the musics of the native indigenous and of other Asian cultures as well as the latest contemporary music trends can be integrated into the training programmes in music school and conservatories. It would be most ideal to form a pyramidal base of interest in these musics by incorporating them early enough in the grade school where tender receptive minds could be properly instilled. Instructors in indigenous Asian and Philippine music could be imported or exported through exchange programmes which could be mutually beneficial. All these could pave the way for new directions in musical aesthetics where creative tendencies would take newer concepts and techniques as Asian music is brought more to the fore.

May your Workshop Yield fruitful results and may your stay at the National Arts Center be most pleasant and memorable.

PROF. DR. LUCRECIA R. KASILAG

June 23, 1986



Appendix 3a

SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)

National Arts Center, Mt. Makiling, Laguna, Philippines

June 22-28, 1986

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A G E N D A

1. Opening Ceremony
2. Election of Officers
3. Presentation of Country Reports
  - the Philippines
  - Indonesia
  - Thailand
4. Discussions
5. Recommendations
6. Adoption of the Report
7. Closing Ceremony



SPAFA Consultative Workshop on Researches and  
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*P R O G R A M M E*

Sunday, June 22, 1986

- : - Arrival of Overseas Participants and  
Proceed to Mt. Makiling
- Check-in at the Executive House, National  
Arts Center

Monday, June 23, 1986

- |               |  |
|---------------|--|
| 09:00 - 09:30 | : Registration at the Club House, NAC  |
| 09:30 - 10:15 | : Opening Ceremony <ul style="list-style-type: none"><li>- Welcoming Speech by SPAFA Co-ordinator</li><li>- Opening Address by Prof. Dr. L. R. Kasilag</li></ul>   |
| 10:15 - 10:45 | : Coffee Break   |
| 10:45 - 12:30 | : <u>Session 1</u> <ul style="list-style-type: none"><li>- Election of Chairman, Vice Chairman and<br/>Rapporteur</li><li>- Remarks by the Newly-elected Chairman</li><li>- Adoption of the Tentative Agenda and<br/>Tentative Programme</li><li>- Country Report of the Philippines</li></ul> |
| 12:30 - 14:00 | : Lunch  |
| 14:00 - 15:30 | : <u>Session 2</u> <ul style="list-style-type: none"><li>- Country Report of the Philippines</li></ul>   |
| 15:30 - 16:00 | : Coffee Break   |
| 16:00 - 17:00 | : <u>Session 2 (cont'd)</u> <ul style="list-style-type: none"><li>- Discussions</li></ul>  |



- 19:00 - 21:00 : - Reception Dinner at the Club House,  
Hosted by SPAFA
- Cultural Programme on Traditional  
Music and Dance of the Philippines  
performed by the Bayanihan Folk Dancers

Tuesday, June 24, 1986

- 09:00 - 10:45 : Session 3  
- Country Report of Indonesia
- 10:45 - 11:00 : Coffee Break
- 11:00 - 12:30 : Session 3 (cont'd)  
- Country Report of Indonesia and  
Discussions
- 12:30 - 14:00 : Lunch
- 14:00 - 15:30 : Session 4  
- Country Report of Thailand
- 15:30 - 16:00 : Coffee Break
- 16:00 - 17:00 : Session 4 (cont'd)  
- Country Report of Thailand and  
Discussions
- 19:00 - 21:00 : - Dinner  
- Slide and Video Presentation on Ethnic  
Music Research in the Philippines

Wednesday, June 25, 1986

- 09:00 - 12:30 : Session 5  
- Working in Small Groups of Respective  
Delegations
- 12:30 - 14:00 : Lunch
- 14:00 - 16:00 : Session 6  
- Group Reports and Reactions  
- General Discussions



16:00 - 18:00 : Visits to the Philippine High School for  
the Arts, Mt. Makiling and to the University  
of the Philippines, Los Baños.

19:00 - 21:00 : - Dinner  
- Slide Presentation on Ethnic Music  
Research in the Philippines (cont'd)

Thursday, June 26, 1986

08:00 - 11:00 : Visit to Lake Towns of Laguna

11:00 - 14:00 : - Lunch in Cardona, Hosted by Dr. Francisco  
F. Feliciano  
- Cultural Programme

14:00 - 16:00 : - Departure for Manila  
- Visit to the Asian Institute for Liturgy  
and Music

16:00 - 18:00 : Session 7  
- Lecture-Demonstration on "Insights into  
Philippine Music" by Prof. Dr. Lucrecia  
R. Kasilag, at the CCP Little Theatre.

19:30 : Check-in at the Ermita, Tourist Inn, Manila

Evening : F R E E

Friday, June 27, 1986 (Silangan Room, CCP)

10:00 - 12:30 : Session 8  
- Country Recommendations  
- Adoption of Report  
- Closing Ceremony

12:30 - 14:00 : Lunch

Afternoon : F R E E

Saturday, June 28, 1986

: Departure of Overseas Participants



SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)

National Arts Center, Mt. Makiling, Laguna, Philippines

June 22-28, 1986

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INSIGHTS INTO PHILIPPINE MUSIC

by Lucrecia R. Kasilag

It is my distinct pleasure to deliver a lecture-demonstration on Philippine Music for the SPAFA Consultative Workshop on Ethnic Music. I consider it an important and relevant activity to put Philippine Music in proper perspective to provide insights into the mosaic multifaceted blend of the Oriental and the Occidental in Philippine music, in the face of current efforts to rediscover our cultural roots in the process of national development.

Our long exposure to the cultures of the Western world has resulted in a rather shortsighted lack of appreciation of our past Asian heritage causing an imbalance in our cultural values, brought about by inevitable historical circumstances. Because of centuries of upbringing in Western traditions, our musical habits have largely been of Western orientation, estranged from our Asian origins. More than four hundred years under Spanish and American regimes almost annihilated the indigenous musical traditions of Asian heritage practiced by the natives prior to colonization.

Nevertheless, Philippine music today represents a resilient and rich variety of oriental and occidental influences, with the scale tipping heavily toward the latter. A good 85% of our population understand and perform 19th century European and American types of Philippine music, both parochial and popular, classical and jazz-rock. A large number of our people play Western instruments from the piano and violin to the Spanish guitar and Japanese Yamaha organ, but we have yet to appreciate or learn to play the native kulintang or the kudyapi which have roots in our Asian soil.

As a footnote, we all know that the Philippines is an archipelago of 7,109 islands, it can be one island more or less, depending on an earthquake or high/low tide. And we do have more than 100 linguistic tribes, about 20 of which constitute the major ones. The overall population at present is 54 million; 15% of this population represent the colorful cultural minorities.



For our purposes today, I have classified Philippine Music into Traditional and Contemporary or modern. There are two types of traditional Philippine music: the indigenous music of pre-Spanish origin, and the hispanized or western-derived.

*INDIGENOUS MUSIC (pre-Spanish)*

Apart from the Western-derived type of Philippine music written by Filipino composers who have been brought up in the Western traditions of the sonata, symphony, concerto, zarzuela and opera, there is yet a native type of ancient Asian music still practiced in isolated regions in the Mountain Provinces of northern Luzon, in the islands of Mindoro, Palawan, Mindanao and Sulu. These are more related to the South East Asian musical traditions, particularly those of Indonesia, Borneo, Malaysia, Thailand, Burma, Laos and Cambodia. This indigenous, pre-Spanish type of Philippine music utilizes a large assembly of gongs, drums and bamboo instruments to accompany song and dance, used for ritual ceremonies and entertainment. Village festivals furnish important settings for the performance of instrumental ensembles. Among the Kalinga, Ifugao, Benguet, Tingyan and Bontoc tribes, there are common instruments like the flat-copper-bronze gongs (with animal blood amalgam, for good luck) called gangsá made up of six to eight gongs in ensemble, played with the palm of the hands or with covered sticks. Accompaniment is given by the long-nosed solibaw drum to provide musical background for cañao village festivals and hunting celebrations which usually last for weeks on end.

From the versatile bamboo, many instruments are made, to mention a few of them: the kulintang guitar with strings stripped from the bamboo skin itself; the balingging, kalleleng, or tongali nose flute (not recommended for running noses!); a pan-pipe mouth organ diwdiwas, the bunkaka split bamboo fork ("devil chasers" played to drive evil spirits away), the patangug half tube percussion, tongatong stamping tube, the saggeypo set of end-blown tubes and the lip-valley notched flute paldong, whistle flute olimong. Up in the North, the favorite courtship instrument is the bamboo jew's harp kulaing or the metal afiw or agiweng. The thumb strums the protruding end of the jew's harp placed against the lips, the mouth cavity providing the resonance. All these bamboo instruments produce delicate sounds of limited tonal range and are being heard in intimate settings. This is popularly used in jazz-rock instrumentation nowadays. Down in the South, the Muslim uses the jew's harp, a more ornate one, called kubing, used also for courting purposes.



I. Demonstration: *Bayanihan instrumentalists*  
*Gangsa and drum ensemble*  
*Bamboo instruments*

In Southern Philippines, among the Moslem and pagan tribes of Mindanao and Sulu archipelago, the Magindanao, Maranao, Tausog, Badjaw, Bilaan, Manobo, Tagabili and Tiruray tribes present a most colorful musical heritage of Asian origin. They have a wide variety of songs and dances and a large assortment of brass gongs with characteristic knobs or bosses. Their drums are made of animal skin, many of their instruments are quite similar to those found in Southeast Asian regions of Indonesia and Borneo.

The Moslem gamelan utilizes some six or eight percussion instruments. The principal melody is carried by the kulintang, a set of seven or eight graduated gongs placed horizontally on wooden frames on which are played endless, controlled improvisations in traditional and modern modes. It is an instrument played to show off the virtuosity of the performer. The accompanying instruments are the big, thick, kettle-shaped agong usually played in pairs, the three or four narrow-rimmed large gandingan gongs, the smaller single babandil gong, and the upright standing dabakan drum with goatskin head. The whole ensemble constitutes the gamelan which is much smaller in number than that of Java or Bali. A social prestige is attached to ownership of a gamelan in the South.

Similar to the Indian sitar which has many more strings, is the kudyapi, a two-stringed boat-shaped lute -- one string is drone while the other string is stretched over movable bridges making up the five-tone or pentatonic melody. It has been told about olden times, that the kudyapi had been banned by the clergy who called it the devil's instrument because of its sensuous tone. Women were not allowed to listen to it. But this is a thing of the past! Even women play it now.

II. Demonstration: *Bayanihan instrumentalists*  
*Moslim gamelan/or ensemble*  
*Kudyapi*

As in the north, music of the southern islands is largely used in ceremonies, feasts and other social events, performed either in solo or ensemble work. Largely in 5-tone or pentatonic scale, the melodies are intoned chant-wise. Music is usually associated with animistic beliefs. In all regions of the Philippines there are songs for every activity from birth to death, for rice planting or harvest, war or marriage celebration.

(Ethnic based songs by Madrigal Singers)



- III. Demonstration: Gangsa: Iddem-dem Mallida (Itneg) - Makil  
Kubing: Digdigwi (Igorot) - Buenaventura  
Bamboo flute: Salidum-ay (Bontoc) - Paguio  
Kulintang: Mamayog akun (Muslim) - Obispo  
Dabakan :

#### TRADITIONAL MUSIC (Western-derived)

We are most exposed to traditional Philippine folk music and dances cast in major or minor scales which are native versions of a 19th century European style. While reflective of the native temperament and spirit, dances like the pandango, carinosa, kuratsa, and dansa show traces of the Spanish fandango, habanera, curacha, jota and tango. Accompaniment is invariably provided by the rondalla plucked string orchestra played with plectrums consisting of banduria, laud, octavina, guitara and bajo, played with plectrums or unas. These are adaptations of the Spanish plucked strings or the Mexican mariachi string band. Of the few bamboo organs constructed in the 19th century by the Spanish missionaries, a world-famous one still exists in Las Piñas, built by Fr. Diego Cerra of the Agustinian Recollect Order in 1818. This unique bamboo organ which underwent repair in Bonn, Germany has been featured in festival series of concerts at the Las Piñas Church every February of the year since 1975. We must not forget that the Western brass band continues to be an important purveyor of a Western type of popular music in urban and rural areas.

- IV. Demonstration: Bayanihan instrumentalists  
Rondalla ensemble

Musical forms developed around religious and secular activities in the countryside and are still practiced at present. Thus, we hear the pasion and the cenaculo sung in the vernacular during the Lenten season, chanting the story of the passion of Jesus Christ. The santacrusan and flores de mayo are annual traditional celebrations in honor of the Virgin Mary held during the month of May. It is of interest to mention such secular forms like the tagulaylay, a lament over a tragic event; the kundiman, the typical love song, the kumintang war song now used as a love song, and the balitaw (Tagalog and Visayan). Among stage musical plays, largely derived from European forms are the comedia, better known as moro-moro with a stereo typed theme depicting the flight between Mohammedans and Christians; the duplo, a literary-musical joust performed during the last day of the novena, and the zarzuela, a literary-musical form depicting contemporary Philippine life and culture.

(Folksongs by Madrigal Singers)



V. Demonstration: *Chitchiritsit (folk) - Kasilag*  
*Inday sa Balitaw - Rosendo Santos*

#### CONTEMPORARY MUSIC

Modern European-American compositional trends have influenced our serious contemporary Filipino composers who utilize percussive dissonances, polyrhythms, atonality, music concrete and electronic music in fresher modes of expression. Some have made use of an East-West synthesis of sounds in works of larger forms, juxtaposing indigenous Filipino instruments against Western instruments. A certain amount of sophistication has been achieved by a few avant-garde Filipino composers who have utilized taped sounds of the environment, electronically shifted and reorganized into structural frames. Technological advances in the 20th century have offered stimulation to the creative thinking of experimental composers imbued with the desire to incorporate ethnic sounds in unorthodox musical forms and settings. With such a rich cultural heritage to draw from, modern Filipino composers are taking significant steps toward achieving a synthesis of Eastern and Western musical values into works of distinct cultural identity, framed in newer idioms and unusual sonar combinations.

With his exposure to Asian Music and collecting tape recordings of Filipino tribal music, Jose Maceda has become involved in its scientific research and creative phase. He has produced an embodiment of his advanced thinking about using native sounds combined with 20th century technology in a number of his compositions like Ugma-Ugma, Agungan, Kubing, Pagsamba, Cassettes 100, Ugnayan '74 and Udlot-Udlot. A younger group of composers led by Ramon P. Santos and followers like Ruben Federizon have pursued Asian environmental orientation and produced avant-garde works respectively like Santos' Singaw for jew's harps, bamboo flute, takombo, gongs and violins; and Tinig for voices and percussion; and Federizon's Gabaq-an for voices and ethnic instruments, a village ritual to the spirits to rid of evil and to invoke of harmony/unity in the community, and his Tinig ng Lupa (Song of the Earth).

(Contemporary Avant-Garde Music)



VI. Demonstration: *Tuksuhan* - Ramon P. Santos  
*Tinig Ng Lupa* - Ruben Federizon

### CULTURAL RENASCENCE

The current crisis of national identity has spurred the cultural leaders and scholars to dig into the past, into the cultural roots of Asian origin long obliterated by time. An unprecedented cultural renaissance all over the Philippines has been spearheaded by an energetic and visionary First Lady, Imelda Romualdez Marcos, who for the last ten years has played a dynamic role as patron and provocateur in the cultural development of the country with several major projects to purvey culture to the people; the most outstanding of which is the Cultural Center of the Philippines.

A magnificent repository and showcase of Filipino heritage, the Cultural Center of the Philippines was formally inaugurated in 1969 with symbolic and controversial presentation called "Dularawan", a newly created Filipino art form conceived as a total theatre manifestation in music-dance-drama based on the legend of "The Golden Salakot" and the early datu settlers from Borneo. In the Cultural Center complex is the gigantic and beautifully austere Folk Arts Theater with 10,000 seats which serves as the home of the folk arts. It was formally inaugurated in July, 1974 with a spectacular parade called "Kasaysayan ng Lahi" unfolding the story of Filipino race and participated in by twenty thousand people ranging from the varied ethnic tribal groups to the builders of the nation, a living diorama of Philippine history from the Stone Age to the present New Society. In both multi-dimensional presentations of Philippine legend and history, the "Dularawan" to inaugurate the Cultural Center and the "Kasaysayan ng Lahi" to open the Folk Arts Theater, it is heartwarming to note the accent was laid on the utilization of ethnic Filipino instruments in creative artistic forms, a positive step toward focusing an awareness among the people to fit the cultures of the past into contemporary life.

The Cultural Center of the Philippines has offered challenging opportunities to the League of Filipino Composers by offering much needed subsidy and an artistic showcase for their creative ingenuity. An important organization to foster Philippine creative musical growth is the League of Filipino Composers established in 1955. To date it has a membership of 11 charter members and 14 associate members. It holds an annual Philippine Music Festival at the CCP premiering the new commissioned works of its members. Its sponsors have been the Music Promotion Foundation of the Philippines and the Cultural Center of the Philippines. More than 100 commissioned works have enriched the body of Philippine musical literature.



The Center has pursued its long-range programme to bring recognition to artists and to contribute to the development of Philippine culture through the preservation of the heritage of the past, and the projection of the achievements of the present with the values of the future. Indeed the Cultural Center has become the active venue for an exciting encounter between the East and the West to afford Filipino audiences the opportunity to enjoy the best in cultural enrichment.

In addition to the regular CCP music education workshops on Philippine music for teacher-training, courses on Philippine and Asian music are required in the Bachelor of Music and Master's degree programmes. The University of the Philippines and the Philippine Women's University offer Asian and Philippine Music, with Philippine-Asian music festivals through the year to focus interest on this heretofore neglected phase of our cultural heritage. At the PWU College of Music and Fine Arts, there are more than 500 items in its Asian Music Collection, making a functional living museum available to faculty and students engaged in Asian music making. The Bayanihan Folk Arts Center and its performing arm, the Bayanihan Philippine Dance Company which has traveled far and wide in its eight world tours spreading glimpses of Philippine culture, are the outgrowth of the research process at the Philippine Women's University. Other schools and government organizations and private business institutions have been inspired to form their own respective folk dance and music groups, and this is a healthy sign indeed.

VII. *Demonstration: PWU-CMFA Group*

*Improvisations No. 3 - Kasilag*  
*Ritmus Tabulare - Federizon*

CONCLUSION

It is no little truth that we of the East know more about the musical art of the West than the cultures of the East which for the most part have remained a mystery among many of us Orientals. We urge more enlightened exposure to the living palpable traditions of our native Asian cultural traditions existing within our midst. With further exposure to East/West interaction, an increased awareness and appreciation of the beauty of our varied and rich Asian heritage would help develop a wholesome understanding of our diverse cultural traditions and lead to national identity and unity. In conclusion, like the Filipino personality, Philippine music with its multi-faceted East/West influences is a fascinating evolvement of the marriage of the Oriental and the Occidental worlds.



VIII. *Concluding Songs:*

*Ang Pipit*

- *Alinsod*

*Kay Ganda ng Ating Musika* - *Cayabyab*



SPAFA Consultative Workshop on Researchers and  
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*SUMMARY OF MUSIC DEMONSTRATIONS*

*I. BAYANIHAN:*

- A. Saggeypo  
Gangsa/drum  
Bamboo flute (nose)  
Bamboo kolliteng guitar
- B. Gamelan - Kulintang  
Agong  
Gandingan  
Dabakan  
Babandil  
Kudyapi
- C. Rondalla Ensemble

*II. PHILIPPINE MUSIC ENSEMBLE:*

- A. Improvisations No. 3 for Muslim Gamelan *KASILAG*  
Kulintang 1 - Ma. Teresa Ancheta Babandil - Imelda Rivera  
Kulintang 2 - Ma. Elizabeth Ancheta Agong - Sheryl Ann Botaba  
Tipangklung - Loida Ayeras and Gandingan - Jovencio Rosario  
Belinda Salazar Dabakan - Clarence Luna
- B. Ritmos Tabulare *FEDERIZON*  
Piano 1 - Loida Ayeras Kulintang - Ester Guiang and  
Piano 2 - Belinda Salazar Dante Cajilig  
Xylophone and Susp. Cymbals - Jedediah Roque  
Glockenspiel - Jose Uriarte Dabakan - Clarence Luna  
Gabbang and Triangle/sticks - Dulce Rodri  
Glockenspiel - Sheryl Ann Botabara Tambourine/sticks - Jovencio  
Tympani - Robert Tamayo Rosario

Conductor: Ma. Teresa Ancheta

- C. Philippine Medley (Angklung Ensemble)



III. PHILIPPINE MADRIGAL SINGERS:

Andrea O. Veneracion, choirmaster

- |    |                            |           |              |
|----|----------------------------|-----------|--------------|
| A. | Gangsa : Iddem-dem Mallida | (Itneg)   | MAKIL        |
|    | Kubing : Digdigwi          | (Igorot)  | BUENAVENTURA |
| B. | Mariposa                   | (Spanish) | ROMUALDEZ    |
|    | Chitchiritsit              | (Folk)    | KASILAG      |
| C. | Tuksuhan                   |           | SANTOS       |
|    | Tinig ng Lupa              |           | FEDERIZON    |
| D. | Ang Pipit                  |           | ALINSOD      |
|    | Kay Ganda ng Ating Musika  |           | CAYABYAB     |



SPAFA Consultative Workshop on Researches and  
Documentation of Ethnic Music (P-W3)  
National Arts Center, Mt. Makiling, Laguna, Philippines  
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*INDIGENOUS MUSIC OF THE PHILIPPINES*

Instruments of Northern Philippines

I. Idiophones:

- gangsa - flat metal gong (Kalingga Ifugao: gangha)  
patatag - bamboo xylophone blade (Kalingga)  
ulibaw - bamboo jaw's harp (Kalingga; Ibaloi - koding; (metal) afiw;  
Negrito - kulibaw; Ifugao - guyud)  
balingbing - split bamboo buzzer (Kalingga; Ibaloi - pakkung;  
Tingyan - bunkaka/bilbil)  
patang-ug - bamboo percussion half tube (Kalingga)  
tongatong - bamboo tube stamper (Kalingga)  
hangar - bamboo halves clapper (Ifugao)  
bangibang/pattung - wooden yoke-bar (Ifugao)  
palas - pair of iron bars (Ibaloi)

II. Chordophones:

- kolitong/kulibet - bamboo tube zither (Kalingga; Ilonggot - kolising;  
Isneg - kuritao)  
dongadong - parallel tube zither with platform (Kalingga; Isneg - pas-ing;  
Negrito - tabengbeng; Ibaloi - kaltsang)  
biyolin - adopted violin (kalingga)  
gitaha - musical bow with mouth, tin can or pig bladder as  
resonator (Negrito)  
kulibao/litlit - 3-string fiddle (Ilonggot)  
gitgit - 3-string fiddle (with human hair) (Hanunoo)  
arpa - Ilocano harp



III. Aerophones:

- tongali - nose flute (Kalingga)
- paldong - notched lip valley flute (Kalingga)
- olimong - whistle flute 3 + 1 stops (Kalingga)
- tolali - chip-on tube 3 + 1 stops (Ilonggot)
- diwdiwas - stopped bamboo pan pipes (Bontok)
- saggeypo - set of five pipes (Kalingga)

IV. Membranophones:

- kimbal - long conical drum (deep toned) (Ibaloi)
- sulibaw - shorter conical drum (high pitched) (Ibaloi)
- ludag - long conical drum (Isnag)

Instruments of Southern Philippines

I. Idiophones:

- kalutang - percussion sticks in pair (Hanunoo)
- kubing - bamboo jaw's harp (Maranao, Maguindanao, Bagoho, Bilaan)
- kagul - percussion beams (Tiruray, Maguindanao)
- talupak - stomping stick (Bukidnon, Tiruray, Yakan, etc.)
- tagutok - bamboo scraper (Maranao)
- alutang - bamboo xylo-sticks (Maranao)
- gabbang - bamboo xylophone (Tausog)
- gong-chime ensemble: (Maranao, Maguindanao, Badjao, Samal, Yakan-variable)
- kulintang - gong shewith 8 gongs (horizontal) (Maguindanao)
- babandil - small gong turned in rim (Maguindanao)
- agung - large gong turned in rim (Maguindanao)
- gandingan - two pairs of gong with narrow rim (Maguindanao)
- dabakan - standing cylindrical drum (membrane) (Maguindanao)

II. Chordophones:

- kudyapi - 2-string lute (Maguindanao, Maranao, Tagbanwa, Bukidnon)
- saluray - bamboo tube zither (Manobo)
- serogagandi - parallel string bamboo zither with flapper (Maranao)



kudlong - bamboo zither (Hanunoo)  
duwagey - one-string fiddle (Manobo)  
biola - adopted violin (Tausug)

III. Aerophones:

lantuy - transverse flute, 5 stops (Hanunoo)  
palendag - notched lip valley flute 3 + 1 stops (Maguindanao, Bagobo)  
suling - ring flute (Maguindanao, Tiruray, Manobo, Tausog, Maranao-Inse)  
palawta - transverse flute (Bukidnon, Tagbanwa)  
budyung - bamboo trumpet (Hanunoo, Mandaya)  
tambuli - carabao horn (Mindanao, Tagalog)  
sahunay - single reed pipe (Tausug)

IV. Membranophones:

dabakan - tubular standing drum (Maranao)  
gandang - two-headed drum (Maranao)  
guimbal - single-headed cylindrical drum (Mandaya, Tagbanwa)  
tambul - adopted military drum (Maguindanao)

Types of Indigenous Vocal Music

Northern Philippines

Kalingga songs:

1. ullalim - epic song of heroes, done at budong peace pacts usually
2. ading - popular greeting song for happy occasion
3. oggayam - greeting song at happy celebration
4. donggadong (salidummay) - entertainment or a greeting song
5. ibil - mourning song before the dead
6. dango - thanksgiving song

Southern Philippines (Muslims and Non-Muslims)

1. tutol - epic song (darangen)
2. bang - call to prayer
3. sindil - song of insinuation
4. bayok - love song



5. urukay - chant (Hanunoo)
6. ambahan - courting song (Hanunoo)

*TRADITIONAL FOLK MUSIC OF THE PHILIPPINES (Western-derived)*

Rondalla - plucked string band of Spanish/Mexican origin

banduria - zither played with plectrum; has 6 double strings  
tuned in fourths F#-B-E-A-D-G

laud - similar to the banduria, but with longer neck and  
wider body; lower pitched

octavina - small guitar-shaped zither with mellow tone, tuned  
F#-B-E-A-D-G

gitara - five-string guitar tuned E-A-D-G-B; Spanish guitar has  
six strings tuned E-A-D-G-B-E

baho - bass with fretted finger board; has 4-strings tuned E-A-D-G

Musikong Bumbong - typical rural bamboo wind band; consisting of  
Western-shaped flute, clarinet, horn, trumpet,  
trombone and tuba; accompanied by a bamboo-bodied  
bass drum covered on both sides with dried animal skin

Traditional folk music forms - religious and secular

pasyon - chants sung in vernacular during lenten season centered  
around the passion of Christ

dalit - mournful plaint to the Virgin

awit - secular song based on the story of the crusades

balitaw - lively song/dance form (balita)

tagulaylay - lament over a tragic event (taghoy-alalay)

kundiman - typical love song (kung-hindi-man-major/minor binary form)

kumintang - originally a war song, degenerated into a love song

comedia - better known as "moro-moro" with stereotype plot

depicting the fight between Mohammedans and Christians

hili-na (ili-ili) - Lullaby

duplo - literary-musical joust performed during the last day of the  
novena (nine-day prayer for the dead)



carrillo - shadow play with suspended cardboard figures  
cenaculo - dramatic presentation of the life and death of Christ  
sarsuela - literary-musical play depicting contemporary Philippine  
life and culture (from Spanish "zarzuela" song-play)

Traditional folk dance forms - native adaptations of 19th century

European styles though reflective of Filipino temperament and  
spirit: pandanggo, carinosa, kuratsa, dansa, habanera, jota,  
vals, rigodon, and others



Closing Remarks

by

The Director, SPAFA Sub-Centre for Fine Arts  
at the Closing Ceremony of the  
SPAFA Consultative Workshop on Researches and Comentation  
of Ethnic Music (P-W3)  
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The recent meetings between those who seek to know what they know they still do not know revealed the great trust that researches must possess in order to become part of the unending search not only for knowledge but more particularly of the willingness to share so that the continuing process that is research will become richer and more beneficial to society.

Once during one of my meetings with colleagues also in research, one of us suddenly came up with the observation that we have been meeting for the past thirty years--long enough to realize that almost annually we met on the same subject matter only with a different slant, newer approach and better techniques, reoriented methodology, diverse causes and effects but invariably same motivations--to search and add more to what is already known by the researcher himself.

In my assessment of the past workshop, the consultation between the participants defined, what has been done and how it was done in order to determine why something has not been done and who should be responsible for the omission in the research approaches or methodology in order that a more satisfactory result could be expected to emerge from subsequent researches. I am of the firm belief that good researcher do not consult each other only to agree but more explicitly to agree on points of disagreements in order to open more venue for further analysis, to prove and test the validity of a theory.

I also observed that during the workshop, consultation was based on genuine research experience whether negative or positive for the benefit of learning how to improve one's techniques and methods of gathering data or documenting through shooting of transparence or recording through devices that may prove more accurate, clearer and, therefore, better than the verbal narration, interpretation, transition of important knowledge to be documented. Finally, there are two ways to assess their directions and motivations as researchers.

A psychiatrist friend of mine says that obsession to possess the evidences found by researches is usually motivated by greed and the generosity of sharing evidences by researches is sublimated by trust and faith.

With these comparisons, I hope that these days of consultations proved our directions and motivations for the continuance of searching and sharing to benefit the future of ethnic music and ultimately the preservation of our Asian heritage, in the arts as a wholistic process through research and documentation.

PROF. VIRGINIA F. AGBAYANI