

RONDALYA ILOKANA: CONSTRUCTING RONDALLA PEDAGOGICAL PRACTICES  
FOR AN ILOKANO IDENTITY IN SANTA LUCIA AND VIGAN CITY, ILOCOS SUR,  
PHILIPPINES

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE  
UNIVERSITY OF HAWAII AT MĀNOA IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

IN

MUSIC

DECEMBER 2014

By

Froilan Empleo Fabro

Thesis Committee:

Ricardo D. Trimillos, Chairperson

Frederick Lau

Patricio Abinales

Keywords: Froilan Empleo Fabro, Rondalla, Ilokano, Pedagogy, Identity

Copyright © 2014 Froilan Empleo Fabro

## ACKNOWLEDGEMENTS

*Umuna, agyamanak unay ni Dios Apo!* This research would not have been possible without the generosity, hospitality, and friendship of so many people. I thank the Center for Philippine Studies at University of Hawai‘i at Mānoa (UHM) for funding my research on behalf of the Alfonso Yuchengco Scholarship in 2011. I am grateful for the support and inspiration of discovering my “Ilokano roots” from the UHM Ilokano Department: *Manong* Julius Soria, *Manang* Lilia Santiago, *Manong* Aurelio Agcaoili, and *Manang* Clem Montero. I also want to thank the University of the Philippines, Diliman (UP) for their hospitality and allowing me to do archival research in their library as well as meet wonderful scholars and performers of the rondalla: Dr. Verne dela Peña, Dr. Ramon Santos, Loen Vitto, Ma’am Elaine Espejo Cajucom, Riya Lopez, Florinda S. Santos, Sierra “Snap” C. Alparce, Arnie Bautista, and Mariefrance V. Ballester. From the UP Ethnomusicology Department, I want to thank Loen Vitto and Dayang Yraola for putting up with my constant inquiries concerning rondalla even though they both were extremely busy. I want to also thank Ma’am Pacita Narzo from the Philippine Normal University for allowing me permission to watch her rondalla rehearsals and discuss the love for rondalla music with her.

At the University of Northern Philippines (UNP), I am extremely grateful for the friendship with the MAPEH students, Jhoy Mariano, and Ma’am Astheria Garcia; at Santa Lucia, Lovely Talavera and Perpetua Rivera for their tremendous hospitality and patience.

I am especially indebted to the faculty at the University of Hawai‘i at Mānoa who have helped in so many ways guide me through this process, and could not have made it through without the support and feedback from Dr. Frederick Lau, Dr. Patricio “Jojo” Abinales, and my mentor Dr. Ricardo D. Trimillos. I also want to thank my fellow UHM colleagues who have

tremendously helped keep my sanity through this process: Jessica Austin, Elizabeth “Beth” Boisvert, Duyen Bui, Larry Catungal, *Manang* Elena Clariza, Anjelica Corbett, Padraic Costello, Bernard Ellorin, Ben Fairfield, Yuan-Yu Kuan, Arlene Laeno, Hae In Lee, Yejin Park, William “Bill” Rice, Heather Strohschein, Pahole Sookkasikon, and Xi “Cici” Yang.

I am forever grateful to the amazing staff at the East-West Center for their moral support as well as my East-West Center colleagues: Sanae Nakatani, Jayson Parba, Yohei Sekiguchi, and Jonathan Valdez, among others.

*Maraming salamat* and *agyaamanak unay* to my relatives in Manila, San Esteban, and Santa Lucia for their patience, hospitality, and loving support during my stay. Finally, I want to thank my family: my awesome parents, Leonilo and Nolie Fabro, who have astonishing patience and for their moral and financial support; and my younger brother, Fabian Fabro, for his unfailing encouragement and comic relief. *Agbiag ti Ilokano!*

## **ABSTRACT**

The rondalla is a plucked-stringed chordophone ensemble consisting of the *banduria*, *laud*, *octavina*, *gitara* and *baho de unyas*. It is considered by Filipinos to be the most “typical Filipino” instrumental music ensemble in the Philippines despite its introduction to the islands by Spanish colonists. It is associated with the Lowland Christianized cultures of the Philippines and practiced throughout the nation. While the rondalla ensemble represents an aspect of Philippine national music identity, regional identities are prevalent among various Christianized ethnic groups such as the Ilokanos. An assumption of a homogeneous performance practice is often portrayed as a cultural symbol of Filipino identity, a Tagalog-centric notion of Filipino national identity. This study challenges notions of homogeneity and national uniformity, and problematizes the issue of national consciousness in relation to regional consciousness by examining the rondalla practice in the municipality of Santa Lucia and in Vigan City, Ilocos Sur. In these locations, rondalla practice departs from a national practice, reflecting regional diversity. National sonic aesthetic taste is deconstructed and recontextualized in regional practices. Thus, this process of domesticating the rondalla into the Ilokano realm reveals Ilokano agency in the construction of *rondalya Ilokana*.

## **LIST OF TABLES**

Table 2.1. Antonio Molina’s Table on the Organization of a Rondalla.....	43
Table 3.1. Musical Structure of “Manang Biday” as performed by LAC Rondalya.....	54
Table 3.2. Harmony and Cadences of “Manang Biday” as performed by LAC Rondalya.....	56
Table 3.3. Musical Structure of “Pamulinawen” as performed by LAC Rondalya.....	62
Table 3.4. Harmony and Cadences of “Pamulinawen” as performed by LAC Rondalya.....	63
Table 3.5. Musical Structure of “Tanging Yaman” as performed by LAC Rondalya.....	69
Table 3.6. Harmony and Cadences of “Tanging Yaman” as performed by LAC Rondalya.....	70
Table 3.7. Musical Structure of “O Ilaw” as performed by LAC Rondalya.....	76
Table 3.8. Harmony and Cadences of “O Ilaw” as performed by LAC Rondalya.....	77
Table 3.9. Musicial Structure of “Sarung Banggi” as performed by LAC Rondalya.....	85
Table 3.10. Harmony and Cadences of “Sarung Banggi” as performed by LAC Rondalya.....	87

## **LIST OF FIGURES**

Figure 1.1. The Philippines.....	3
Figure 1.2. Northwest Luzon—Ilocos Region.....	5
Figure 1.3. Location of Santa Lucia, Ilocos Sur.....	7
Figure 1.4. Location of Vigan City, Ilocos Sur.....	8
Figure 2.1. Standard Tuning for the Banduria, Laud, and Octavina.....	31
Figure 2.2. Standard Tuning for the Guitar.....	31
Figure 2.3. Standard Tuning for the Baho de Unyas.....	31
Figure 2.4. The Rondalla Instruments.....	33
Figure 2.5. An illustration of the additional instruments in the XU Rondalla.....	35
Figure 2.6. The first “Batch” of the LAC Rondalya rehearsing with Irene Hortizuela.....	46
Figure 2.7. Irene Hortizuela and Lovely Talavera with the first “Batch” of the LAC Rondalya..	47
Figure 2.8. Garcia sitting with her MAPEH rondalia students.....	48
Figure 3.1. Introduction and Themes A and B in “Manang Biday”.....	51
Figure 3.2. Theme A in “Manang Biday”.....	52
Figure 3.3. Theme B in “Manang Biday”.....	53
Figure 3.4. Introduction and Themes A and B of “Pamulinawen”.....	59
Figure 3.5. Theme A in “Pamulinawen”.....	60
Figure 3.6. Theme B in “Pamulinawen”.....	61
Figure 3.7. Guitar rhythm as performed by LAC Rondalya in “Pamulinawen”.....	64
Figure 3.8. Introduction and Themes A and B of “Tanging Yaman”.....	66
Figure 3.9. Theme A of “Tanging Yaman”.....	67
Figure 3.10. Theme B of “Tanging Yaman”.....	68

Figure 3.11. Introduction and Theme A and B of “O Ilaw” .....	72
Figure 3.12. Theme A of “O Ilaw” .....	74
Figure 3.13. Theme B of “O Ilaw” .....	75
Figure 3.14. Highlighted changed areas in LAC Rondalya’s performance of “O Ilaw” compared to Rivera’s version.....	78
Figure 3.15. Introduction, Themes A, B, and C of “Sarung Banggi” .....	80
Figure 3.16. Theme A of “Sarung Banggi” .....	82
Figure 3.17. Theme B of “Sarung Banggi” .....	83
Figure 3.18. Theme C of “Sarung Banggi” .....	84
Figure 3.19. Melodic motive extended in LAC Rondalya’s “Sarung Banggi” .....	88
Figure 4.1. The LAC Rondalya.....	92
Figure 4.2. Seating Arrangement for LAC Rondalya.....	93
Figure 4.3. First position analysis of Banduria and Guitar in Manang Biday.....	97
Figure 4.4. Transcription of Manang Biday performed by LAC Rondalya.....	106
Figure 4.5. Comparison between standard conducting pattern and Talavera’s.....	109
Figure 4.6. Talavera’s conducting pattern with the <i>kumintang</i> motion.....	110
Figure 5.1. Comparison of NSTS with UNP NSTS.....	116
Figure 5.2. UNP Rondalia: MAPEH students.....	117
Figure 5.3. Seating Pattern for UNP Rondalia MAPEH group.....	118
Figure 5.4. The UNP Rondalia: Saturday Group (UNP SG).....	126
Figure 5.5. Seating arrangement for the UNP SG.....	127



## **TABLE OF CONTENTS**

Acknowledgements.....	i
Abstract.....	iii
List of Tables.....	iv
List of Figures.....	v
<b>CHAPTER 1: INTRODUCTION.....</b>	<b>1</b>
Geographic Area.....	3
Methodology: Field Research and Literature Review.....	8
Transcription.....	25
Overview of the Text.....	26
<b>CHAPTER 2: HISTORICAL BACKGROUND.....</b>	<b>27</b>
Rondalla Instrumentation.....	30
The Rondalla: Construction of National Identity.....	38
Historical Background of the Little Anthonets Children's (LAC) Rondalya.....	44
Historical Background of the University of Northern Philippines (UNP) Rondalia.....	47
<b>CHAPTER 3: MUSICAL CHARACTERISTICS OF THE LAC RONDALYA.....</b>	<b>50</b>
Manang Biday.....	50
Pamulinawen.....	58
Tanging Yaman.....	65
O Ilaw.....	71
Sarung Banggi.....	79
Summary.....	89

<b>CHAPTER 4: INDIGENIZING THE FOREIGN: THE SUZUKI METHOD IN THE LAC RONDALYA</b>	91
Development of a Localized Tuning System	95
Concept of “Two-ness” and Kadkadua	97
Description of Rehearsal	100
Analysis of Rehearsal	105
<b>CHAPTER 5: INSTITUTIONALIZING THE NATIONAL: THE PHILIPPINE METHOD IN THE UNP RONDALIA</b>	113
MAPEH Students and UNP Saturday Group (UNP SG)	113
The Philippine Method	114
MAPEH—Description of Rehearsal	118
MAPEH—Analysis of Rehearsal	124
UNP Saturday Group (UNP SG)	126
UNP SG Philippine Method	127
UNP SG—Description of Rehearsal	128
UNP SG—Analysis of Rehearsal	134
<b>CHAPTER 6: CONCLUSION</b>	136
Bibliography	142
Discography	151
Glossary	152
Appendix A: Transcriptions	154
Appendix B: IRB Approval Form	187

## **CHAPTER 1: INTRODUCTION**

The rondalla is a plucked-string chordophone ensemble consisting of the *banduria*, *laud*, *octavina*, *gitara* and *baho de unyas*. It is considered by Filipinos to be the most “typical Filipino” instrumental music ensemble (Trimillos 1998) in the Philippines despite its introduction to the islands by the Spanish colonists. It is associated with the Lowland Christianized cultures of the Philippines and practiced throughout the nation. Rondalla music can be heard mainly in lively social functions such as weddings and festivals and is often performed as dance accompaniment.

While the rondalla ensemble represents an aspect of Philippine national music identity, regional identities are prevalent among various Christianized ethnic groups such as the Ilokanos, and Muslims in the south. There is this assumption of a homogeneous performance practice (Martinez 1994; Molina 1967a; Pfeiffer 1976) since it is often portrayed as a cultural symbol of Filipino identity in festive functions of national significance (Castro 2011; Pfeiffer 1976; Trimillos 1998). It is a Tagalog-centric notion of Filipino national identity that perpetuates this idea through various Filipino cultural functions both within the Philippines and in the diasporic communities.

According to Simon Frith, “identity is mobile, a process not a thing, a becoming not a being” (1996: 109), thus rondalla, originally a Spanish colonial musical form, becomes indigenized into Filipino social and cultural stratum, and develops into a form of Filipino national identity. Institutionalizing the rondalla into the Philippine school curriculum helped carry out this construction of a national musical identity (Bernandino 1966; Molina 1967a; Pfeiffer 1976).

This study challenges the idea of homogeneity and national uniformity, and problematizes the issue of national consciousness in relation to regional consciousness by examining the rondalla practice in the municipality of Santa Lucia, and in Vigan City, Ilocos Sur. In these locations, rondalla practice departs from the national practice, reflecting a regional diversity. Drawing from Vicente Rafael's concept of listening-as-fishing (1993), national sonic aesthetic taste is deconstructed and recontextualized into regional practices. Thus, this process of domesticating the rondalla into the Ilokano realm reveals a power of agency involved into the construction of *rondalya Ilokana*.<sup>1</sup>

In this study, I define culture innate-ness as a continual process that is developed over time and constructed through experience and not by nature. Through Rafael's listening-as-fishing concept, aspects of Ilokano agency are present in their rondalla practices, which separate their practice from the national practice (explained further in Chapter 2). "Culture innate-ness" thus can be seen in this construction of an Ilokano interpretation of rondalla through pedagogical processes.

The purpose of this study is to present the current performance and pedagogical practices of rondalla in the Ilocos Sur region of the Northwestern Philippines as performed by rondalla ensembles in Santa Lucia and Vigan City, which differentiate from what is considered a national norm in rondalla practice. Selections of pieces from these two ensembles' repertoire are examined to illustrate a traditional, regional rondalla style. This study focuses primarily on the basic instrumentation of the rondalla: *banduria*, *laud*, *octavina*, *gitara*, and *baho de unyas*. Contemporary practices of additional instrumental inclusion from outside this basic rondalla

---

<sup>1</sup>I spell "rondalla" as "rondalya" for the Ilokano version since this was the spelling that my field consultants used. However, they (my field consultants) would use both spelling interchangeably. In Santa Lucia, "rondalya" was used while at the University of Northern Philippines (UNP) in Vigan City, it was "rondalia."

instrumentation are not examined but acknowledged (see Methodology: Field Research and Literature Review section and Chapter 2).

### *Geographic Area*

The Philippines is an archipelagic nation located southeast from the coast of mainland Asia. The Philippines is located slightly above the equator and is considered to be a part of the northern hemisphere. This archipelago nation is composed of roughly 7,107 islands and can be identified by three major island groups: Luzon, the northern island region and site of the Manila capital, the Visayas, the collective islands that compose the central region, and Mindanao, the southern island region which includes the Sulu Archipelago.



Figure 1.1. The Philippines (photo courtesy of University of Texas Libraries).

While there is reference in this research to Manila-based schools that practice rondalla, University of the Philippines at Diliman (hereafter UP Diliman) and Philippine Normal University (PNU), this research focuses primarily on two areas (Santa Lucia and Vigan City) within the Ilocos Sur region of Northwestern Luzon.

The Ilocos region can be divided into three major areas: Ilocos Norte, Ilocos Sur, and Pangasinan.<sup>2</sup> In a 1918 census, this region comprised of provinces Ilocos Norte, Ilocos Sur, Abra, La Unión, Lepanto and Bontok. While Abra, La Unión, Lepanto, and Bontok still exist in present-day Ilocos, this study will focus on the former explanation of the tri-division of the region, drawing from the ethnographic work of Felix Keesing (1962). Works on the history of the Ilocos (Keesing 1962; Foronda 1972, 1976) have acknowledged various names given to the region by Spanish chroniclers.<sup>3</sup> However, this study will use “Ilocos” to refer to the region and “Ilokano” for the language.

---

<sup>2</sup> Some Filipinos I talked to about this description of the Ilocos disagree with Pangasinan being a part of the Ilocos because of the language difference. However, I include it in here because of its geographic location and connection to the rest of the Ilocos region.

<sup>3</sup>Foronda identified these given name variants from the Spanish as: I-Liu-Kiu, Yloquio, Ilocos, Yllocos, Ylocos, Yloco, and Ylucos (1972). However, I-Liu-Kiu has a similar pronunciation to Ryukyu, which is the island chain of Okinawa, located southwest of Kyushu, Japan. He also notes the existence of the term, “Samtoy” (1972: 2), deriving from a misunderstanding between the Ilokanos and the Spanish. In a later work, Foronda brings to light another term, “Kailukuan,” to describe the “mythical Ilocos,” hinting at a pre-Spanish contact name (1976: iii).



delineates this meaning of “inhabitants of,” thus constructing the description of “inhabitants of the lowland” (2009: 23). In Foronda’s *Samtoy: Essays on Iloko History and Culture* (1972), he cites Isabelo de los Reyes as describing the root word coming from the Tagalog word “ilog.”<sup>6</sup> When the Spaniards first arrived in the Ilocos region, the area abounded with several rivers. Since the Spaniards knew some Tagalog words, they pronounced the Tagalog word for river (ilog) as “iloc.” This mispronunciation resulted into the area being identified as the “Ilocos” (Foronda 1972: 1-2).

Santa Lucia is an agricultural municipality located in the southern region of Ilocos Sur. Candon City borders Santa Lucia to the north; Salcedo to the east; Santa Cruz to the south; and the South China Sea to the west. According to Kessing, de los Reyes mentions this region as being called “Kaog,” however the modern name Santa Lucia will be used in this research (1962: 97). Figure 1.3 shows the location of Santa Lucia in Ilocos Sur.

---

<sup>6</sup>Due to my current inability to read Spanish, which De los Reyes’s *Historia de Ilocos* (1890) is written in, I rely on Foronda’s translation of his work.





Figure 1.3. Location of Santa Lucia, Ilocos Sur (Rubio 2000: 760).

Vigan City is the provincial capital of Ilocos Sur and is located 69.3 km (43 miles) north of Santa Lucia. One of the characteristics of this place is the fact that there is a strong presence of the Spanish colonial era in this city, i.e. it is "frozen in time." Well-preserved European architecture reflects the colonial roots of the region and thus being recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as a World Heritage Site in 1999.



Figure 1.4. Location of Vigan City, Ilocos Sur (Rubino 2000: 760).

#### *Methodology: Field Research and Literature Review*

Field research was conducted from June 1, 2012 to August 9, 2012. Due to the time of my field research, there were no rondalla concerts to attend since a majority of these performances occur during fiesta seasons (January-March and October-December). Even though there were no festival events occurring during the duration of this research, rondalla music was still active, not in performances but through pedagogical practices and preparation for future social events.

Additional field research was conducted through interviews with various rondalla practitioners in the Ilokano towns of Santa Lucia, San Esteban, and Vigan City. However,

information regarding rondalla rehearsals was gathered mainly in Santa Lucia and Vigan City. Informal interviews with the local people in San Esteban (where I was staying with relatives) led me to travel to the two other towns in search of rondalla groups.<sup>7</sup> Relationships were developed and cherished between the local people and myself through various social activities such as singing a variety of Filipino, Ilokano, and American popular songs.<sup>8</sup>

Literature research was conducted at several locations: Hamilton and Sinclair libraries on the University of Hawai‘i at Mānoa (UHM) campus, the UHM Ethnomusicology Department archives, the University of the Philippines, Diliman (UP) Conservatory of Music Library, and the UP Ethnomusicology Department archives. Written sources, though not extensive, were found in regards to rondalla through these sources in the variety of articles, instruction books, concert reviews, and record album liner notes. These sources were used to construct the foundation for developing a historical and technical skeleton, for the development of a notation system and for information concerning rondalla pedagogy and performance practice.

Pertaining to this research, there are similar cases around the world in the field of Ethnomusicology that exemplify this study of the transition from regional to national music identity: *Mariachi* music and Mexican identity (Mulholland 2007; Turino 2003), *Peking* opera and Taiwanese identity (Guy 1999), and the construction of Afghan national music (Baily 1997).

Written sources in regards to Ilokano literature and culture were found in encyclopedias, essays, and books. In this study, those concerning Ilokano religious beliefs and practices and

---

<sup>7</sup>During the last few days I was staying with relatives in San Esteban, someone informed my cousin that there was a rondalla group in San Esteban. The people I interviewed in town did not know of this group until word about my research went around. I became known as the "cute guy from Hawai‘i" (from what my cousin told me) and some people wanted to meet me because of that.

<sup>8</sup>Filipino songs were from national canonic works such as "Bahay Ko" and "Dahil Sa Iyo." Ilokano folk songs included "Manang Biday," "Pamulinawen," etc. The American pop songs were sung most of the time, especially among the younger generation: Journey's "Faithfully," Adele's "Someone Like You" and "Rollin' in the Deep." Although, I want to note that Adele is a British music artist and not American, but, during my stay in Ilocos many people thought that she was American since she spoke in English. In this study, I identify "American" as being from the United States and not considering the whole North and South American continents.

contemporary Ilokano literature are cited. In the *CCP* (Cultural Center of the Philippines) *Encyclopedia of Philippine Art*, the concept of *kadkadua* (unseen partners) is noted to be a traditional Ilokano practice of linking the “natural and the supernatural realms” (1994: 313). Although *kadkadua* is not extensively researched and explained, I use it to describe the Ilokano social behavior along with Virgilio Enriquez’s *kapwa* (shared inner self) (2008) and Trimillos’s concept of “two-ness” (see Chapter 4) encountered in the *rondalla* practice of my two case studies (see Chapter 4 and 5).

The Nakem Conferences Inc. and International Academy for Ilokano and Amianan Studies provide an academic space and place for scholarship in regards to Ilokanos in the Philippines and its diasporic communities. In *Final Proceedings of 2006 Nakem Centennial Conference and Essays on Ilokano and Amianan Life, Language, and Literature in Honor of Prof. Prescila Llague Espiritu* (Agcaoili and Liongson 2007), various scholars challenge the idea of the Philippine national homogeneity and offer their voices to empower the marginalized Philippine cultures, in this case Ilokano culture.

Roderick G. Galam’s *The Promise of the Nation: Gender, History, and Nationalism in Contemporary Ilokano Literature* focuses on the Ilokano literary texts from 1985-1998 published in the weekly magazine *Bannawag* (Ilokano, dawn). He analyzes the historical, political, and cultural events and discourses that “shaped these literary works’ construction of the nation and their intervention in shaping present and future social reality” (2008: 3).

Various sources give a variety of historical accounts for the emergence of *Rondalla* in the Philippines via Spain (Culig 1998, 2004; Molina 1967a; Trimillos 1988). However, there are some writings that refute these accounts and suggest a more nationalistic view of origin. Various print articles in newspapers and journals have discussed briefly the *rondalla* and its positionality

in Philippine society. Theses and dissertations related to rondalla are also noted. Cited works are arranged chronologically with printed sources first, followed by sonic recordings.

Writings on traditional music briefly described, or hinted the presence of the rondalla, or particular instruments in it, especially in works regarding Filipino dance and theater. Francisca Reyes Aquino's *Philippine Folk Dances* (1953-1966), a six-volume collection, documents numerous Filipino folk dances with historical notes of the dances, costume textiles, as well as their basic dance steps and formations.<sup>9</sup> The dances are classified by region as well as by grade difficulties.<sup>10</sup> She includes piano arrangements of the folk songs that accompany the dance pieces but these piano accompaniments are principally for teaching purposes. In performance, most of these dances are accompanied by a rondalla ensemble, which is not mentioned in the book.<sup>11</sup> This collection is an important work for Philippine folk culture and a model for dance troupes aspiring to preserve their cultural heritage through folk dances.

An anonymous article entitled, "Workshops in the Philippines," was presented in the *Music Educators Journal* in 1960 that briefly describes several music teaching workshops showcasing various Philippine music genres. These music training workshops were conducted through the Philippine Normal College in Manila from 1959 to 1960 with discussions of continuing the workshop in 1961. The participants in these workshops represented 42 provinces across the Philippines. It was a one-week long workshop that centered on musical and technical proficiency for these music educators. Participants were involved in various music projects such as choral, conducting, folk dancing, and rondalla. During this workshop, participants were also

---

<sup>9</sup> Aquino does not use Labanotation (an intricate notational system consisting of various symbols to identity human body gestures in dance movements) to describe the dance steps.

<sup>10</sup> In her revised edition (1978), Aquino includes this classification index (120) for educational purposes. She also adds a section for dances for indoor and outdoor demonstrations.

<sup>11</sup> From my personal experience in participating in Philippine dance groups, these dances are accompanied by live rondalla musicians or audio recordings.

exposed to musical and dance performances. Suggesting a colonized mentality, the author informs the reader that these educational techniques are “so frequently used in the United States” (“Workshops in the Philippines” 1960: 57).

In 1966, Vitaliano Bernardino, the Director of Public Schools, issued a bulletin report from the Department of Education, Bureau of Public Schools, based in Manila, to “superintendents of schools.” In this report, Bernardino briefly discusses the importance of musical enrichment and urges educators to take on teaching native musical instruments, in this case the rondalla, in elementary education programs (Bernardino 1966). This bulletin report discusses the act of formulating a music curriculum through rondalla practice and one can understand the significance of this ensemble in terms of national identity and helping in the “propagation of native musical culture” (Bernardino 1966: n.p.).

In the August 1966 issue of *Musical Journal of the Philippines*, Angelita Carias-Pasamba's article “Organization of the Rondalla” suggests a variety of additional instruments into the standard rondalla such as a percussion section (ex. xylophone, tambourines and castanets) and supports this musical creativity as “products of Pilipino ingenuity” (Carias-Pasamba 1966: 44). The article presents different approaches to rondalla harmony and timbre by adding outside instruments. It presents musical approaches that showcase the idea of individualism and uniqueness to the practice of rondalla. During this time, rondalla music arrangements of classical and symphonic works seemed to be the highlight of the era. While there are additional instruments included to these rondalla groups, Carias-Pasamba notes: “there is no definite kind of number of instruments used as long as we do not alter or subtract from the original ones. As to what or how many are added will depend on the resourcefulness and creativity of the teacher or director” (ibid.). This description indicates the minimal criteria for a rondalla ensemble beyond

which an ensemble is no longer considered a rondalla, subtracting instruments from the original instrumentation.

Antonio Molina (1894-1980), a twentieth century Filipino composer and scholar, subtly denounces the theory of musical migration and hints that rondalla music existed before the Spanish arrived in the Philippines. His 1967 article, "The Rondalla: Its History and Method of Teaching," discusses a brief history of the rondalla from a Philippine nationalist perspective and presents suggestions on how the rondalla ensemble should be structured in terms of instrumentation and tuning system (Molina 1967a: 5-7, 9). Molina is one of the few (and possibly the earliest account) that addresses the issue of tuning systems for the rondalla. From Molina's article we can discern the skeletal framework of rondalla practice in Manila and what is assumed to be shared among rondalla groups across the Philippine nation.

In the lecture series, "Aspects of Philippine Culture," Antonio J. Molina's *Music of the Philippines* (1967b) discusses the rondalla (or *comparsa*) and its different instrumental components. In this print document, Molina's work is transcribed in a lecture-esque manner. He translates the rondalla in the English language as "Native String Band" and the various rondalla instruments into "English equivalents": bandurria—mandolin; laud—alto mandolin; octavina—baritone mandolin; *guitarra*—guitar; and *bajo de uñas*—last guitar<sup>12</sup> (ibid.: 10). Molina describes these instruments in other relatable terms such as, "the bandurria, the equivalent of the violin...the laud, like the octavina, is also a violoncello...the octavina, a violoncello used only in the Philippines" (ibid.: 13-15). He marks the emergence of the newspaper *Taliba* in September 1967, in the Filipino national language, and its commitment to sponsoring rondalla events: the Taliba Rondalla Composition contest and the Taliba Rondalla Contest Festival. Molina's account in this lecture series attempts to explain the rondalla in terms familiar to the West. The usage of

---

<sup>12</sup>The *bajo* is described as "last guitar" but is later identified as "a Filipino bass guitar" (Molina 1967a: 11).

relatable “Western equivalents” illustrates the foreignness of the ensemble in the United States and the reason for translation during this time. The transcription of this lecture indicates the presence of music performances of rondalla and *kundiman* (Philippine love song). What is interesting to note in Molina’s lecture transcription is the emphasis and dominance of Western influenced Philippine music as representative of Philippine national music.

Raymundo C. Bañas’s *Pilipino Music and Theater* (1969) gives a general account of several music genres across the Philippines. His accounts included indigenous Philippine music that focuses on bamboo and plucked-stringed instruments, Spanish *zarzuelas*,<sup>13</sup> Filipino *zarzuelas*, and various Philippine folk songs and musical forms that were influenced under the Spanish and Japanese Occupation. In a section entitled, “Foreign Instruments Which Became Popular in the Philippines” (1969: 58-59), Bañas briefly describes the presence of the bandurria in Philippine music but does not go into much detail and only identifies it as a plucked-string instrument. Throughout the work, he does not acknowledge the existence of the rondalla ensemble, which the bandurria is typically part of. It becomes a mystery as to why or how could he not include rondalla into his work when he discusses Spanish influenced Philippine music.

Jose T. Bacatan's *Rondalla Handbook: A "How to Play" Manual for Various Rondalla Instruments* (1970), discusses a training regimen that was established in order to teach rondalla effectively at Xavier University, located in Cagayan de Oro City on Mindanao Island. Bacatan discusses the inability to adapt to other rondalla tunings (such as Molina's tuning suggestion) because of the limitations of locally manufactured strings, which led him to construct a tuning system exclusively for Xavier University. Bacatan's *Rondalla Handbook* also illustrates a

---

<sup>13</sup>A Spanish operatic form. Bañas identifies the Filipino version with the same name but adds “Pilipino” before it instead of “Filipino.” Through my personal subjectivity, I spell it as “Filipino” because of my individual and personal experiences of growing up and seeing that spelling variation (ex. “Fil-Ams,” “Filipino language,” etc.) instead of with a “P.”



suggested ensemble instrumentation that has several additions to its rondalla: the banjo banduria, banjo laud, mandolina, banjo tenor, six-string banjo, ukulele, and the bass guitar (Bacatan 1970: 4-10). He notes that these banjo type of instruments are traditionally used with the Visayan string ensembles and not in string ensembles in Manila and "other Tagalog-speaking places" (Bacatan 1970: 4). He includes several Filipino and American folk songs for rondalla practice.

Hilarion F. Rubio's (1902-1985) article "The Roving Rondalla," (1978) is a brief account of the name origin of rondalla as well as its history, practice, and its composers in the early twentieth century. According to Rubio, the interest in the rondalla and its popularity in the Philippines occurred in several periods such as in the early 1900s and then faded and regained popularity in the 1940s and 1950s, with the third wave coming before 1970 (Rubio 1978: 2258). Rubio describes several prominent rondalla groups such as the Manila Yellow Taxicab Rondalla, Manila Symphonic Rondalla, and Social Welfare Administration (S.W.A.) Rondalla to name a few. He also gives a list of prominent Filipino composers who have written for the rondalla such as Toribio David, Antonio Molina, and Bayani de Leon (b. 1942). Rubio gives insight on the various rondalla practices within such social contexts as festive and lively events. He also briefly mentions variety in rondalla music such as from "the simple folk songs to the complicated classical and romantic forms...[t]he rondalla also plays dance crazes like the mambo, the cha-cha, the rock'n'roll, the calypso and the jerk" (Rubio 1978: 2260).

Jovita Sison Friese's *Philippine Folk Dances from Pangasinan* (1980) models itself after Francisca Reyes Aquino's work and focuses on the folk dances from Pangasinan. Friese notes that these dances were recorded from different municipalities in Pangasinan but mostly from Ligayen (1980: preface).<sup>14</sup> The dance music is all arranged for piano with additions of pictorial references for costuming suggestions. There is also mention of specific dance steps that are

---

<sup>14</sup>Page numbers are absent in Friese's "preface" section.

considered native to Pangasinan, such as the *kinewetan*. While there is no mention of the rondalla in Friese's work, one has to speculate whether it is present or not. The music in Friese's illustrates that it is used for dance accompaniment both indoors and outdoors. However, Friese does not specify the setting for each dance.

In the *Tuing/Tering* (sic) Journal in 1984, the article entitled, "Rondalla music keeps a town hall alive," discusses the Filipino composer-arranger Jose Barlaw and his formation of the Mayor Maximino A. Argana rondalla group. He notes the importance of the rondalla into society as a "unifying factor" and "booster of employees' moral in the *munisipyo* (municipality)" thus having his group consisting of community members. This article illustrates the rondalla as an important communal activity and driving force for social practicum.

"Das Rondalla-Ensemble auf den Philippinen als Spiegel oder Bestandteil der Filipino-Geschichte" ("The Rondalla Ensemble in the Philippines as Reflection or Component of Philippine History")<sup>15</sup> (1988) by Ricardo D. Trimillos organizes the various rondalla performance practices into ten different rondalla categories: the entertainment rondalla, the virtuoso rondalla, the symphonic rondalla, the student rondalla, the youth or family rondallas, the studio rondalla, the show rondalla, the concert rondalla, the emigrant rondalla (rondalla groups in diasporic communities), and the folklore rondalla. This article informs readers of the diversity of performance functions the rondalla is capable of and its interrelationship with Philippine social life locally and abroad in diasporic communities.

Edna Culig's 1995 M.A. Thesis, "The Philippine Bandurria: A Study on its Educational and Artistic Possibilities" showcases Western contemporary techniques and the musical timbres that can be produced on the bandurria for compositional and educational purposes. These playing

---

<sup>15</sup>In this 1988 article, it is translated as "The Rondalla ensemble of the Philippines as a mirror or part of the Filipino's History." Samuel W. Parnes (1999) cites it as "The Rondalla Ensemble of the Philippines as Mirror and Component of Philippine History"). The translation in this work was given to me by the author himself.

techniques include: *sordino con hypo-thenar* (palm-mute<sup>16</sup>), *batterie* (percussive playing on the instrument), bridge tone production (playing closer to the bridge), glide, extension, compression, bi-directional stroke (alternative picking), finger-dampened staccato, non-plectrum plucking, slap, and dynamic positioning (positioning picking hand either near the bridge or neck for timbre effect). Culig's M.A. thesis demonstrates the contemporary approach to elevating rondalla techniques and music to Western classical music status. It recalls the late classical guitarist, Andrés Segovia (1893-1987) and his approach to obtaining classical concert level for the guitar.

Jerry Amper-Dadap's "The Philippine Rondalla—Our National Native Orchestra" brings into question the ignorance of the rondalla ensemble in the Philippines (Amper-Dadap 1995: 32). His article also acknowledges the late Juan Silos, Jr. as the "father of the Philippine Rondalla" (ibid.). What is intriguing is that Amper-Dadap explains, "[t]he rondalla, being the country's legitimate national ensemble of Filipino plectrum instruments, must have its chance to perform in a concert at the CCP [Cultural Center of the Philippines]...Perhaps the reason why the Philippine rondalla has never been in the limelight is due to our [the Philippine people's] ignorance of the ensemble, our condescension to this musical heritage, our distorted priorities" (ibid.). What is questionable about this article is the date and its statement of the "ignorance of the ensemble" in the late twentieth century. While he states that the rondalla has not had the "chance to perform in a concert at the CCP," rondalla remains alive and present and does not need to be placed into a concert setting in order to gain recognition. However, Amper-Dadap brings an insight of music ensemble hierarchy and raises questions about the importance of musical performances on the national concert stage vs. informal social settings. Does rondalla

---

<sup>16</sup>In guitar practice, "palm-mute" refers to a playing style where the hypothenar muscles (the group of muscles of the palm that control the little finger's motion) are placed on the strings near the bridge in order to create a muted sound effect.

have to be performed on a concert stage in order to gain recognition as a national ensemble? For whom do these concert stage performances of rondalla represent?

Samuel Will Parnes's dissertation, "A History of Filipino *Rondalla* Music and Musicians in Southern California" (1999), provides a historic account of the rondallas introduced to the U.S. via Filipino immigrants and the musical characteristics that developed between 1945 and 1965. This historical study focuses on selective venues of rondalla presence through institutional, individual, and quasi-institutional means. Institutionalized rondalla groups are characterized as active performers on numerous concert stages. These groups were either attached to or separated from dance troupes. "Individual" is described as particular rondalla musicians who are founders, directors, professional musicians, or university-level musically trained. The groups that are categorized as "quasi-institutional"<sup>17</sup> are connected to "music in some way." Parnes defines this affiliation through television broadcasting or "all the personnel, involved with telecast performances of rondallas" (1999: 296).

Christi-Anne Castro's PhD dissertation, "Music, Politics, and the Nation at the Cultural Center of the Philippines" (2001) discusses her experiences as a Filipino-American rondalla player in the context of national identity. She provides insight of rondalla practice within numerous musical groups such as the famed Bayanihan Philippine Dance Company, and her Boston group the Iskwelahang Pilipino Rondalla. Her dissertation demonstrates the contemporary perceptions of the rondalla as a form of nostalgic fervor and construction of Filipino national identity.

Edna Culig's 2004 book *Rondalla Arrangements of Filipino Folk Dances* illustrates twelve selected works that are part of the national canon of Philippine music. In this work, she

---

<sup>17</sup>This is my understanding of Parnes's categorization of this group. Parnes originally describes this historical account as "History of Aspects that could be Institution and/or Individual" (1999: 296).

explains the social and performance situation of the rondalla in that there is a “bulk and variety of the existing repertoire” but, “musical scores are rarely available, partly due to the rondalla’s traditionally informal performance practice.” She also adds that “most lay musicians<sup>18</sup> learn tunes and do improvisations in the ensemble by rote and imitation” (Culig 2004: n.p.). While this account gives a public distribution of rondalla arrangements for those who are interested in performing them and “to help facilitate their performance,” it should be noted that it is Culig’s interpretations of these various folk melodies and not the only way of performing these songs. The usage of standard notation in conveying the folk melodies are for educational purposes. These various arrangements include the basic rondalla instrumentation, however, some of them have additional instruments included in the score, which Culig identifies as “*estudiantina* arrangements,” (in her rendition of “Aros de Flor” and “La Jota Sevillana”) adding the violin and flute with rondalla for “richer timbre and texture” (ibid.).

Michael Dadap's *The Virtuoso Bandurria: Basic Method for the Bandurria as a Solo Instrument* (2007), addresses teaching methods primarily for the bandurria. He approaches this teaching methodology by focusing on Molina's tuning system and develops basic music fundamental exercises as well as introducing Western solfège.<sup>19</sup> Dadap provides advice on certain aesthetics to look for when selecting rondalla instruments. This manual focuses more on developing finger technique and provides short etudes, Filipino folk songs, Western classical etudes, and Dadap's own compositions. These Western classical etudes are adapted from the classical guitar repertoire of composers such as Fernando Sor (1778-1839) and Matteo Carcassi

---

<sup>18</sup>My understanding of what Culig means by “lay musicians” are those not formally trained in music.

<sup>19</sup>This is a music educational system of teaching pitches and sight-singing. Pitches are designated with various syllables: “do-re-mi-fa-sol-la-ti-do.” However, there are two methods of solfège: 1) usage of the “fixed-do” where “do” is fixed on the pitch “C”; and 2) usage of “movable-do” where “do” is movable to different starting pitch but the intervallic relationships are constant. During my field research in Ilocos Sur, “fixed-do” was prominently used rather than “movable-do.” My field consultants would refer to the “fixed-do” as the “Philippine Method” (this will be further discussed in Chapter 5).

(1792-1853). It also brings attention to the type of music that was practiced under Molina's tuning system.

Christi-Anne Castro's *Music Renderings of the Philippine Nation* (2011) illustrate her personal experiences in the Iskwelahang Pilipino Rondalla and their participation in the First International Rondalla Festival, *Cuerdas nin Kagabsan* (Strings of Unity), in 2004 at Naga City in the Bikol region of the Philippines. Castro symbolically uses the rondalla as an identity construct for Philippine nationalism. While the Rondalla Festival itself housed participants from all over the world, they were symbolically united through the performance of various plucked-stringed instruments: for example, "the Filipino *rondalla*, the Mexican guitar *rondalla*, [and] the Russian *balalaika*" (4). Castro's account on the Festival also shows the popularity of foreigners (Castro uses the Israeli group, Three Plucked Strings,<sup>20</sup> as an example) performing local Philippine folk songs to the delight of the Filipino audience. Her participation in this Festival as a rondalla player and its implication of identity expression both personal and national, formulate the thesis of her book.

Jocelyn Timbol-Guadalupe's 2012 paper, "Celso O. Espejo: Philippine Rondalla Master," presents an interesting case study of rondalla pedagogy with Celso Espejo's children's rondalla, the Villa Escudero Rondalla, located in San Pablo City, Laguna, Philippines; and also the Celso Espejo Rondalla based in Las Piñas City. Timbol-Guadalupe's paper provides an in-depth research on pedagogical and performance practices under Espejo's tutelage. She also reports Espejo's philosophy on the rondalla. What is fascinating to note in this paper is Espejo's pedagogical approach of combining *oido* (learning by ear), Western notation, and his own chart notation for teaching children rondalla music.

---

<sup>20</sup>Three Plucked Strings consist of harpsichord, mandolin, and guitar.

Rolando V. Mascuñana, Enrique G. Oracion, and Malcolm C. Hiponia's "Strings of Pride: The Conservation and Transmission of Dauin's Rondalla Tradition" (2012) discusses the contemporary attempts at keeping the rondalla tradition a living culture in the town of Dauin, located south of Dumaguete City, in the Central Visayas region. This paper presents a case study involving two adult rondallas (Dauin Mabuhay Rondalla and Barangay Tugawe Rondalla) and two children rondallas (Alama Children Rondalla and Dauin Junior Rondalla) and their experiences of cultural transmission from the older to the younger generations. According to the town mayor, rondalla is a cultural heritage of Dauin and part of the town's identity. Some of the efforts included with this cultural preservation of the rondalla in Dauin are through environmental and tourism programs, through family lineage, rondalla luthiery, informal and formal instruction, and social events. It is interesting to note that both the Barangay Tugawe Rondalla and Alama Children Rondalla are related through familial connections. Leonardo (Nardo) Alama is the founder of the Tugawe Rondalla and also the luthier for both Tugawe and Alama Children Rondalla. This relationship shows the exclusive nature of rondalla and its instruments within family relations.

Kim Rockell's "Rondalla Down Under: A Contemporary Resurgence in Australasia"<sup>21</sup> (2012a) discusses the Rondalla culture in Australia and New Zealand, which Rockell describes the region as "Australasia." The article describes the multicultural existence between Filipinos and non-Filipinos in selected rondalla ensembles: the Rondanihan (established in Canberra, Australia in 2002), the Filipino-Australian Rondalla from Ipswich, Queensland (formed in 2005), and the Philippine Rondalla of Victoria from Melbourne, Victoria (formed in 2007). Rockell includes a brief description of a rondalla group in New Zealand but does not delve too much into

---

<sup>21</sup>Rockell's PhD dissertation, "The Philippine *Rondalla*: Recreating Musical Heritage in Contemporary Australasia" (2012b) is noted but not consulted in this study.

the group because of political issues the author came across. The author notes the co-existence of two musical processes within the practice of rondalla in Australia: reading Western notation and *oido* (by ear), and the problematic issues that occur in the teaching of rondalla through this combination. While elder Filipino musicians are more attuned to the practice of *oido*, non-Filipino musicians who were taught music through learning Western notation, have a difficult time progressing through learning rondalla music, as discussed in Rockell's case studies of rondallas in Australia and New Zealand. Rockell raises this awareness of learning difficulty in rondalla music education especially in rondalla ensembles that are multigenerational as well as multicultural.

*Grove Music Online* offers insight on the formation of the rondalla ensemble. This supplies a foundation of the normative ensemble construction of the rondalla, consisting of the basic instrumental formulae: bandurria, laud, octavina, gitara, and bass-guitar. It also notes the existence of instrumental variety relative to the number of players within the ensemble and the addition of percussion.

The *Garland Encyclopedia of World Music* illustrates the social functions and instrumentation of the rondalla ensemble and its position in constructing Filipino identity in overseas communities, such as in the United States. The Garland supports the idea of the basic rondalla formulae through listing these same instruments as discussed in the *Grove Music Online*. It also notes the highlights of rondalla productivity in the Philippines and its revitalization in the 1970s in the United States.

There are numerous collections of Philippine folk song recordings that involve the rondalla. Since there is a vast amount of recordings on the rondalla, only some selected recordings involving the basic rondalla ensemble are discussed here. These particular recordings



also serve as templates for the national Philippine rondalla style since their recordings form the canon of Philippine rondalla repertoire.

Juan Silos Jr. and his Rondalla produced a vast amount of recordings of Philippine folk songs during the 1960s. They are credited for bringing attention and appreciation to Filipino music. His *Philippine Folk Dances* series cover numerous folk dances from across the Philippine nation. The album notes indicate that the task of gathering these folk dances has “not been an easy task” and even the selection process due to the album time limitations was difficult. The album also explains that “the selection was influenced not merely by the merit of each folk dance, but by our [the company who produced the album] desire to broaden the scope of such an album” (Silos Jr. 1959: n.p.). Throughout this collection, there are dance pieces from throughout the Philippines. For example, it includes pieces such as the “Polkabal,” “Tinikling,” “Pandanggo sa Ilaw,” “Itik-Itik,” “La Jota,” “Binadyong,” and “Maglalalik”; all of which are now considered part of a national canon of Philippine music. The pieces are presented in an instrumental fashion and at a moderate tempo. The moderate tempo suggests that these works can be used to accompany dance for educational or presentational purposes. The inclusion of the *saludo*<sup>22</sup> section that supports this theory. The collection also include album liner notes describing the various dance pieces and their origins. As noted earlier, there was a specific selection process that occurred when structuring the album. The dance “La Jota” is an example of this selection process since it is noted to have “different versions” throughout the Philippines (Silos Jr. 1960). The version on the album is from Paoay, Ilocos Norte. Some dances even lack an origin description, like the “Nasudi,” which is described as a “picturesque Philippine folk

---

<sup>22</sup>It is a slow introduction and/or ending section usually in the dominant key and resolving in the tonic. For the introduction section, dance performers on stage usually walk into their starting positions and then begin their dance. The ending section is similar to the introduction but resolves with the dancers in a pose, signaling the end of the dance.

dance...which frequently finds its way into the colorful repertoire of various folk dance groups in the country”<sup>23</sup> (Silos Jr. 1960: n.p.). The rondalla musicians provide a variety of counter-melody variations (see Chapter 2 for further description) accompanying the basic melodies. There are mixtures of performances with and without percussion throughout this collection.

Juan Silos, Jr. and his Rondalla’s *Song of the Philippines*<sup>24</sup> include Silos’s daughters as vocalists, comprising the Silos Sisters. The Silos Sisters provide vocal accompaniment to the rondalla instrumental in some of the songs, e.g. “Magallanes,” “Planting Rice,” and “Tanging Ligaya.” “Magallanes” and “Tanging Ligaya” are Juan Silos, Jr. compositions that were inducted into the “classics” in Filipino music. Similar to his *Philippine Folk Dances* series, rondalla music is performed both with and without percussion. The inclusion of vocals with the rondalla showcase the versatility of the ensemble.

The Maharlika Rondalla’s *Sixteen Best Philippine Folk Dances vol. 1* provides a variety of Philippine songs performed instrumentally without singing. This collection demonstrates songs that are considered part of the national canon of Philippine music and use the basic rondalla instrumentation without percussion. The recordings of these national folk songs are even presented in a danceable fashion, similar to Juan Silos Jr. and his Rondalla’s recording for *Philippine Folk Dances*. In analyzing Maharlika Rondalla’s musical structure in this recording, the folk songs are presented in a theme and variations manner that comprises the normative and traditional practice of the rondalla. Although they include a multiplicity of counter-melody variations to the basic melody, these counter-melodies serve as decoration and do not devolve into the purely virtuosic realm of performance; rather they still serve as dance accompaniment.

---

<sup>23</sup> It is an Ilokano piece known as “Ilokana a Nasudi” (Noble, Renowned Ilokana).

<sup>24</sup> It is noted that there is no release date on the album. While doing library research on the Philippines, there is a significant amount of sources that mysteriously have no date written on it. I have come across this most of the time when dealing with works that are now considered part of the national folk canon.

The variety of sources showcase the impact of the rondalla into the Philippine society both in the country and in its diasporic communities. It also demonstrates the gaps in rondalla academic scholarship (Castro 2001; Castro 2011; Culig 1995, 1998; Parnes 1999; Rockell 2012b; Trimillos 1988). While some of these sources address rondalla practice outside Manila (Bacatan 1970; Castro 2011; Mascuñana, Oracion, Hiponia 2012; Parnes 1999; Rockell 2012a; Trimillos 1988), most of the sources found in regards to rondalla are Manila-centric, with the exception of Bacatan's manual, which specifically focused on the performance practices of Xavier University at Cagayan de Oro City. What makes these sources “Manila-centric” are their references to a standardized performance practice of the rondalla that was institutionalized on a national scale from Manila (Bernardino 1966; Molina 1967a). What is also considered part of the “national standard” (canonic works, standard tuning) is also defined from Manila. This thesis challenges the idea of homogeneity in rondalla practice across the Philippines and argues for heterogeneity in rondalla pedagogy and practice.

### *Transcription*

Selected print notations of Philippine national folk songs serve as templates for a normative music interpretation, i.e. those practiced nationally. These print transcriptions will be compared to the author's field transcriptions to illustrate a regional interpretation of the national. Field transcriptions are transposed from their original pitch level for purposes of clarity and comparison.

Referencing the playing positions of the rondalla instruments and my background in classical guitar, the musical transcriptions in this study primarily use standard staff notation and

occasionally guitar tablature.<sup>25</sup> Guitar tablature provides a visual analysis of the playing positions on the fretboard lacking with staff notation (see Chapter 4). In delineating pitch, the Scientific Pitch Notation (or American Standard Pitch Notation) is used.

A single-stroked tremolo (see Chapters 3 and 4) is indicated to divide the eighth-note into two 32<sup>nd</sup> notes since the performers (as shown in Chapters 3 and 4) do not play the four 32<sup>nd</sup> notes for a duration of one eighth-note. A double-stroked tremolo (see Chapter 3 and Chapter 4) is indicated to divide the quarter-note into four 32<sup>nd</sup> notes since the performers (as shown in Chapter 3 and Chapter 4) do not play eight 32<sup>nd</sup> notes for the duration of one quarter-note.

### *Overview of the Text*

The first chapter discusses the literature review pertaining to rondalla and the issues that underlie the structure of this research. The second chapter gives a historical and nationalistic account of the rondalla. Here I also discuss the rondalla and its different instrumental variants and provide a historical overview of the Santa Lucia and UNP rondalla ensembles. In the third chapter, I focus on musical transcriptions and analyses of the performance practice of the Little Antonets Children's Rondalla (hereafter LAC Rondalya).

The fourth and fifth chapters focus on the pedagogical and performance practices within these Ilokano rondallas and problematic issues related to the national rondalla schematics. The fourth chapter focuses on a single case study, the LAC Rondalya from Santa Lucia, and the fifth chapter focuses on the second case study, the University of Northern Philippines Rondalia (hereafter UNP Rondalia). In the sixth and final chapter, I summarize my research and evaluate my research experience.

---

<sup>25</sup> A form of notation that involves an illustration of the guitar strings in a horizontal position with numbers on a specific string. These numbers correspond to a particular fret position on a string.

## **CHAPTER 2: HISTORICAL BACKGROUND**

Various sources cite several origins to the emergence of the Rondalla<sup>26</sup> in the Philippines (Molina 1967a; Pfeiffer 1976; Trimillos 1988; Culig 1998). Its presence in the Philippines has been recorded as early as the sixteenth and seventeenth century (Culig 1998; Parnes 1999; Irving 2010) but other records suggest eighteenth or nineteenth century (Trimillos 1988; Rockell 2012). Some of these sources state its origin from Spain (Pfeiffer 1976; Trimillos 1988; Irving 2010) while some others have disputed against this claim and suggest that it is native to the Philippines (Bernardino 1966; Molina 1967a). Parnes argues against this native origin claim because of the existence of plucked-stringed ensembles sharing the term “rondalla” outside of the Philippines in other Spanish influenced areas, mostly located in Latin America (1999: 2). Irving also notes the significance of the galleon trade and the migration of Mexican craftsmen to the Philippines, which included luthiers, allegedly leading to the development of the rondalla ensemble in the Philippines (2010: 56-57).

Despite its questionable origin in the Philippines, this plucked-stringed ensemble has become integrated into the Filipino lifestyle through several social practices: festivals, baptisms, weddings, funerals, and dance accompaniment. Although in modern practice the term “rondalla” is colloquially used to describe this particular ensemble, there have been several plucked-stringed ensembles that have similar instrumental formulae described in print that trace their origins to the rondalla.

---

<sup>26</sup> I distinguish Rondalla and rondalla as two different but related entities. Rondalla, with a capital "R", is used more as an umbrella term to designate a variety of plucked string ensembles that have similar characteristics to the rondalla ensemble itself. These characteristics are noted with different terminologies of the rondalla, such as *estudiantina*, *comparza*, and *murga*. Rondalla, with a lower-case "r", is the ensemble itself with the social features of concert and festival aspects that identify it as such. It is also the more widely and colloquial term that is used in contemporary practice of this music.

A variety of sources explains the origins of rondalla evolving from the Spanish *murga*<sup>27</sup> and the *estudiantina*<sup>28</sup> (Patricio 1959; Pfeiffer 1976; Culig 1998). Pfeiffer explains that murga identified itself with a "group of wandering minstrels similar to the Visayan *Kumbanchero*." The *tuna* and *estudiantina*<sup>29</sup> (also known as tuna or tina) are identified with "bands which were popular among college young men" (Pfeiffer 1976: 149; dela Peña 2004: n.p.). However, the *estudiantina* has a different set of instruments within the ensemble: mandolina, violin, guitar, flute, cello, bass, and percussion (tambourines, castanets, and triangles). Culig (1998) states that the *murza*<sup>30</sup> refers to a group of street musicians begging for alms. She explains that the *estudiantina* represents student musicians at Spanish universities.

Patricio (1959) explains that during the American colonial period (1899-1907), the terminologies *comparza* and *rondalla* were used although *comparza* was more frequently heard. The *comparza*<sup>31</sup> consisted of five to six string instrumental mixtures (Patricio 1959; Culig 1998). Culig refers both the *comparza* and *rondalla* to "highly trained musicians who perform onstage" (1998: n.p.). Molina further describes the interchangeability of both the *comparza* and *rondalla* in that they both "belong to the higher level of music group and are of the same class, for each of them uses the same kind of stringed instruments. The terms *comparza* and *rondalla* connote the same idea" (1967a: 2). According to various sources claiming that the *rondalla* came to the Philippines in the late nineteenth century, Kim Rockell gives a theory to the term *rondalla* being

---

<sup>27</sup> Santos describes *murga* as a band of street musicians.

<sup>28</sup>In the Philippines, they are known as student musician groups. Thomas Turino (1993) encountered a large mestizo (mixed) ensemble in Conima (located in the province of Huancané, Puno, Peru) with the same name. In the Conimeño version of the *estudiantina*, Turino describes them as consisting of "several guitars that have a bass and harmonic function, violins and mandolins, charango, accordion, and occasionally *kenas* (Andean end-notched flutes) (Turino 1993: 273).

<sup>29</sup>Although there are spelling variations of "estudiantina" and "estudiantina," they both refer to the same thing, according to the Culig and Pfeiffer sources.

<sup>30</sup>There is a spelling variation with Edna Culig's *murza* and Maria Patricio's *murga*, but both refer to the same ensemble.

<sup>31</sup>Parnes (1999) gives another spelling variation to this ensemble: *comparsas*. He states that in the 1990s, older musicians in the Pangasinan province identified this plucked-string ensemble as "comparsas" rather than "rondalla."

more often used during this time but in Spain (2012: 4). This could be one of the reasons behind the term's dominance and its widespread usage in the Philippines instead of *comparza*.

According to Pfeiffer, the term "rondalla" itself is derived from the "Spanish rondalla," which was introduced to the Philippines in the sixteenth century. The "Spanish rondalla" was composed of instruments from the string, woodwind, and percussion families: bandurrias, violins, guitars, flutes, cellos, basses, tambourines, castanets, and triangles (Pfeiffer 1975; Culig 1998).

The use of the term "rondalla," despite its Spanish colonial roots, is re-defined as a national construct of Philippine music. Borrowing from Vicente Rafael's idea of translating the foreign and his example of Tagalog becoming the "new" Castilian, "rondalla," as the Castilian, is replaced with "rondalya" to represent a nationalistic musical form that is considered Filipino, yet contains colonial residue that is present within its sonic and musical structure. In contemporary musical practices of this ensemble, "rondalla" (rɔndajɔ) is still used but pronounced as rɔndaliɔ or rɔndalya. However, during my field research, the terms "rondalya" and "rondalia" were used interchangeably in the two regions of Ilocos Sur. For the sake of identifying the two Ilokano regional practices, I use "rondalya" for the Little Anthonets Children's Rondalla (hereafter LAC Rondalya) in Santa Lucia and "rondalia" for the University of Northern Philippines Rondalia (hereafter UNP Rondalia).

## *Rondalla Instrumentation*

In a traditional rondalla, all of the instruments are fretted. However, in modern rondalla practice, the *baho de unyas*<sup>32</sup> transitioned from being a large guitar, to the contrabass or string bass (Molina 1967a: 12). These instruments consist of the banduria, laud, octavina, gitara, and *baho de unyas*. All of the instruments are played with a plectrum; however, the gitara (hereafter guitar) is known to be played without one. While the *baho de unyas* is known to have been played with a plectrum (Molina 1967a; dela Peña 2004), during my research, it was seen to be played without one. These plucked-stringed instruments are from both the mandolin and guitar families. The banduria is shaped like a small lute and plays the principal melody and countermelody. It has six courses with a total of fourteen strings.<sup>33</sup> In standard rondalla practice, the highest string-course consists of a triple set sounding the pitch G5.<sup>34</sup> In this study it will be identified as string 1.<sup>35</sup> The remaining pitches follow in a pattern of descending fourths and thus result as: D5 with three strings (string 2); A4 with three (3); E4 with two (4); B3 with two (5); and F#3 with one (6).

The laud, similar to the banduria, is tuned an octave lower than the latter and performs the principal melody with the banduria except within the alto register. The octavina, shaped like a small guitar, is tuned to the same octave as the laud and plays the tenor range. These three instruments also have fourteen strings<sup>36</sup> while the other two additional instruments, the guitar and the *baho de unyas* have six and four strings respectively. The guitar is set to standard tuning: E5 (1); B4 (2); G4 (3); D4 (4); A3 (5); and E3 (6). It also provides the rhythmic accents through

---

<sup>32</sup>The other spelling variation for the *baho* is the *bajo de uñas* (Molina 1967a; Culig 1998; dela Peña 2004).

<sup>33</sup>Samuel W. Parnes and Edna Culig mention the existence of twelve-string bandurias (Parnes 1999: 93; Culig 1998:n.p.). The twelve-string bandurias resemble more of the Spanish bandurria rather than the Philippine version.

<sup>34</sup>This musical pitch identification is in accordance to the rondalla instruments' music notation. When tuning with the piano, the pitches will sound an octave lower than what is written.

<sup>35</sup>Drawing from my personal background in guitar, I divide the string courses into "string 1, string 2, etc." since there are six courses present in the banduria, with each set of strings in each course sharing the same tuning.

<sup>36</sup>According to Molina (1967a) and Martinez (1994a), both the laud and octavina had twelve strings, six sets of double coursed strings. Culig (1998) describes these two instruments as having fourteen strings. During my research, I saw both the laud and octavina as having fourteen strings.



chordal progressions. The baho de unyasis set to standard contrabass tuning: G3 (1); D3 (2); A2 (3); and E2 (4). The baho de unyasis designates the bass parts and emphasizes the metric pulse. Figure 2.1<sup>37</sup> illustrates the open strings for the banduria, laud, and octavina in standard Western notation. The numbers in the parentheses located above the note indicate the amount of strings tuned to that note while the numbers in the circles located below the note indicate the strings.

Figure 2.2 illustrates the open strings for the guitar while Figure 2.3 illustrates the open strings for the baho de unyas.

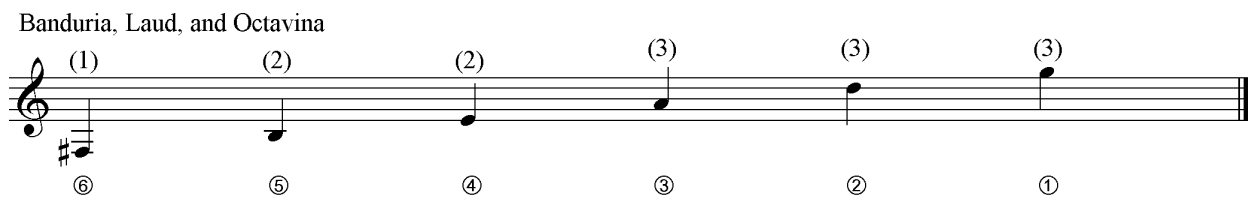


Figure 2.1. Standard Tuning for the Banduria, Laud, and Octavina.

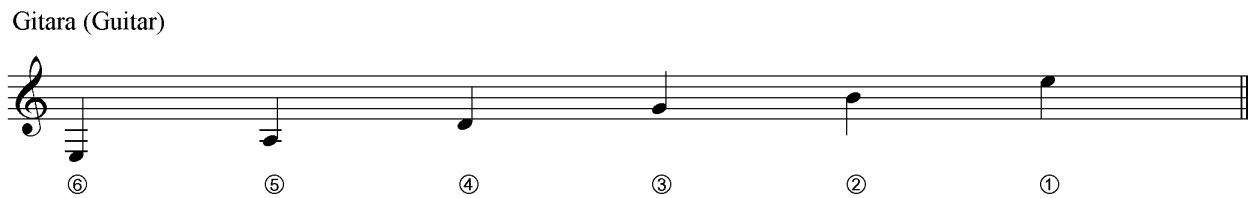


Figure 2.2. Standard Tuning for the Guitar.



Figure 2.3. Standard Tuning for the Baho de Unyas.

These tuning systems for each instrument are considered to be the standard in the rondalla.

However, in this research, I describe this tuning scheme as the “national standardized tuning

<sup>37</sup>Molina lists down F-natural as opposed to F-sharp, which I believe is a mistake because he further explains the usage of relative tuning to tune the instrument. Molina states, “[t]o check the pitch of each string...press the sixth string of any of the PBLO [piccolo banduria, banduria, laud, and octavina] instruments just behind the fifth fret with the left hand and sound the string by the plectrum with the right hand. The note produced should be the same as that produced by the fifth string” (Molina 1967a: 10). If the sixth string is an F-natural, the note produced on the fifth fret will be a B-flat. If it is F-sharp, it will be a B-natural.

system (hereafter NSTS),” as it is practiced and spread nationally. Chapter 4 continues this discussion of the NSTS.

The instruments use a variety of woods in construction. Culig states that these woods are: *langka* (jackfruit), *kamagong* (ironwood), *narra* (Philippine rosewood), *ballatinao*, *tanguile*, and Philippine mahogany.<sup>38</sup> Imported woods such as pinewood and rosewood are used as well (Culig 1998). According to Antonio Molina, these specific types of woods are used in different parts of the instrument and not as a whole. He gives his insight of what he believes to be excellent for the instrument. For the body and sides, kamagong, narra, and langka are preferred. He considers a “dried soft wood” such as from a pine tree (“palo china”) to be the “best type for the top side” (Molina 1967a: 8). For the neck and head of the instrument, Molina says that “*calantes*” or “*lanite*” is often used. However, he does give a wood preference for the fingerboard but only advises that it “needs a type of wood which is not easily affected by pressing and does not shrink easily so that the strings will not get out of pitch” (ibid.). Figure 2.4 illustrates the five instruments that are used in the rondalla ensemble.

---

<sup>38</sup>Culig does not describe the difference between tanguile and Philippine mahogany although tanguile is considered a Philippine mahogany.



Figure 2.4. The Rondalla Instruments: banduria (upper left), laud (upper middle), octavina (upper right), guitar (lower left) and baho de unyas (lower right). All instruments except the baho de unyas are from my personal collection. The baho de unyas pictured above is from the LAC Rondalya (2012).

Regional variety and interpretation exists within the realm of rondalla music. These mixtures also exist in the construction of the rondalla instruments. According to Jose T. Bacatan's *Rondalla Handbook: A "How to Play" Manual for Various Rondalla Instruments*, there are other instruments that can exist within the rondalla. His compilation is in accordance with Xavier University's (hereafter XU) performance practice. These added instruments are the piccolo,<sup>39</sup> banjo banduria, banjo laud, *mandolina*, banjo tenor, banjo guitar, and 'ukulele.

These additional instruments are compiled with various sections within the basic structure of the rondalla. The piccolo is similar to the banduria except smaller in size. Its role in the rondalla is to play principal melodies and countermelodies. The banjo banduria's body resembles that of a banjo except in smaller size, similar to the size of the banduria. The banjo

<sup>39</sup>The "piccolo" is short for "piccolo banduria" and is not to be confused with the piccolo, an aerophone that is present in Western classical music. Batacan does not identify this misconception in his handbook since his writing is aimed toward rondalla practitioners.

banduria's role is the same as the piccolo. The banjo laud's body is similar to the banjo and has the same size as the laud. Similar to the laud, it is tuned an octave lower and is assigned the role of accompaniment and countermelodies in the lower register or unison with the bass. The mandolina has a similar body structure to the laud and plays the principal melody, counter-melodies, and accompaniments. It contains four string-courses with a total of eight strings. Bacatan's tuning for the mandolina are: D5 with two (string 1); G4 with two (2); C4 with two (3); and F3 with two (4).

The banjo tenor shares a similar body structure with the guitar except with four strings. This instrument plays the principal melody, countermelodies, and/or accompaniments and occupies the tenor register. Bacatan notes two different tuning systems with the banjo tenor (1970: 9). Utilizing locally manufactured strings, the banjo tenor follows this tuning: F#5 (1), B4 (2), E4 (3), and A3 (4). However, Bacatan also notes that in the case of having strings that can be stretched further and creating more tension, the following tuning is advised: A5 (1), D5 (2), G4 (3), and C4 (4). Bacatan adds that this is the standard banjo tenor tuning for the XU Rondalla (ibid.).

What is intriguing within Bacatan's rondalla is the presence of the 'ukulele. His tuning does not follow the standard 'ukulele tuning and is illustrated as: B4 (1), F#4 (2), D4 (3), and A4 (4). The reason behind this selective tuning is to "make it [the 'ukulele] harmonize with the various rondalla instruments" (ibid.). Figure 2.5 illustrates the additional instruments in Bacatan's XU rondalla. However, he does not illustrate the 'ukulele in his book although he mentions its presence in the ensemble.

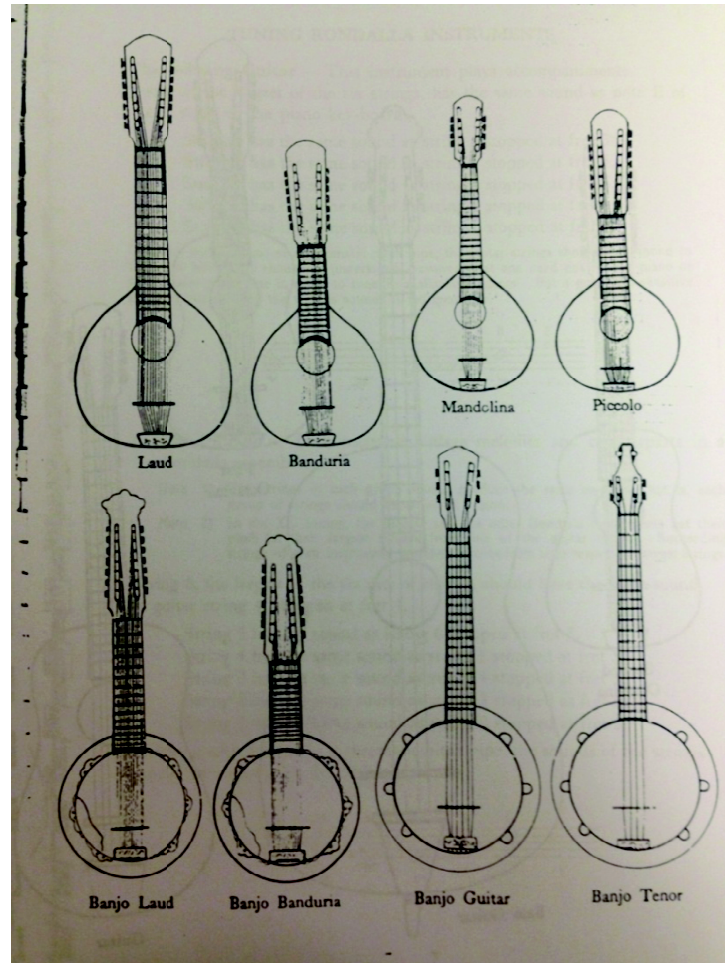


Figure 2.5. An illustration of the additional instruments in the XU Rondalla (Bacatan 1970: 5).

In Roland Mascuñana, Enrique Oracion, and Malcolm Hiponia’s 2012 article, “Strings of Pride: The Conservation and Transmission of Dauin's Rondalla Tradition," rondalla is a prominent practice among the locals, especially with the elder musicians. Among the elderly musicians, the rondalla was known as the *kumparsa* (a localized word from the *comparza*) and provided some form of music entertainment for social occasions during from the prewar era (1920s) up to the post-war period (2012: 6).

In Barangay Tugawe, located about 3 miles (5 kilometers) uphill from the National Highway, lies the home of the Barangay Tugawe Rondalla. Their rondalla is headed by Leonardo “Nardo” Alama, who is the successor of the Bidy Band Rondalla (organized in 1951 by the late

Brigido “Bidoy” Alama). The Barangay Tugawe Rondalla represent a family-oriented rondalla, where the skills of the instrument playing are exclusive only to their kin, unlike the LAC Rondalya where it is extended to the community, with nearby towns also participating. The instruments within the Barangay Tugawe Rondalla are built by Alama himself. These handcrafted instruments include the guitar, banjos, and banjo tenor, similar to the ones mentioned previously in Batacan’s XU Rondalla.

Although the participants in the Barangay Tugawe Rondalla are of Alama’s kin, the instruments themselves are sold to people who want to acquire “inexpensive homemade instruments for personal use” or for group caroling (2012: 13). What is interesting to note of the ensemble is the lack of bandurias, lauds, and octavinas, but their replacements of banjos and banjo tenors. Vicente Rafael’s concept of listening-as-fishing (1993) can inform the Barangay Tugawe Rondalla’s instrumentation. Rafael analyzes a scene in Jose Rizal’s *Noli me tangere* (1886; “The Lost Eden”<sup>40</sup>), which describes this concept of listening-as-fishing. Father Damaso addresses a church congregation with a biblical quotation in Latin, proceeding first with Spanish, then in Tagalog (Rafael 1993: 1). During the sermon, the locals do not understand the Spanish words and can only “fish out” discrete words, arbitrarily attaching them to their own meanings (1993: 2). Rafael describes the process of listening-as-fishing as “suggestive of the conditions that permit subjugation and submission to exist” (1993: 3). Listening-as-fishing derives from the subtle efforts of Spanish colonization in the Philippines through religious conversion and translation. Rafael describes the word “conversion” as being a “process of crossing over into the domain—territorial, emotional, religious, or cultural—of someone else and claiming it as one’s own” (1993: xvii); and “translation” as expression tying with “explanation and interpretation of meaning and intention” (1993: xvii-xviii). As a result, these two designs, the “Spanish intentions

---

<sup>40</sup>Vicente Rafael notes this translation.

and the native responses,” led to the religious syncretism of “folk Catholicism,” blending both cultures into one understanding (Phelan 2011; Rafael 1993).

While the concept derives from colonial discourse, I borrow Rafael’s concept of listening-as-fishing to describe these different interpretations of rondalla practice. Although there is an absence of the standard rondalla instruments in the Barangay Tugawe Rondalla, this group still identifies itself as a rondalla. It shows that the term “rondalla” can have multiple definitions, all relating to the core foundation of being a plucked-stringed chordophone ensemble. The construction of a “plucked-stringed ensemble” to represent “rondalla” becomes the representation of the Rizal’s sermon, where the homemade instrument constructions (the banjos and banjo tenors) translate as “fishing out” the meaning of the “rondalla.”

The LAC Rondalya have a diversity of rondalla instruments since their instruments are either donated to the ensemble or the students themselves buy their own instrument. Sometimes these instruments are also brought over by their founders Rachel Joven and Irene Hortizuela (Rivera 2012). These instruments range from various areas, however, the most notable ones are from the Pampanga province and Cebu area, such as the Lumanog and O.C. Bandilla<sup>41</sup> manufacturers.

The diversity of these rondalla instrumentations from these previous examples (Barangay Tugawe Rondalla, XU Rondalla, and LAC Rondalya) suggest the porousness of the term *rondalla* and reveals a lack of consensus of “what is” and “what is not” rondalla. The term

---

<sup>41</sup>O.C. Bandilla, established in 1946, is one of the most popular manufacturers in the Philippines. During my field research, a lot of my field consultants recommended me to this manufacturer as opposed to Lumanog, therefore this paper will seem biased towards O.C. Bandilla instead of Lumanog because of my constant exposure to them. In no way does this paper demean the quality of Lumanog’s luthier work but accepts the fact that this manufacturer exists besides O.C. Bandilla. The rondalla groups in the Manila area that I came across mostly performed with O.C. Bandilla instruments. O.C. Bandilla has two manufacture locations: one in Pampanga and another in the Santa Mesa barangay in Manila.

*rondalla* term itself becomes abstract, effectively becoming an umbrella term for any plucked-stringed ensemble.

### *The Rondalla: Construction of National Identity*

Antonio J. Molina is a Filipino composer and scholar known for his active involvement in choral and rondalla music in the Philippines. He was awarded numerous awards and merits: the Civic Assembly of Women of the Philippines Citation of Merit (1962), the UP Conservatory Alumni Award (1972), Phi Kappa Beta Award (1972), the Republic Cultural Heritage Award (1965 and 1972), the Patnubay ng Sining at Kalinangan (“Guidance of Art and Culture”) (1979), and the National Artist Award (1973) (Martinez 1994b). His musical and scholarly contributions, along with his contemporaries Nicanor Abelardo (1893-1934) and Francisco Santiago (1889-1947), have become highly recognized in the realm of Philippine music. One of his articles, “The Rondalla: Its History and Method of Teaching” (1967a), shaped the practice of rondalla into national means through the process of institutionalization.

In Molina’s 1967 article, “The Rondalla: Its History and Method of Teaching,” his discussion of the rondalla’s origin may be influenced by his nationalistic bias. Analyzing the rondalla through a nationalistic lens reveals its properties of national recognition and its rise into the Philippine social and musical hierarchy as well as its Spanish colonial remnants. Nationalism, a political principle, constructs an imaginary community of people that live within a particular nation. This imaginary connection is formulated through various symbols and print-capitalism that is shared within a community (Anderson 2006; Gellner 1983). In the following account of the origins of the rondalla, I analyze Molina’s origin narrative through as nationalistic inview.



In his 1967 article, "The Rondalla: Its History and Method of Teaching," Molina describes the history of the rondalla and the origin of its name as well. Molina opens this narrative with the phrase, "once upon a time," creating an atmospheric sense of something that is so *old* or *ancient* that it is difficult to comprehend its historical properties. In this narrative, there was a strict *Cabeza de Barangay* (head of the village or town) who assigned some civilian guards (*ronda*) to "watch and protect the town from being caught unprepared by Moro pirates" (1967a: 1). Even though these *ronda* showed an obedient and cooperative character, the *Cabeza de Barangay* decided to make an unwelcomed visit to these guards at their posts. Surprisingly, the *ronda* were not at their assigned posts, infuriating the *Cabeza de Barangay* and leading him to ask the Officer of the Day, in Spanish, "Where are the guards, the *rondas*?" The Officer of the Day simply replied in broken Spanish, "El *ronda* *alla*" and "pointed to the place where the *rondas* were serenading a beautiful young lass in the town." Unsatisfied with the answer, the *Cabeza de Barangay* angrily repeats, "Donde el *ronda*?" to the Officer of the Day, whom replies, "*Ronda* *alla*" and runs outside again and yells, "*Rondalla*!" These *ronda* returned to their posts and "played their music to the satisfaction of the *Cabeza de Barangay*," (Molina 1967a: 1) constructing the term, *rondalla*.

In order to create a national emblem out of this musical style, a construction of its origin history portrays it as a traditional music genre that elevates itself as something *old* and instills this nostalgic fervor into those who have a connection to it. Molina's nationalistic standpoint on the *rondalla* is also revealed with his quote, "While some believe that the *rondalla* is a Filipino owned musical group, it is claimed that it originated in Spain. There is no sufficient evidence, however to give any conclusive statements in this regard" (1967a: 1-2). What is intriguing is his disregard of historical evidence of *rondalla* originating from Spain. His perspective can be

considered as true through an analysis of the rondalla's instrumental construction. The selected woods are all from the Philippines, with the exception of imported woods such as pinewood and rosewood.<sup>42</sup> We also see a transformation of the twelve-stringed banduria (Pfeiffer 1976; Culig 1998) into the modern fourteen-stringed banduria. This reconfiguration of these rondalla instruments to suit Philippine aesthetics can be interpreted from Molina's view as indigenous to the Filipinos and its connection to Philippine society.

Drawing from Hobsbawm's "invented tradition" (1983) we can understand Molina's origin narrative of the rondalla to construct a nationalistic past. Hobsbawm explains "invented tradition" to mean "a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past" (1983: 1). Although the rondalla draws from this colonial past, it has become elevated to a symbol of national identity, one that even stretches into the Filipino diaspora and connects them to their Filipino heritage. Historic apparel of the *Maria Clara* and *barong tagalog* as costume are part of the rondalla performance and are also a part of contemporary Filipino formal dress.

Why is it that the rondalla itself has become a national symbol of Filipino identity and not other musical traditions such as the *gangsa* or *kulintang*, which pre-date the Spanish colonial era? Power dynamics in musical politics may be involved and we can make this connection to the Spanish elite during the colonial times. Under the Spanish regime, Antonio Hila observes that Western music was "strongly felt in the secular realm" as "Christian lowlanders learned to play Western musical instruments" (1991: 116). Hilarion Rubio explains this connection between

---

<sup>42</sup>Molina does not describe where exactly these woods come from (1967a). He only mentions that they are imported. Over the course of my research, none of my field consultants explained where exactly these woods are imported from. In Santa Mesa, I visited the O.C. Bandilla store and the manufacturers themselves chose not to answer this question.

music and religion with the Spanish friars incorporating music in their church services. Since the Filipinos were “naturally” inclined toward music, Spanish friars encouraged this and offered free music instruction and recruitment of musically talented in learning to play a variety of musical instruments (Rubio 1957: 2257). This variety of instruments included the piano, the organ, the flute, the violin, and the guitar. However, Rubio adds, “[t]hose who chose the guitar as their major study had also to learn to play allied instruments, such as the bandurria and the laud...” (Rubio 1957: 2257). Why do the guitar students have to learn additional instruments? Although the guitar, banduria, and laud come from the same plucked-string family, the approaches and techniques to playing are dissimilar. In *Colonial Counterpoint: Music in Early Modern Manila*, Irving discusses the importance of “human agency of theoretical understanding and practical skills” in regards to musical commodification (2010: 46). The human agency is then represented as the musicians or instrument builders who “often traveled on the galleons with their specialized belongings” (ibid.). However, in relation to Rubio’s statement earlier of the guitar students learning allied stringed instruments, the human agency that Irving notes brings to speculation that they (the musicians or instrument builders) may have been absent and that only the instrument were present. Irving adds, “[e]ven when traders without any musical training assumed responsibility for the transmission of musical commodities, they did so with the aim of serving professional and amateur musicians in the colonies” (ibid.). With only the instrument present, these Spanish friars may have incorporated their knowledge in guitar to the rondalla instruments, with the tunings as the main difference between these variety of plucked-stringed instruments. The tunings as a major aspect of music practice will be further discussed in Chapter 4, which addresses tunings with pedagogy in the LAC Rondalya.

During the 1950s and 1960s, we see efforts to create this national Filipino identity with the aid of individual artists and dance troupes such as Francisca Reyes Aquino and her documentation of various Philippine folk dances that became part of a national canon<sup>43</sup> and Lucrecia Kasilag and her work with the Bayanihan Philippine Dance Company. The field documentation efforts of Aquino and Kasilag have created a museum-like perception of the various cultural traditions interpreted as truth and static. The world tour performance efforts of the Bayanihan in the 1950s aided in this perception of the traditions in their various suites to be “real,” while in reality it is the Bayanihan’s artistic interpretation of various Philippine cultures’ traditions. Kasilag explains, “[i]n Bayanihan we strive to be faithful to the original traditions. But since Bayanihan is also theater, indigenous and folk music is raised to a theatrical level” (Kasilag 1987: 125). Despite Bayanihan’s claim to interpreting the Philippine traditions through theatrical means, their works have become interpreted as reality to those outside of the cultural traditions.<sup>44</sup> For example in Bayanihan’s Rural Suite, various lowland Philippine dance cultures are presented with the rondalla accompanying them. In regards to spreading the music culture of the Philippines, these dance troupes aided in providing a visual output to the music, therefore identifying rondalla music in relation to Spanish-influenced Philippine dances. By integrating these visual aspects of various Philippine dances popularized by dance troupes such as Bayanihan with the sonic aspects of rondalla, a national consciousness takes formation within the Philippine social sphere.

---

<sup>43</sup>Works that are considered into this Philippine national canon are those that have been exposed throughout the whole nation to the point where its origin is blurred. One example of a national canonic dance is the “Cariñosa,” a flirtatious dance with the use of a handkerchief.

<sup>44</sup>This is a subjective statement due to my personal experience in participating with Philippine dance troupes. There was an incident where one dance director I worked with believed Bayanihan’s “Muslim Suite” to be the true representation of southern Philippine culture. He demanded I imitate their musical performance of “Kappa Malong Malong” rather than perform what is actually practiced. A lot of non-academic Filipinos and Filipino-Americans that I have met felt the same way about Bayanihan representing national Philippine culture and that their performance representations are true to the cultures they came from.

In order for this music to be understood as national, standardization needs to be constructed. This can be understood as part of Anderson's theory of "official nationalism," in which a standardized national rondalla music canon is developed, incorporating aspects of different regions. Drawing from this idea of "official nationalism," the presentational aspects of the rondalla have to be addressed. In Table 2.1, Molina provides a schema for rondalla players interested in forming an ensemble. Although Molina states that the groupings are only suggestions, he comments that "it is the best combination ever tried" (1967a: 6). Thus Molina's putative "suggestion" for the ensemble becomes the template for standard practice and codification of the rondalla.

<b><u>Members</u></b>	<b><u>Banduria</u></b>	<b><u>Piccolo</u></b>	<b><u>Laud</u></b>	<b><u>Octavina</u></b>	<b><u>Guitar</u></b>	<b><u>Bass Guitar</u></b>	<b><u>Percussion</u></b>
4	1	0	1	1	1	0	optional
8	3	1	1	1	1	1	optional
12	5	2	1	1	2	1	optional
15	6	2	2	2	2	1	optional
20	10	2	2	2	2	2	optional
30	16	3	3	3	3	2	optional
50	26	5	5	5	5	4	optional
100	52	10	10	10	10	8	optional

Table 2.1. Antonio Molina's Table on the Organization of a Rondalla (1967a: 6-7).

Efforts such as Bernardino's national bulletin report (1966) and Molina's article (1967a) for establishing rondalla practice in public schools hence constructs rondalla as an imagined community of Philippine national identity, formulating this national consciousness within its practice.

Within this national practice of rondalla, regional practice is often overlooked. In this study, the focus is the regional rondalla practice in Ilocos Sur, specifically Santa Lucia and Vigan City. The following is a historical background of rondalla from these areas of focus.

### *Historical Background of the Little Anthonets Children's Rondalya*

In Santa Lucia, the LAC Rondalya formed in 1999 under the guidance of Rachel Joven and Irene Hortizuela, both who consider Santa Lucia their hometown but who are now living abroad in the United States. The formation of the rondalya in Santa Lucia came from the efforts of Rachel Joven developing a library in her hometown.

Rachel Joven received her U.S. citizenship about fifty years ago, and since the 1960s she has traveled and worked in the U.S., Venezuela, and Jamaica for the World Health Organization (an agency of the United Nations).<sup>45</sup> While working with the World Health Organization, she served as the Consultant on Medical Records and Statistics. In the U.S., she worked at the Baltimore City Hospitals (now Francis Scott Key Medical Center) and retired in the early 1990s.<sup>46</sup> After retiring, she decided to give back to her Santa Lucia hometown by creating a library (Tilghman 1994; Rivera 2012).

The idea of a library came much from Joven's experience growing up. As a child, she loved reading books. In her personal experience of growing up in Santa Lucia and traveling abroad to these various countries, she witnessed a lot of poverty and believed that, "you're dead until you reach out to others" (Tilghman 1994; Rivera 2012) thus having this passion of giving back to Santa Lucia. Joven received permission from her family in Santa Lucia to redesign the first floor of their family home into a library with the help of an architect named Gerry Lising. After this reconstruction, Joven sought to collect thousands of books to be housed in the library. She received donations from various sources such as the International Book Bank and even

---

<sup>45</sup>In Tilghman's article, she notes that Rachel Joven traveled to South America and the Caribbean. In an interview with Rivera, she mentioned that this was too vague and that Joven actually traveled and *worked* in Venezuela and Kingston, Jamaica (2012).

<sup>46</sup>Tilghman's article states that "she had just retired" (1994) but was unclear to specifically when. Rivera was not sure on the exact date as well (Rivera 2012).

bought some of the books herself. In the developing process of the library, Joven received a recognition letter from the previous U.S. First Lady, Barbara Bush in 1992 (Rivera 2012).

Rachel Joven decided to name the library after one of her spiritual director, Reverend Herman Kondring, a German priest who dedicated most of his life working in the Philippines (Tilghman 1994; Rivera 2012). On February 9, 1991, the Reverend Herman Kondring Library (hereafter RHK) officially opened with over one hundred attendees, which included local officials. Irene Hortizuela served as the first librarian of RHK. During her work at RHK, Hortizuela received a three-month internship from the Enott Pratt Free Library in Baltimore, Maryland. While in Baltimore, Hortizuela learned about an early music education program called the Suzuki Method (this will be discussed in Chapter 4). After her internship, she returned to Santa Lucia, bringing along her knowledge of the Suzuki Method, leading both Joven and Hortizuela to organize a community rondalla. Through the efforts of Joven and Hortizuela, they were able to collect rondalla instruments through either donations or their own funds, leading to the establishment of the LAC Rondalya at RHK in 1999 (Rivera 2012; Talavera 2012). The first “Batch”<sup>47</sup> LAC Rondalya consisted of thirty-one children, ages ranging from seven to thirteen.<sup>48</sup>

---

<sup>47</sup> During my research, I noticed “batch” was often used instead of “class” to represent a group of students in the same class level. Field consultants did not give me a reason why they use “batch” instead of “class;” it was just considered to be part of their normal vernacular.

<sup>48</sup> In Tilghman’s article, she notes that three children are orphans and four are partly-abandoned. Rivera did not mention this information to me when we discussed about the participants in the LAC Rondalya.



Figure 2.6. The first “Batch” of the LAC Rondalya rehearsing with Irene Hortizuela (photo courtesy of Perpetua Rivera, ca. 1999)<sup>49</sup>.

Lovely<sup>50</sup> Talavera, the current conductor for the LAC Rondalya, graduated with a Bachelor’s degree in Elementary Education from North Luzon Philippines State College in Candon City, Ilocos Sur. Her training in rondalya came as a participant in the LAC Rondalya when she was younger (as shown in Figure 2.7.). While playing in the LAC Rondalya, she became acquainted with Irene Hortizuela and learned her musical abilities from her. These musical abilities consist of reading musical notation, conducting techniques, as well as instrument care. The experience she had from being in the rondalya under the leadership of Hortizuela, led her to pursue her degree in Elementary Education (Talavera 2012).

Rather than adapting Molina’s rondalla model (1967a) and its teaching, Hortizuela bypasses the Manila hegemony of rondalla practice and travels to Baltimore to acquire

<sup>49</sup>This photo was clipped from the *Catholic Review* article by Mary K. Tilghman. When Rivera showed me this picture, it was framed and separate from the rest of the article.

<sup>50</sup>In modern Filipino culture, some parents name their children titles such as "Princess," "Blessed," or in this case, "Lovely." This is also an observance from my experience of encountering Filipinos with these various non-traditional Western names. I identify "traditional Western names" as names that are commonly used such as "Susan," "John," "William," etc.



knowledge of the Suzuki Method, leading her and Joven to use Suzuki's model for teaching rondalla in Santa Lucia (discussed in Chapter 4). Unconsciously, this separation from the national practice of rondalla leads to the construction of a regional style of rondalla, in this case a *rondalya Ilokana*.



Figure 2.7. Irene Hortizuela (far left) and Lovely Talavera (front row, second from left) with the first “Batch” of the LAC Rondalya (photo courtesy of Perpetua Rivera; picture taken in 2008)<sup>51</sup>.

### *Historical Background of the University of Northern Philippines Rondalia*

At the University of Northern Philippines (UNP), rondalia was first implemented in the school music curriculum in 1981. When Ma'am<sup>52</sup> Astheria Garcia first entered UNP as an educator in 1981, she was assigned to teach the rondalia course even though she had little formal music training in rondalia. Her training came from taking a rondalia course during her studies as a student. Garcia's music background consists of a Bachelor's degree in Piano Performance in

---

<sup>51</sup>On the far right, Talavera informed me that this woman was a librarian for RHK and the former baho de unyas player. I did not have permission to use her name in this research.

<sup>52</sup>The usages of “Ma'am” and “Sir” are used as replacement for “Mister” and “Miss” in the Philippines. It is mostly used in addressing older students or authoritarian figures (i.e. teachers). During my stay in the Philippines, I was addressed as “Sir Froilan” or “Sir Froi” because of my status as a graduate student.

1972 with a Minor in Vocal Performance from Saint Joseph College in Quezon City. She also acquired her Master's degree in Education in 1997 from UNP. The rondalia program at UNP was prominent from 1981 to 1991. In 1991, another director took over Garcia's position as rondalia director since at this time, Garcia was highly involved with the UNP choir program and needed assistance in teaching (Garcia 2012). However, under this new leadership, the rondalia program unfortunately fell apart and lay dormant in the school curriculum for almost a decade. It was not until May 2012 it became reinstated into the school curriculum. The re-inclusion of the rondalia program into UNP was due to the efforts of the current UNP president, who was inspired by hearing rondalia music at a town fiesta in January 2012 (Garcia 2012).



Figure 2.8. Garcia (back row, third from left) sitting with her MAPEH rondalia students (photo by author, July 12, 2012).

From May 17 to May 31, 2012, Garcia was part of an education workshop at UNP that went over the music fundamentals with rondalia as the medium for music education (Garcia 2012). In this workshop, Garcia oversaw the students learning musical rudiments of reading Western staff notation through the use of solfège. This approach to using rondalia as the medium for school teaching parallels Bernardino's bulletin on music education with the rondalla. Bernardino states that, "[l]earning to play a musical instrument can greatly help in the

development of music appreciation...teaching of rondalla instruments should be a part of the music program....It is suggested that music teachers be encouraged to learn how to play any of the rondalla instruments so that they may not only help in the propagation of native musical culture but also gain personal satisfaction in music and improvement in musical instrumental skills” (1966: n.p.). Following this directive, we can understand the importance of rondalla and its integration into the music education, reiterating the national discourse of rondalla as representative of Philippine musical identity. Its inclusion in the UNP program illustrates its hierarchical status in the Philippine musical soundscape, making the UNP school part of a national music realm.

In the next chapter, I discuss the musical characteristics of the LAC Rondalya. These musical analyses examine the pedagogical efforts of the LAC Rondalya as a regional practice, in this case, an Ilokano practice. The selected pieces performed by the LAC Rondalya represent a musical expression of Ilokano-ness using the framework of national and regional folksongs.

### **CHAPTER 3: MUSICAL CHARACTERISTICS OF THE LAC RONDALYA**

This chapter focuses primarily on the musical characteristics of the LAC Rondalya through a discussion of three regional folk songs and two national folk songs. These five songs illustrate LAC Rondalya's musical interpretation of both regional and national folk songs. Referencing the selection process, the five were played with the least amount of "mistakes."<sup>53</sup>

The regional folk songs from Ilocos consist of "Manang Biday" ("Elder Sister Biday"), "Pamulinawen" ("Stone-Hearted Lady" or "Stone-Hearted One"), and "Tanging Yaman" ("A Change of Heart"), and the national folk songs include "O Ilaw" ("O, Light") and "Sarung Banggi" ("One Night" or "One Evening"). By analyzing the LAC Rondalya's interpretations of regional and national folk songs, I argue for Ilokano agency within the music.

#### **Manang Biday**

"Manang Biday" is a popular Ilokano folk song that is considered part of the Philippine national music canon. Various authors have documented the folk song as well as its lyrics (Aquino 1976; Eugenio 1996; Factora 2011; Rivera 1980). "Manang Biday" is a flirtatious song between a young male and female. The young male uses *Manang* (elder sister in Ilokano) to indicate a sign of respect for the female. In Ilokano society, titles such as *Manang*, *Manong* (elder brother), *Ikit* (aunt), and *Uliteg* (uncle) are used in relation to the speaker to an elder person. It does not necessarily mean that the speaker and elder are blood or family related but these titles are used to respectfully address an elder person. These signs of respect is a pan-Philippine practice in various Philippine languages, for example in Tagalog/Filipino *Ate* means

---

<sup>53</sup> A "mistake" in the LAC Rondalya's rehearsal would be acknowledged by Talavera if it interrupted the flow of the performance. Trimillos notes, "In the Philippines, *rondalla* musicians often observe that a mistake only occurs when the performance comes to a halt, when it cannot be "saved" through the ability of the group's members to adjust to one another" (2004: 32).

elder sister and *Kuya*, elder brother. “Manang Biday” has a double meaning within its lyrics, suggesting sensual innuendos. However this discussion focuses on melody and harmony because the LAC Rondalya did not sing but only played it instrumentally.

Francisca Reyes Aquino’s documentation of the folk song is illustrated as a dance exchange between a male and female dressed in what she identifies as “typical Ilocano peasant costume” (1976: 62). Aquino provides a piano arrangement of “Manang Biday” with this musical and dance exchange. According to other authors such as Everlita Rivera (1980), Damiana Eugenio (1996), and Miriam Factora (2011), “Manang Biday” has one melodic theme that is sung or played repeatedly in this exchange between the male and female. Figure 3.1 illustrates this melodic theme (mm. 5-13) as performed by the LAC Rondalya (for key to transcriptions refer to page 25).

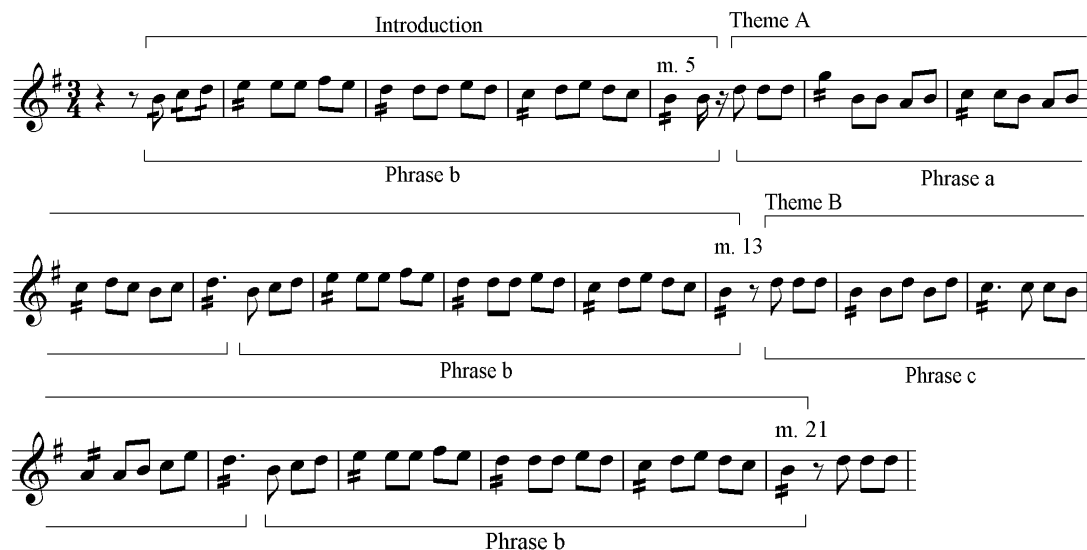


Figure 3.1. Introduction and Themes A and B in “Manang Biday” as performed by LAC Rondalya (2012).

Figure 3.1 presents the Introduction section identified as Phrase b, which will be clarified later. Figure 3.1 visually identifies the phrases within both Themes A and B. Theme A consists of two phrases (labeled as Phrase a and b in Figure 3.1) that starts on the upbeat of beat 2 in m. 5 and ends on beat 1 of m. 13. Phrase a begins on the upbeat of beat 2 in m. 5 on D. D repeatedly

plays in eighth-notes and jumps a fourth up to G on beat 1 of m. 6. G then jumps down a sixth to B and plays two additional eighth-notes for beat 2 on B and goes to the neighbor-tone A by beat 3, followed by a upward stepwise motion to B, ending on C in beat 1 of m. 7. Beat 2 anticipates the C for an eighth-note and moves in a downward stepwise motion to A and moves upward by step until it returns to a quarter-note C again on beat 1 of m. 8. C is followed by a succession of stepwise eighth-notes moving upward to D and down to C for beat 2. Beat 3 sidles to the neighbor-tone B for an eighth-note and steps upward again to C and ending on a dotted-quarter-note on D on beat 1 of m. 9 to end Phrase a.

Phrase b begins on the upbeat of beat 2. The melody skips down to B and moves upward in stepwise motion in eighth-notes for beat 3 to end on a quarter-note E for beat 1 of m. 10. E is repeated in eighth-notes for beat 2 and steps upward to eighth-note F on the downbeat of beat 3 and returning to E for the upbeat, ending on D for beat 1 of m. 11. In m. 11, the same rhythmic pattern sequence appears except starting on D, which ends on a quarter-note C for beat 1 of m. 12. On beat 2 of m. 12, the melody rises in stepwise motion to the neighbor-tone E on the upbeat of beat 2, followed by a downward stepwise motion in eighth-notes for the remainder of beat 3, finally ending Phrase b on a quarter-note B on beat 1 of m. 13. Figure 3.2 illustrates Theme A in staff notation.



Figure 3.2. Theme A in “Manang Biday” as performed by LAC Rondalya (2012).

During my research, a second theme, played by the bandurias, lauds, and octavinas (hereafter BLO) was performed by the LAC Rondalya. In Figure 3.1, its first appearance is at

measures 13-21. This second theme, identified as Theme B, consists of two phrases (Phrases c and b).

Phrase c of Theme B begins on the upbeat of beat 2 on D of m. 13 and ends the downbeat of m. 17. In m. 13, eighth-note D is repeated throughout the duration of the measure and resolves by a skip to B on beat 1 of m. 14. The melody resumes in an alternating skip motion between the notes B and D in eighth notes for beats 3 and 4. D then goes on a stepwise motion to a dotted quarter note C for beat 1 of m. 15. C is anticipated with two eighth notes until beat 4 and moves down by step through a neighbor-tone (B) and lands on the quarter note A on beat 1 of m. 16. A moves upward by step through the neighbor-tone (B) until it reaches C and appoggiaturas to E and finally resolving to dotted-quarter-note D. Phrase b from Theme A earlier is seen repeated for the duration of the Theme B until the downbeat of m. 21. Figure 3.3 presents Theme B in staff notation.



Figure 3.3. Theme B in “Manang Biday” as performed by LAC Rondalya (2012).

Throughout the piece, these themes continue to alternate for an additional two times before concluding with a Coda section, which is similar to the Introduction, using Phrase b. Excluding these two sections, the Introduction and Coda, “Manang Biday” follows a binary form. Table 3.1 summarizes the musical structure of the piece and labels all the reoccurrences of Phrases a, b, and c within Themes A and B.

		<b>Measures</b>
<b>Introduction</b>		<b>m. 1-5</b>
	Phrase b	m. 1-5
<b>Theme A</b>		<b>m. 5-13</b>
	Phrase a	m. 5-9
	Phrase b	m. 9-13
<b>Theme B</b>		<b>m. 13-21</b>
	Phrase c	m. 13-17
	Phrase b	m. 17-21
<b>Theme A</b>		<b>m. 21-29</b>
	Phrase a	m. 21-25
	Phrase b	m. 25-29
<b>Theme B</b>		<b>m. 29-37</b>
	Phrase c	m. 29-33
	Phrase b	m. 33-37
<b>Theme A</b>		<b>m. 37-45</b>
	Phrase a	m. 37-41
	Phrase b	m. 41-45
<b>Theme B</b>		<b>m. 45-53</b>
	Phrase c	m. 45-49
	Phrase b	m. 49-53
<b>Coda</b>		<b>m. 53-59</b>
	Phrase b	m. 53-59

Table 3.1. Musical Structure of “Manang Biday” as performed by LAC Rondalya (2012).

In LAC Rondalya’s performance of “Manang Biday,” the guitars create harmony with the BLO’s melody through their chordal accompaniment. This harmonic sequence follows an alternating pattern between two significant chord progressions: G-D7-I (or I-V7-I) and G-C-G-D7-G (or I-IV-I-V7-I) that recurs throughout the piece. These alternating chord progressions are heard in the alternating phrases within both Themes A and B. In Theme A, Phrase a follows the I-V7-I pattern, which is followed by Phrase b with I-IV-I-V7-I. Even in Theme B’s Phrase c, the chordal progression is consistent with Phrase a, with Phrase b’s chordal progression appearing again.

At the end of the various occurrences of the themes, of note is the cadential ending, which is a root position imperfect authentic cadence (IAC). What makes it a root position imperfect authentic cadence is the appearance of either the third or fifth of the root chord in the



melodic line with the penultimate chord being a V7 in root position. In Figure 3.3, the downbeat on B in m. 13 illustrates a B, which is the third in the G chord (played in the guitar). Throughout the piece, these cadences never resolve on a perfect authentic cadence but always on the root position imperfect authentic cadence. Rather than simply ending the phrase in a perfect authentic cadence, giving a complete closure to the phrase, the melodic phrase showcases wittiness and can be interpreted as a sense of entertainment for the performers. A similar practice in the Ilocos is seen in the literary folk works known as *burburtia* (Ilokano for riddles). Burburtia are known to be “couched in irony and paradox but bare the similarities of ordinary objects with the varied conditions and cycles in life” (Azurin, Beltran, Lingbaon-Bulong, Duque, Santos, and Tupas 1994: 319). Examples of burburtia are:

Ania ti banag a no ikkatam  
Dakdakkal ti inna pagbalinan?

What is that which you take from  
Becomes bigger?  
(answer: a hole) (ibid.).

Nagbado di met tao;  
Nagbulong di met kayo;  
Maukra-ukrad, maukag-ukag,  
Agsarita, agpadamag.

It is clothed but not a person;  
It produces leaves but not a tree  
Can be unfolded repeatedly, rummaged,  
It talks and gives information<sup>54</sup>  
(answer: a book) (Espiritu 2004: 40)

In “Manang Biday,” the melodic phrase is changed slightly to create this sonic representation of a burburtia, leaving the result in an imperfect authentic cadence. Table 3.2 summarizes the harmony and cadences along with the musical structure as seen earlier in Table 3.1.

---

<sup>54</sup>It is my personal English translation of the riddle.

<b><u>Manang Biday</u></b>		<b><u>Measures</u></b>	<b><u>Tempo</u></b>	<b><u>Harmony</u></b>	<b><u>Cadences</u></b>
<b>Introduction</b>		<b>m. 1-5</b>	44		
	Phrase b	m. 1-5		IV-I-V7-I	
<b>Theme A</b>		<b>m. 5-13</b>	52		IAC
	Phrase a	m. 5-9		I-V7-I	
	Phrase b	m. 9-13		I-IV-I-V7-I	
<b>Theme B</b>		<b>m. 13-21</b>			IAC
	Phrase c	m. 13-17		I-V7-I	
	Phrase b	m. 17-21		I-IV-I-V7-I	
<b>Theme A</b>		<b>m. 21-29</b>	87		IAC
	Phrase a	m. 21-25		I-V7-I	
	Phrase b	m. 25-29		I-IV-I-V7-I	
<b>Theme B</b>		<b>m. 29-37</b>			IAC
	Phrase c	m. 29-33		I-V7-I	
	Phrase b	m. 33-37		I-IV-I-V7-I	
<b>Theme A</b>		<b>m. 37-45</b>	120		IAC
	Phrase a	m. 37-41		I-V7-I	
	Phrase b	m. 41-45		I-IV-I-V7-I	
<b>Theme B</b>		<b>m. 45-53</b>			IAC
	Phrase c	m. 45-49		I-V7-I	
	Phrase b	m. 49-53		I-IV-I-V7-I	
<b>Coda</b>		<b>m. 53-59</b>	46		IAC
	Phrase b	m. 53-59		IV-I-V7-I	

Table 3.2. Harmony and Cadences of “Manang Biday” as performed by LAC Rondalya (2012).

Although “Manang Biday” is designated as part of the Philippine national canon, LAC Rondalya’s interpretation of the Ilokano folk song differentiates from the national practice and what is considered the standard form. In the transcription shown earlier, “Manang Biday” set in the key of G Major. However, in other printed transcriptions, “Manang Biday” is notated in the key of C Major (Aquino 1978; Rivera 1980; Eugenio 1996; Factora 2011). The reason behind this transposition from C Major to G Major can be explained from the key of the rondalya

instruments. By using standard rondalla tuning, G Major is preferred since it is easier to perform using the open strings. However, what is intriguing with the LAC Rondalya is that although the music is notated in G Major, their instruments do not use the standard rondalla tuning, which will be discussed further in Chapter 4, but use the tuning of the guitar instead.

These various authors (Aquino 1978; Rivera 1980; Eugenio 1996; Factora 2011) also do not include an Introduction, Coda, and Theme B. In LAC Rondalya's performance, we see that Phrase b is prevalent in the beginning and ending of the piece. The use of an Introduction and Coda section also references the practice of the *saludo* for dance accompaniment. However, in this performance, there were no dancers; therefore identifying the sections as Introduction and Coda in relation to music structural analysis.

Another characteristic in the LAC Rondalya's performance are the tempo changes that occur after every iteration of Theme A (m. 5, ♩ = 52; m. 21, ♩ = 87; m. 37, ♩ = 120) and within the Introduction (m. 1, ♩ = 44) and Coda (m. 53, ♩ = 46). In print transcriptions<sup>55</sup> of this piece, the tempo is designated as ♩ = 112 (Factora 2011) or *moderato* (♩ = 100-112; Aquino 1978).

The LAC Rondalya performed an additional Theme B in "Manang Biday." My field consultants did not mention any clear significance of Theme B (Rivera 2012; Talavera 2012) but that it was just present within the piece. From my understanding of the piece, there is a melodic exchange between the male (Theme A) and female (Theme B). In print transcriptions of "Manang Biday," Theme B is absent since this exchange between the male and female is sung (Rivera 1980; Eugenio 1996; Factora 2011) or danced (Aquino 1978). In rondalya practice, only the sonic characteristics are established therefore constructing gender identification within the two themes. The two themes performed by the LAC Rondalya alternate, similar to the dialogue

---

<sup>55</sup> Rivera (1980) and Eugenio (1996) do not identify a specific tempo to this piece.

between the male and female, creating a binary musical structure. The root position IACs are present in both the performance of the LAC Rondalya and the printed transcriptions (Aquino 1978; Rivera 1980; Eugenio 1996; Factora 2011).

### **Pamulinawen**

“Pamulinawen” is another popular Ilokano folk song that is part of the Philippine national music canon. It is translated as “Stone-Hearted Lady” (Rubino 2000) or “Stone-Hearted One” (Rivera 1980). It is considered an Ilokano love song that is dedicated to a female “whose heart turned into a stone” (Rivera 1980: 89). It expresses a promise made by the male of complete devotion, which can “soften any ‘stone-hearted’ maiden” (ibid.).

The melodic theme (Themes A and B) is played by the BLO creating a homophonic structure. The first appearance of Theme A is from mm. 3 to 18. There are four phrases that consist of Theme A: Phrase a, Phrase b, Phrase a’, and Phrase c. In Figure 3.4, we see the musical structure of both themes A and B with the Introduction section.

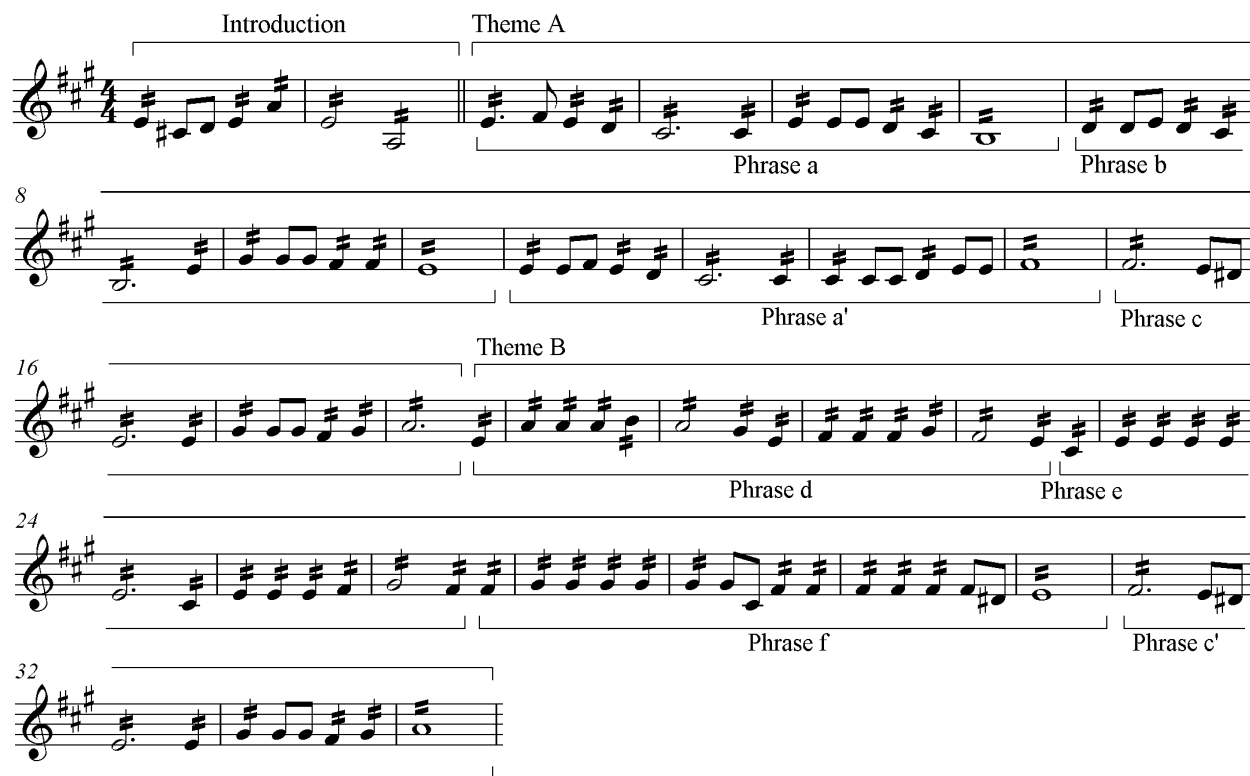


Figure 3.4. Introduction and Themes A and B of “Pamulinawen” as performed by the LAC Rondalya (2012).

Theme A (and Phrase a) begins with a dotted-quarter-note on E on beat 1 of m. 3. It is followed by an eighth-note F on the upbeat of beat 2 with quarter-notes E and D on beat 3 and 4 respectively, ending on a dotted-half-note C-sharp on beat 1 of m. 4. On beat 4, the C-sharp is repeated with a quarter-note value and jumps a minor third to a quarter-note E on beat 1 of m. 5. Beat 2 repeats E with eighth-notes and steps down to a quarter-note passing-tone D to reach another quarter-note C-sharp on beat 4, ending Phrase a on m. 6 with a whole-note B. Phrase b starts on m. 7 with a quarter-note on D on beat 1, followed by two eighth-notes D and E on beat 2; a quarter-note D on beat 3; a quarter-note C-sharp on beat 4 and landing on a dotted-half-note B on beat 1 of m. 8. The phrase continues with a jump upward a fourth to a quarter-note E on beat 4 of m. 8 and jumping up a major third to a quarter-note G-sharp on beat 1 of m. 9. G-sharp eighth-notes ensue on beat 2, followed by two quarter-notes of F-sharp on beats 3 and 4, ending

Phrase b on beat 1 of m. 10 with a whole-note E. Phrase a' starts on m. 11 with a quarter-note E followed by eighth-notes E and F on beat 2; quarter-notes E and D on beat 3 and 4; and a dotted-half-note C-sharp on beat 1 of m. 12. On beat 4 of m. 12, there is another quarter-note on C-sharp, followed by another quarter-note C-sharp on beat 1 of m. 13. On beat 2 of m. 13, C-sharp is repeated with two eighth-notes and a step upward to a quarter-note D on beat 3, followed by another set of two eighth-notes on E, ending Phrase a' with a whole-note F-sharp on m. 14. Phrase c starts on beat 1 of m. 15 with a dotted-half-note F-sharp. It is succeeded with two eighth-notes on E and D-sharp, which both act as a passing-group to a dotted-half-note E on beat 1 of m. 16. On beat 4 of m. 16, E is repeated with a quarter-note and skips a third upward to quarter-note G-sharp on beat 1 of m. 17. G-sharp is then repeated on beat 2 with eighth-notes, followed by a stepwise motion down to quarter-note F-sharp and once again moving upward pass a quarter-note G-sharp on beat 4, and finally ending both Phrase c and Theme A with a dotted-half-note A on beat 1 of m. 18. Figure 3.5 demonstrates Theme A in staff notation.



Figure 3.5. Theme A of “Pamulinawen” as performed by LAC Rondalya (2012).

The melodic contour changes to represent Theme B, which begins on m. 18 and ends on m. 34. Phrase d starts on the quarter-note E on beat 4 of m. 18. The melody jumps up a fourth to a quarter-note A and repeats this melodic rhythm on D until beat 4 where it steps upward to quarter-note B and steps downward to half-note A on beat 1 of m. 20. On beat 3 of m. 20, the melody continues to step down to quarter-note G and skipping a major third down to a quarter-note E for beat 4 of m. 20. In m. 21, the melody steps upward to quarter-note F-sharp and reiterates this rhythm until beat 4 where it steps upward to quarter-note G-sharp and returning to

a half-note F-sharp on beat 1 of m. 22. Phrase d resolves on beat 3 of m. 22 with a quarter-note E and continues on to Phrase e with a downward skip a minor third to a quarter-note C-sharp on beat 4 of m. 22. The melody jumps upward a minor third again to return to a quarter-note E, which is rhythmically repeated throughout the duration of the m. 23, followed by a dotted-half-note E on beat 1 of m. 24. On beat 4 of m. 24, the melody skips a minor third to a quarter-note C-sharp and then skips upward a minor third again back to quarter-note E on beat 1 of m. 25. This rhythmic pattern is repeated again on E and steps upward to quarter-note F-sharp on beat 4 and ending at half-note G-sharp for beat 1 of m. 26. The melody steps down to quarter-note F-sharp on beat 3, ending Phrase e. Phrase f begins with a quarter-note F-sharp on beat 4 and returns to G-sharp with a quarter-notes for the duration of m. 27 and on beat 1 of m. 28. Beat 2 of m. 28 has two eighth-notes G-sharp and down a fifth to C-sharp, jumping a fourth upward to quarter-note F-sharp for beat 3. This rhythm is repeated for the duration of the measure and continues on to the beat 4 of m. 29, where it is two eighth-notes on F-sharp and D-sharp (skipping a minor third to D-sharp) and ending Phrase f on a whole-note E on m. 30. The melody moves to Phrase c' from Theme A with the only difference being a whole-note A in m. 34 rather than a dotted-half-note. Figure 3.6 demonstrate Theme B in staff notation.



Figure 3.6. Theme B of “Pamulinawen” as performed by LAC Rondalya (2012).

After the appearance of Theme B, there is a reiteration of Theme A followed by a Coda section. By excluding the introduction and coda sections in this performance of “Pamulinawen” by the LAC Rondalya, the musical structure follows a ternary format of ABA. Table 3.3

summarizes the musical structure of the piece and labels all the reoccurrences of Phrases a, a', b, c, c', d, e, and f within Themes A and B.

		<b><u>Measures</u></b>
<b>Introduction</b>		<b>m. 1-2</b>
<b>Theme A</b>		<b>m. 3-18</b>
	Phrase a	m. 3-6
	Phrase b	m. 7-10
	Phrase a'	m. 11-14
	Phrase c	m. 15-18
<b>Theme B</b>		<b>m. 18-34</b>
	Phrase d	m. 18-22
	Phrase e	m. 22-26
	Phrase f	m. 26-30
	Phrase c'	m. 31-34
<b>Theme A</b>		<b>m. 35-51</b>
	Phrase a	m. 35-38
	Phrase b	m. 39-42
	Phrase a'	m. 43-46
	Phrase c	m. 47-51
<b>Coda</b>		<b>m. 52-56</b>
	Phrase c	m. 52-56

Table 3.3. Musical Structure of “Pamulinawen” as performed by LAC Rondalya (2012).

In contrast to the previous harmonic analysis of “Manang Biday,” the chordal structure of “Pamulinawen” is more musically engaging with a variety of cadences as well. In Theme A, Phrase a follows an I-V (A-E) pattern with a half cadence, which is followed by Phrase b with V-I (E-A) with an imperfect authentic cadence. Phrase a' appears next with an I-IV (A-D) progression, creating a deceptive cadence. This is succeeded by Phrase c and its chordal harmony of IV-I-V-I (D-A-E-A) and ending with a perfect authentic cadence.

Theme B follows a contrasting format compared to Theme A. Phrase d follows an I-V-I with an imperfect authentic cadence. Next is Phrase e with I-IV and a deceptive cadence. Following is Phrase f with a IV-V-I pattern and an imperfect authentic cadence. Ending Theme B is Phrase c' with a IV-I-V-I progression, ending on a perfect authentic cadence. After Theme B is



a reiteration of Theme A and a procession by the Coda. Unlike “Manang Biday,” “Pamulinawen” presents a perfect authentic cadence at the end of all the Themes. Table 3.4 illustrates the harmony and cadences within “Pamulinawen.”

<b><u>Pamulinawen</u></b>		<b><u>Measures</u></b>	<b><u>Tempo</u></b>	<b><u>Harmony</u></b>	<b><u>Cadences</u></b>
<b>Introduction</b>		<b>m. 1-2</b>	55	I	<b>PAC</b>
<b>Theme A</b>		<b>m. 3-18</b>	85-89		<b>PAC</b>
	Phrase a	m. 3-6		I-V	HC
	Phrase b	m. 7-10		V-I	IAC
	Phrase a'	m. 11-14		I-IV	DC
	Phrase c	m. 15-18		IV-I-V-I	PAC
<b>Theme B</b>		<b>m. 18-34</b>	85-89		<b>PAC</b>
	Phrase d	m. 18-22		I-V-I	IAC
	Phrase e	m. 22-26		I-IV	DC
	Phrase f	m. 26-30		IV-V-I	IAC
	Phrase c'	m. 31-34		IV-I-V-I	PAC
<b>Theme A</b>		<b>m. 35-51</b>	85-89		<b>PAC</b>
	Phrase a	m. 35-38		I-V	HC
	Phrase b	m. 39-42		V-I	IAC
	Phrase a'	m. 43-46		I-IV	DC
	Phrase c	m. 47-51		IV-I-V-I	PAC
<b>Coda</b>		<b>m. 52-56</b>	55		<b>PAC</b>
	Phrase c	m. 52-56		IV-I-V-I	PAC

Table 3.4. Harmony and Cadences of “Pamulinawen” as performed by LAC Rondalya (2012).

“Pamulinawen” is another Ilokano folksong represented as part of the Philippine national canon. In the transcription shown earlier, “Pamulinawen” is set in the key of A major. However, in other printed transcriptions, “Pamulinawen” is notated in the key of C major (Rivera 1980) and E flat major (Eugenio 1996). Similar to the case of the “Manang Biday” performance, the usage of the standard rondalla tuning makes A major a preferred key to use, however, the LAC Rondalya does not use this tuning.

These authors (Rivera 1980; Eugenio 1996) also do not include an Introduction and Coda section. In Rivera’s version, the melody is slightly different in certain sections of Themes A and B and is structured in binary form. There are also a few harmonic differences in Rivera’s version, with instances of a V7 chord instead of V as played by LAC Rondalya. Rivera also has a V7/IV

(C7) present which does not resolve to IV but to V7 (G7) instead. However, this V7 does not cadentially resolve the chord progression therefore the C7 may be interpreted as a misprint in the score.

In Eugenio's version (1996), the music is written in E-flat major and in 2/4 instead of 4/4 as in the previous transcription and Rivera's version. The notated music in Eugenio's version has a few misprints with incomplete beats in various measures. There are also no chords notated to indicate any harmony. Like Rivera's version, it is notated in binary form but with a repeat sign in the beginning and D.C. sign at the end. What is interesting to note is that Eugenio does not indicate the *fine*, although the D.C. sign returns the reader to the beginning of the piece.

The guitarists also have an intriguing style of rhythmic strumming. It is considered not typical to rondalla practice since the guitar parts in the LAC Rondalya interpretation are more rhythmically engaging. Strumming on the upbeats are considered the norm in rondalla practice since the *baho de unyas* helps with the metric emphasis. An excerpt of the guitar part in LAC Rondalya's version of "Pamulinawen" is shown in Figure 3. 7.



Figure 3.7. Guitar rhythm as performed by LAC Rondalya in "Pamulinawen" (2012).

In the LAC Rondalya's performance, there are slight tempo fluctuations that occur throughout the piece. The Introduction and Coda are played at  $\text{♩} = 55$  while the Themes A and B have tempi of  $\text{♩} = 85\text{-}89$ . Within the Themes, this tempo gradually speeds up and slows down. In the print transcriptions (Eugenio 1996; Rivera 1980), tempo is not indicated.

## **Tanging Yaman**

“Tanging Yaman”<sup>56</sup> (“A Change of Heart”) comes from a 2000 Filipino religious-drama film of the same title. The movie was directed by Laurice Guillen and produced by Star Cinema. The movie won numerous awards in the Philippines from 2000-2001 such as the festival prize from the Metro Manila Film Festival (2000), the FAMAS (Filipino Academy of Movie Arts and Sciences) Award (2001), FAP (Film Academy of the Philippines) Award (2001), the Gawad Urian Award (2001), and the YCC (Young Critics’ Circle, Philippines) Award (2001). During the research, my field consultants informed me that they perform this piece for the Santa Lucia church and other venues where they are invited (Talavera 2012; Rivera 2012). “Tanging Yaman” is incorporated into the LAC Rondalya repertoire as a religious song even though it was originally a movie song.

The melodic themes (A and B) are played by the banduria with occasional unisons with the laud and octavina, creating a heterophonic structure. The first appearance of Theme A is m. 5 to 12. There are two phrases that consist of Theme A: Phrase a and Phrase b. Following Theme A is Theme A’ (A prime). Figure 3.7 shows the musical structure of both themes A and B with the Introduction (performed by the guitar). This figure focuses on the first occurrences of the Themes without their variations (ex. Theme A’ and Theme B’). Theme A’ appears after Theme A and is not shown therefore note that Theme B begins at m. 21 in Figure 3.8.

---

<sup>56</sup> In Tagalog, “Tanging Yaman” translates to “my only treasure or wealth.” In the context of this religious-drama, “Yaman” can also be referred to God. “A Change of Heart” is the official English translation for the film.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is the Introduction, featuring a guitar part with chords C, D, Bm, Am, D7, G, and G7, and a banduria part with a melodic line. The second staff shows Theme A, starting with a banduria melodic line. The third staff shows Theme B, also with a banduria melodic line. The fourth staff shows a continuation of the banduria melody. Brackets and labels identify specific sections: 'Introduction' (measures 1-5), 'Theme A' (measures 6-13), 'Theme B' (measures 21-29), 'Phrase a' (measures 6-13), 'Phrase b' (measures 14-20), 'Phrase c' (measures 21-29), and 'Phrase d' (measures 30-31). Measure numbers 6, 13, 21, and 29 are indicated at the start of their respective staves.

Figure 3.8. Introduction and Themes A and B of “Tanging Yaman” as performed by LAC Rondalya (2012).

Theme A (and Phrase a) begins with a quarter note on G on beat 2 of m. 5. A fourth up to quarter-notes C and B on beat 3 and 4 respectively follow, and leaps down a fifth to a half-note E on beat 1 of m. 6. This rhythm is then repeated for beats 3 and 4 but tied for an additional two beats of m. 7 (beats 1 and 2 for m. 7). The melody then leaps a fourth upward to a quarter-note A on beat 3 and skips downward to a quarter-note F-sharp on beat 4, and ending with another skip downward to a half-note D on beats 1 and 2 for m. 8. The half-note D is repeated rhythmically for beats 3 and 4 and tied to a quarter-note D on beat 1 of m. 9, ending Phrase a. Phrase b begins on beat 2 of m. 9 with a quarter-note G. This is followed by a fifth upward motion to a dotted-quarter-note D on beat 3 and continued with a skip downward to an eighth-note B and a step up to a half-note C on beats 1 and 2 of m. 10. The half-note C is rhythmically repeated for beats 3 and 4 and tied to additional quarter-note C on beat 1 of m. 11. The melody then carries on with another quarter-note C on beat 2 and a step upward to a dotted-quarter-note D, with a jump

downward to an eighth-note A, finally ending on a whole-note B for m. 12, which is also tied to a quarter-note B on m. 13. Figure 3.9 shows Theme A in staff notation.



Figure 3.9. Theme A of “Tanging Yaman” as performed by LAC Rondalya (2012).

After Theme A’ (mm. 13-21) is iterated, Theme B (and Phrase d) begins on the second half of beat 4 in m. 21 with an eighth-note G. This note G is replicated once again for a dotted-quarter-note (beat 1-&-2 of m. 22), followed by an eighth-note on the second half of beat 2, and ending on beats 3 and 4 with a half-note tied over to a quarter-note G on beat 1 for m. 23. The melody steps upward to quarter-note A on beat 2 and then skips downward to a dotted-quarter-note F-sharp for beats 3-&-4. An eighth-note E follows for the second half of 4 of m. 23 and resolving downward to a whole-note D for m. 24 and tied over to a quarter-note D on beat 1 of m. 25. Phrase e begins with a quarter-note G on beat 2 and proceeds with a skip downward to quarter-note E of beat 3, and continues downward in stepwise motion to a quarter-note D of beat 4 and ending on a dotted-quarter-note C on beat 1 for m. 26. The note C is repeated with an eighth-note on the second half of beat 2, followed by two quarter-notes on beats 3 and 4 respectively. C is reiterated once again but instead with a half-note for beats 1 and 2 of m. 27 and jumps up an octave to dotted-quarter-note C, followed by an eighth-note A on the second half of beat 4, and resolved to a whole-note B in m. 28 and tied to a half-note B and dotted-quarter-note B in m. 29. Figure 3.10 presents Theme B in staff notation.



		<b>Measures</b>
<b>Introduction</b>		<b>m. 1-4</b>
<b>Theme A</b>		<b>m. 5-12</b>
	Phrase a	m. 5-8
	Phrase b	m. 9-12
<b>Theme A'</b>		<b>m. 13-21</b>
	Phrase a'	m. 13-16
	Phrase c	m. 17-21
<b>Theme B</b>		<b>m. 22-29</b>
	Phrase d	m. 22-25
	Phrase e	m. 25-29
<b>Theme B'</b>		<b>m. 30-36</b>
	Phrase f	m. 30-33
	Phrase g	m. 33-36
<b>Theme A</b>		<b>m. 37-44</b>
	Phrase a	m. 37-40
	Phrase b	m. 41-44
<b>Theme A'</b>		<b>m. 45-53</b>
	Phrase a'	m. 45-48
	Phrase c'	m. 49-53
<b>Theme B''</b>		<b>m. 54-61</b>
	Phrase d	m. 54-57
	Phrase e	m. 57-61
<b>Theme B'</b>		<b>m. 62-68</b>
	Phrase f'	m. 62-65
	Phrase g'	m. 65-68
<b>Coda (A')</b>		<b>m. 69-77</b>
	Phrase a	m. 69-73
	Phrase c	m. 73-77

Table 3.5. Musical Structure of “Tanging Yaman” as performed by LAC Rondalya (2012).

“Tanging Yaman” appears to be more harmonically sophisticated in comparison to both “Manang Biday” and “Pamulinawen.” In Theme A, the chordal progression is: IV-V-iii- vi-ii-V7-I (C-D-Em-Bm-Am-D7-G) ending with an imperfect authentic cadence. Phrase a follows a IV-V-iii (C-D-Bm) harmony Theme A’ proceeds Theme A and ends with a perfect authentic cadence.

Theme B follows the same chordal progression as Theme A, however the melodic contour changes, which establishes it as another theme, Theme B. In the end of Theme B, there is a V7/IV chord that occurs, which also appears in the beginning of Theme A’ (m. 13, m. 45, m.

69) and the reiteration of Theme A (m. 37). After the return of Theme B' in m. 62, the Coda begins in m. 69, which is similar to the melodic construction of Theme A'.

<b><u>Tanging Yaman</u></b>		<b><u>Measures</u></b>	<b><u>Tempo</u></b>	<b><u>Harmony</u></b>	<b><u>Cadences</u></b>
<b>Introduction</b>		<b>m. 1-4</b>	63		IAC
<b>Theme A</b>		<b>m. 5-12</b>	67		IAC
	Phrase a	m. 5-8		IV-V-iii	
	Phrase b	m. 9-12		vi-ii-V7-I	
<b>Theme A'</b>		<b>m. 13-21</b>	67		PAC
	Phrase a'	m. 13-16		V7/IV-IV-V-iii	
	Phrase c	m. 17-21		iii-ii-V7-I-V7/IV	
<b>Theme B</b>		<b>m. 22-29</b>	67		IAC
	Phrase d	m. 22-25		IV-V-iii	
	Phrase e	m. 25-29		vi-ii-V7-I-V7/IV	
<b>Theme B'</b>		<b>m. 30-36</b>	70		IAC
	Phrase f	m. 30-33		IV-V-iii	
	Phrase g	m. 33-36		iii-ii-V7-I	
<b>Theme A</b>		<b>m. 37-44</b>	70		IAC
	Phrase a	m. 37-40		V7/IV-IV-V-iii	
	Phrase b	m. 41-44		vi-ii-V7-I-V7/IV	
<b>Theme A'</b>		<b>m. 45-53</b>	70		PAC
	Phrase a'	m. 45-48		V7/IV-IV-V-iii	
	Phrase c'	m. 49-53		vi-ii-V7-I-V7/IV	
<b>Theme B''</b>		<b>m. 54-61</b>	70		IAC
	Phrase d	m. 54-57		IV-V-iii	
	Phrase e	m. 57-61		vi-ii-V7-I-V7/IV	
<b>Theme B'</b>		<b>m. 62-68</b>	70		IAC
	Phrase f'	m. 62-65		IV-V-iii	
	Phrase g'	m. 65-68		vi-ii-V7-I	
<b>Coda (A')</b>		<b>m. 69-77</b>	60		PAC
	Phrase a	m. 69-73		V7/IV-IV-V-iii	
	Phrase c	m. 73-77		vi-ii-V7-I-I7 (V7/IV)	

Table 3.6. Harmony and Cadences of “Tanging Yaman” as performed by LAC Rondalya (2012).

The LAC Rondalya’s rendition of the “Tanging Yaman” is an adaptation of the original song sung by Carol Banawa. In Banawa’s version, there is a piano accompaniment playing arpeggios that is not imitated in the LAC Rondalya version. This accompaniment is replaced by a different rhythmic pattern strummed by the guitars.



In the LAC Rondalya's performance, the tempo gradually increases and keeps a steady pace at  $\text{♩} = 70$  in Theme B' (m. 30-36). The Introduction is played at  $\text{♩} = 63$  while the Coda is  $\text{♩} = 60$ . In the first appearances of Themes A and A', they begin at  $\text{♩} = 67$  but the repetitions (Theme A mm. 37-44; and Theme A', mm. 45-53) show a tempo of  $\text{♩} = 70$ .

## **O Ilaw**

"O Ilaw" ("O, Light") is a popular Philippine love song that has several different titles. It is also known as "Aking Bituin" ("My Star") and "Harana" (Serenade). It is categorized as a Philippine *kundiman* (Tagalog love-song) due to its poetic and sentimental lyrics. However, in this version, the piece was not sung but played instrumentally by the rondalya. For the purpose of this research, the piece is referred to as "O Ilaw" the title used by my field consultants.

The melodic theme (Themes A and B) is played by the banduria, laud, and octavina in an antiphonal (call-and-response) style. In this style, the laud and octavina "call" out the melody and the banduria "responds." The first appearance of Theme A is from m. 4 to 12. There are two phrases that consist of Theme A: Phrase a and Phrase b. Following Theme A is Theme A', similar to the pattern of "Tanging Yaman." Figure 3.11 shows the musical structure of both themes A and B with the Introduction (the introduction is performed by the laud and octavina). This figure focuses on the first occurrences of the Themes without their variations (ex. Theme A' and Theme B'). Theme A' appears after Theme A and is not shown therefore note that Theme B begins at m. 21 in Figure 3.11. Note that Theme B is played at unison by the banduria, laud, and octavina.

The musical score is written for three instruments: Banduria, Laud, and Octavina. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several sections and phrases:

- Introduction:** Measures 1-4. The Laud and Octavina play a rhythmic pattern of eighth notes. The Banduria is silent.
- Theme A:** Measures 5-8. The Laud and Octavina play a whole-note E. The Banduria enters with an eighth-note triplet (C-sharp, D, C-sharp) followed by a quarter-note A.
- Theme B:** Measures 9-16. The Banduria plays a melody of eighth notes. The Laud and Octavina play a whole-note E.
- Phrase a:** Measures 4-8.
- Phrase b:** Measures 9-16.
- Phrase c:** Measures 21-24.
- Phrase d:** Measures 25-28.

Figure 3.11. Introduction and Themes A and B of “O Ilaw” as performed by LAC Rondalya (2012).

Phrase a begins with two pickup notes in m. 4. On beat 3, a quarter-note E is followed by a step upward to a quarter-note F-sharp on beat 4. Theme A begins on beat 1 of m. 5 with a whole-note E, played by the laud and octavina. On beat 3 of m. 5, the banduria enters with an eighth-note triplet starting with a C-sharp, a step upward to D, then a step downward back to C-sharp, followed by a skip downward to a quarter-note A on beat 4 of m. 5. For the banduria, the melody jumps downward to a whole-note E for the duration of m. 6. While the banduria melody is on E, the laud melody continues with two eighth-notes (C-sharp and E) on beat 2 of m. 6. The

melody jumps upward a fourth to a quarter-note A on beat 3, followed by two eighth-notes (B and A) on beat 4, and stepping downward to a tied whole-note G for the whole duration of m. 7 and m. 8. On beat 2 of m. 7, the banduria melody responds with two eighth-notes on B, followed by a quarter-note B on beat 3. For beat 4, the melody remains on B for an eighth-note and moves in stepwise motion with another eighth-note to C-sharp, ending on a whole-note D on beat 1 of m. 8, marking the end of Phrase a.

Phrase b begins in the octavina melody on beat 3 of m. 8 with a quarter-note on D and moving upward in stepwise motion to a quarter-note E on beat 4 and stepping downward to a whole-note D in m. 9. The banduria melody answers the octavina's melody on beat 3 (in the transcription, there are some students that played a quarter-note D on beat 2 of m. 9) with a quarter-note B and skipping down a third to a quarter-note G-sharp on beat 4. The melody continues downward with another third interval to a quarter-note E on beat 1 of m. 10. The note E is reiterated with two eighth-notes for beat 2, followed by a quarter-note on the same pitch on beat 3. The melody then ascends in stepwise motion on beat 4 with two eighth-notes F-sharp and G-sharp and finally ending Phrase b with a whole-note A for m. 11 and tied to a half-note A in m. 12. Figure 3.12 shows Theme A in staff notation.

The musical score for Theme A of "O Ilaw" is presented in two systems. The first system covers measures 5 through 11, and the second system covers measures 12 through 18. The instruments are Banduria, Laud, and Octavina, all in treble clef with a key signature of two sharps (F# and C#). The Banduria part includes a triplet of eighth notes in measure 5 and an octave sign (8va) in measure 12. The Laud and Octavina parts play in unison with the Banduria part.

Figure 3.12. Theme A of "O Ilaw" as performed by LAC Rondalya (2012).

Unlike earlier in Theme A where there was an antiphonal melody happening between the bandurias, lauds, and octavinas, Theme B has all three instruments playing unison. Phrase c starts on beat 2 of m. 20 with two eighth-notes on D, followed by a quarter-note D on beat 3, and descending a step to a quarter-note C-sharp on beat 4. C-sharp is repeated but with a half-note on beats 1 and 2 for m. 21. The melody ascends a step to a half-note D tied to a quarter-note D in the following measure. On beat 2, the melody moves a step upward to two eighth-notes on E, followed by a quarter-note E on beat 3 and stepping downward to a quarter-note D-sharp for beat 4 of m. 22. It ascends a third to a half-note F-sharp in m. 23 on beats 1 and 2 and steps down to a half-note E tied to a quarter-note E in m. 24, ending Phrase c. Phrase d follows with a jump upward to two eighth-notes on A on beat 2, followed by a quarter-note A on beat 3. The melody steps upward to an eighth-note B and descends to an eighth-note A for beat 4, ending on a whole-note G-sharp for m. 25, and tied to a quarter-note G-sharp on beat 1 of m. 26. It is followed by two eighth-notes on F-sharp for beat 2 and a quarter-note F-sharp on beat 3 and

proceeds with two eighth-notes on G-sharp and F-sharp, ending on a whole-note E in m. 27 tied to a quarter-note E in m. 28. Figure 3.13 illustrates Theme B in staff notation.

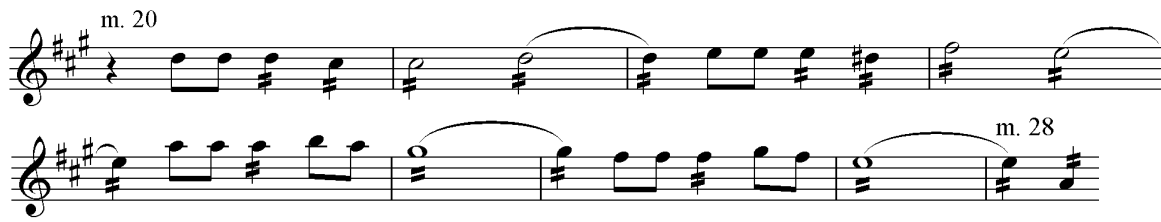


Figure 3.13. Theme B of “O Ilaw” as performed by LAC Rondalya (2012).

Theme B’ proceeds Theme B for m. 29 to 36. This is also followed by a reoccurrence of Theme A and Theme A’. By excluding the introduction and coda sections in this performance of “O Ilaw” by the LAC Rondalya, the musical structure follows a strophic form (AA’BB’AA’B). Table 3. 7 shows the musical structure of the piece and labels all the appearances of Phrases a, a’, b, b’, c, c’, d, and e with Themes A, A’, B, and B’.

<b><u>O Ilaw</u></b>		<b><u>Measures</u></b>
<b>Introduction</b>		m. 1-4
<b>Theme A</b>		m. 5-12
	Phrase a	m. 4-8
	Phrase b	m. 8-12
<b>Theme A'</b>		m. 13-19
	Phrase a'	m. 12-15
	Phrase b'	m. 15-19
<b>Theme B</b>		m. 20-28
	Phrase c	m. 20-24
	Phrase d	m. 24-28
<b>Theme B'</b>		m. 29-36
	Phrase c'	m. 28-31
	Phrase e	m. 32-36
<b>Theme A</b>		m. 37-44
	Phrase a	m. 36-40
	Phrase b	m. 40-44
<b>Theme A'</b>		m. 45-52
	Phrase a'	m. 44-47
	Phrase b'	m. 47-52
<b>Theme B</b>		m. 53-60
	Phrase c	m. 52-56
	Phrase d	m. 56-60
<b>Coda (B')</b>		m. 61-68
	Phrase c'	m. 60-63
	Phrase e	m. 64-68

Table 3. 7. Musical Structure of “O Ilaw” as performed by LAC Rondalya (2012).

“O Ilaw” shows a more simplistic harmony in comparison to “Tanging Yaman.” In Theme A, the chordal progression is: I-V7-I (A-E7-A) ending with an imperfect authentic cadence. Theme A’ follows with the chord progression: I-V7-ii-V7-I (A-E7-Bm-E7-A) ending with another imperfect authentic cadence.

Theme B follows a different chordal progression from Themes A and A’. Its progression is: I-ii-V7-I-V7-I (A-Bm-E7-I-E7-I) and ending with an imperfect authentic cadence. It is not until the end of Theme B’s harmony (I-ii-V7-I-IV-V7-I-V7-I; A-Bm-E7-A-E7-A) that there is a

perfect authentic cadence. The piece ends with Theme B' as the Coda with a perfect authentic cadence. Table 3.8 summarizes the musical structure of the piece and labels all the cadences.

<b><u>O Ilaw</u></b>		<b><u>Measures</u></b>	<b><u>Tempo</u></b>	<b><u>Harmony</u></b>	<b><u>Cadences</u></b>
<b>Introduction</b>		m. 1-4	65	i-iv-i	PAC
<b>Theme A</b>		m. 5-12		I-V7-I	IAC
	Phrase a	m. 4-8	69		
	Phrase b	m. 8-12			
<b>Theme A'</b>		m. 13-19	69	I-V7-ii-V7-I	IAC
	Phrase a'	m. 12-15			
	Phrase b'	m. 15-19			
<b>Theme B</b>		m. 20-28	70	I-ii-V7-I-V7-I	IAC
	Phrase c	m. 20-24			
	Phrase d	m. 24-28			
<b>Theme B'</b>		m. 29-36	70	I-ii-V7-I-IV-V7-I-V7-I	PAC
	Phrase c'	m. 28-31			
	Phrase e	m. 32-36			
<b>Theme A</b>		m. 37-44	68	I-V7-I	IAC
	Phrase a	m. 36-40			
	Phrase b	m. 40-44			
<b>Theme A'</b>		m. 45-52	71	I-V7-ii-V7-I	IAC
	Phrase a'	m. 44-47			
	Phrase b'	m. 47-52			
<b>Theme B</b>		m. 53-60	71	I-ii-V7-I-ii-V7-I	IAC
	Phrase c	m. 52-56			
	Phrase d	m. 56-60			
<b>Coda (B')</b>		m. 61-68	66	I-ii-V7-I-IV-V7-I-V7-I	PAC
	Phrase c'	m. 60-63			
	Phrase e	m. 64-68			

Table 3.8. Harmony and Cadences of “O Ilaw” as performed by LAC Rondalya (2012).

In comparison to Rivera’s version (1980: 3) of “O Ilaw,” there are striking differences in LAC Rondalya’s rendition. First, the piece itself is performed in 4/4 rather than the 2/4 of Rivera’s version. There is also an introduction section played by the laud and octavina that is not present in Rivera’s. LAC Rondalya also changes cadential sections of both Themes A and B, which does not make sense in the sung version of “O Ilaw” since when sung, it follows a certain melody and text. In LAC Rondalya’s case, there are sections that are extended or repeated since

the piece is instrumental instead of with singing. In Figure 3.14, the measures that were changed in LAC Rondalya's performance are highlighted compared to Rivera's version.

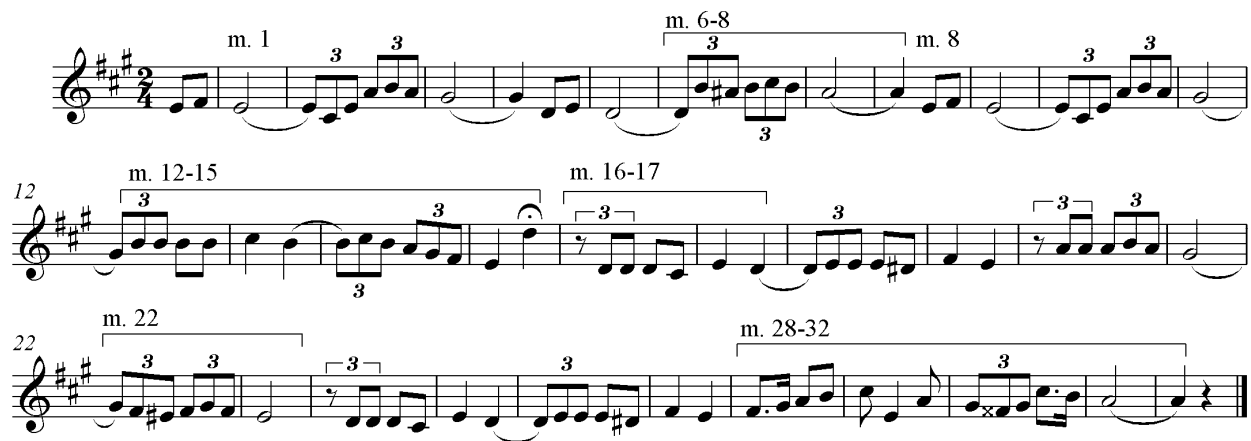


Figure 3.14. Highlighted changed areas in LAC Rondalya's performance of "O Ilaw" compared to Rivera's version (1980: 3).

These changes resemble an earlier example of burburtia seen in "Manang Biday." In the LAC Rondalya's version, at m. 10-12, the melodic line in the banduria ascends to a cadence rather than descends to a cadence in Rivera's version at m. 6-8. At m. 15-19 in the LAC Rondalya's version, the melodic line is changed to ascend and descend in a stepwise motion and extended until the end of its phrase at m. 19 in comparison to the Rivera version at m. 12-15. In Rivera's version, there is a fermata indicated at m. 15, however, in the LAC Rondalya's performance, the fermata is changed to the third beat of m. 34. Burburtia representation is seen and heard in these slight changes to "O Ilaw." While "O Ilaw" is represented as a national folk song in this study, Ilokano agency presents another musical interpretation using a kind of burburtia.

In the LAC Rondalya's performance, the tempo gradually increases and keeps a steady pace at  $\text{♩} = 69-70$  in Theme A' (mm. 13-19) and Theme B (mm. 20-28). The Introduction is at  $\text{♩} = 65$  while the Coda is  $\text{♩} = 66$ . In the first appearances of Themes A and A', they begin at  $\text{♩} = 69$  but their repetitions (Theme A mm. 37-44; and Theme A', mm. 45-52) appear to be at  $\text{♩} = 68$  and 70.



## Sarung Banggi

“Sarung Banggi”<sup>57</sup> is a song that originates from the Bikol region located in Southern Luzon. It is translated as “One Night” or “One Evening.” The Tagalog translation is “Isang Gabi.” It is considered a Philippine love song like “O Ilaw,” however the lyrics are originally in Bikolano rather than Tagalog. It depicts a person hearing someone singing from outside their room one evening. This person decides to search outside for this singer and finds him or her crying (Rivera 1980: 18).

The melodic theme (Themes A, B, and C) is played in an antiphonal style between the banduria, laud, and octavina. It is similar to the previous example of “O Ilaw.” The first appearance of Theme A is from mm. 13-20. There are two phrases that consist of Theme A: Phrase a and Phrase b. Figure 3.15 shows the musical structure of themes A, B, and C with the Introduction section. Note that Theme B starts at m. 45. Theme A’ and Theme A’’ follow Theme A before Theme B appears. After Theme B is Theme B’, followed by a reiteration of them and then Theme C at m. 77.

---

<sup>57</sup>Rivera has a variation to the spelling, “Sarong Bangui” (1980: 18). However, I use “Sarung Banggi” since that is how LAC Rondalya spelled it (Rivera 2012; Talavera 2012). “Sarung Banggi” was composed by Gregorio in the province of Albay.

The musical score is written for four instruments: Banduria, Laud Octavina, Bandu., and Ld. Oct. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into several sections:

- Introduction:** Measures 1-7. Banduria plays a melodic line, while Laud Octavina provides harmonic support with sustained notes.
- Theme A:** Measures 8-14. Bandu. and Ld. Oct. play a rhythmic melody.
- Phrase a:** Measures 15-17. Continuation of the Theme A melody.
- Phrase b:** Measures 18-24. Continuation of the Theme A melody.
- Theme B:** Measures 25-31. A new melodic theme for Bandu. and Ld. Oct.
- Phrase c:** Measures 32-38. Continuation of Theme B.
- Phrase d:** Measures 39-45. Continuation of Theme B.
- Phrase e:** Measures 46-51. Continuation of Theme B.
- Theme C:** Measures 52-58. A new melodic theme for Bandu. and Ld. Oct.
- Phrase f:** Measures 59-65. Continuation of Theme C.
- Phrase g:** Measures 66-72. Continuation of Theme C.
- m. 84:** Measures 73-79. Continuation of Theme C.

Figure 3.15. Introduction, Themes A, B, and C of “Sarung Banggi” as performed by LAC Rondalya (2012).

Theme A (Phrase a) begins in m. 13 (in the laud and octavina) on the second half of beat 1 with an eighth-note D, followed by a sixth interval upward to a quarter-note B-flat on beat 2. The melody skips a third down to a quarter-note G on beat 4 and finally jumping a fourth down to a dotted-half-note D in m. 14. The banduria melody “responds” beginning on beat 2 with eighth-notes B and C-sharp, followed by eighth-notes D and G on beat 3 and jumping upward a third to a dotted-half-note B-flat in m. 15. While the banduria sustains this note in m. 15, the laud and octavina “calls” the melody on the second half of beat 1 with an eighth-note D, followed by a sixth upward to a quarter-note B-flat on beat 2 and skipping down a third to quarter-note G on beat 4. It finally jumps a third down to a dotted-half-note E-flat in m. 16. The banduria melody “responds” once again, beginning on beat 2 with eighth-notes C and B-flat, followed by eighth-notes E-flat and G; finally jumping up a third to an eighth-note B-flat on beat 1 of m. 17, ending Phrase a. Phrase b begins in the banduria with an eighth-note D on the second half of beat 1, followed by a quarter-note A on beat 2 and a step down to a quarter-note G, ending on a dotted-quarter-note F-sharp in m. 18. On the second half of beat 2, the melody skips a third upward to an eighth-note A, followed by a jump down a fifth to a quarter-note D on beat 3, which is tied to an eighth-note D in the m. 19. An eighth-note D continues the melody on the second half of beat 1, proceeding with an ascending step to eighth-notes E-flat and G on beat 2. On beat 3, the eighth-note G is repeated and moves a step up to an eighth-note A. The melody moves another step upward to a dotted-quarter-note on beat 1 of m. 20, preceded by an eighth-note A on the second half of beat 2, and finally ending on a quarter-note G on beat 3 and repeating the rhythm once more on beat 1 of m. 21, ending Phrase b. Figure 3.16 shows Theme A in staff notation.



Figure 3.16. Theme A of “Sarung Banggi” as performed by LAC Rondalya (2012).

In this section, the bandurias harmonize the melody in thirds. In the transcription the higher note is played by banduria 1 and the lower note is played by banduria 2. I describe the banduria 1 part since it is the soprano melody for purposes of this analysis. Theme B (Phrase c) starts on the second half of beat 1 in m. 45 with an eighth-note D, followed by a fourth up to eighth-note G on beat 2. The melody ascends in eighth-notes in the following order: A, B-flat, and C. In m. 46, an eighth-note D is iterated throughout the duration of the measure and continues until the end of beat 1 in m. 47. It steps down to a dotted-quarter-note C on beat 2, followed by an eighth-note B-flat on the “&” of beat 3. The melody ascends upward to a dotted-half-note C for the duration of m. 48 until beat 1 of m. 49, ending Phrase c. Phrase d starts on the second half of beat 1 on an eighth-note D, followed by a fourth up to an eighth-note G and ascending in stepwise motion with eighth-notes A, B-flat, and C. The eighth-note C is iterated throughout the duration of m. 50 and continues until the end of beat 1 of m. 51. The melody steps down to a dotted-quarter-note B-flat on beat 2 of m. 51 and an eighth-note A on the second half of beat 3 proceeds it. It ends with a dotted-half-note B-flat in m. 52. Figure 3.17 illustrates Theme B in staff notation.

The image displays a musical score for Theme B of "Sarung Banggi". It consists of two systems of staves. The first system starts at measure 45 (m. 45) and the second system starts at measure 52 (m. 52). Each system has three staves: the top staff is labeled "Bandu." and contains a melody with eighth-note patterns and some rests; the middle staff is labeled "Ld." and contains a melody with eighth-note patterns; the bottom staff is labeled "Oct." and contains a melody with eighth-note patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together.

Figure 3.17. Theme B of “Sarung Banggi” as performed by LAC Rondalya (2012).

Theme C appears after the reiteration of both Themes B and B'. It (Theme C and Phrase f) begins in the laud and octavina on the second half of beat 1 of m. 77 with an eighth-note C. The melody ascends to eighth-note D, followed by a third up to an eighth-note F-natural. On beat 3, eighth-note F-sharp is sounded and followed by another eighth-note, this time on G, ending on a half-note G in m. 78. On beat 3, the melody moves down a third to a quarter-note E-flat. This is followed by two eighth-notes on D and E-flat on beat 1 of m. 79 and descends in stepwise motion to quarter-notes D and C, and ending on a dotted-half-note B-flat tied to a quarter-note B-flat in m. 80. This marks the end of Phrase f. Phrase g enters in the banduria part with an eighth-note D on the second half of beat 1 of m. 81. The melody jumps a fifth up to two eighth-notes A on beat 2, followed by another jump a fourth up to eighth-notes D and E-flat, ending on a half-note D in m. 82. It then jumps down a fourth to eighth-notes A and B-flat on beat 3. In m. 83, the melody steps to a quarter-note C, and descends in stepwise motion to quarter-notes B-flat and A, ending Theme C and Phrase g on a dotted-half-note G in m. 84. Figure 3.18 presents Theme C in staff notation.

The musical score for Theme C of "Sarung Banggi" is presented in two systems. The first system begins at measure 77 and consists of two staves: a Bandura part in the treble clef and a Lead Octave part in the bass clef. The second system begins at measure 84 and also consists of two staves: a Bandura part in the treble clef and a Lead Octave part in the bass clef. The key signature is one flat (B-flat).

Figure 3.18. Theme C of "Sarung Banggi" as performed by LAC Rondalya (2012).

Theme C' follows Theme C in mm. 85-92. This is followed by a reiteration of Theme C and Theme C'. In the performance of "Sarung Banggi" by the LAC Rondalya, the musical structure follows a modified ternary form (AA'A''A'BB'BB'CC'CC'A). The Coda is considered an "A" because it recapitulates the Theme A melody. Table 3. 9 shows the musical structure of the piece and labels all the appearances of Phrases a, a', a'', b, b', b'', c, c', d, e, f, f', g, and g' with Themes A, A', A'', B, B', C, and C'.

<b>Sarung Banggi</b>		<b>Measures</b>
<b>Introduction</b>		<b>m. 1-12</b>
<b>Theme A</b>		<b>m. 13-20</b>
	Phrase a	m. 13-17
	Phrase b	m. 17-20
<b>Theme A'</b>		<b>m. 21-28</b>
	Phrase a'	m. 21-25
	Phrase b'	m. 25-28
<b>Theme A''</b>		<b>m. 29-36</b>
	Phrase a''	m. 29-33
	Phrase b''	m. 33-36
<b>Theme A'</b>		<b>m. 37-44</b>
	Phrase a'	m. 37-41
	Phrase b'	m. 41-44
<b>Theme B</b>		<b>m. 45-52</b>
	Phrase c	m. 45-49
	Phrase d	m. 49-52
<b>Theme B'</b>		<b>m. 53-60</b>
	Phrase c'	m. 53-57
	Phrase e	m. 57-60
<b>Theme B</b>		<b>m. 61-68</b>
	Phrase c	m. 61-65
	Phrase d	m. 65-68
<b>Theme B'</b>		<b>m. 69-76</b>
	Phrase c'	m. 69-73
	Phrase e	m. 73-76
<b>Theme C</b>		<b>m. 77-84</b>
	Phrase f	m. 77-81
	Phrase g	m. 81-84
<b>Theme C'</b>		<b>m. 85-92</b>
	Phrase f'	m. 85-89
	Phrase g'	m. 89-92
<b>Theme C</b>		<b>m. 93-100</b>
	Phrase f	m. 93-97
	Phrase g	m. 97-100
<b>Theme C'</b>		<b>m. 101-109</b>
	Phrase f'	m. 101-106
	Phrase g'	m. 106-109
<b>Coda</b>		<b>m. 110-119</b>

Table 3.9. Musicial Structure of “Sarung Banggi” as performed by LAC Rondalya (2012).

The harmony of “Sarung Banggi” is simple in comparison to “Tanging Yaman,” and is similar to “O Ilaw.” In Theme A, the chordal progression is: i-iv-V7-i (Gm-Cm-D7-Gm), ending with a perfect authentic cadence. Theme A’ follows with: i-iv-i-V7-i (Gm-Cm-Gm-D7-Gm), also ending with a perfect authentic cadence.

Theme B proceeds with a different chordal progression: i-V7-i (Gm-D7-Gm), ending on an imperfect authentic cadence. Theme B’ has the same progression as Theme B except at m. 69-76 where it is: i-iv-i-V7-i (Gm-Cm-Gm-D7-Gm), ending with a perfect authentic cadence.

Theme C harmonically changes key to the relative major (G major). Its chord progression is: V7-I-V7-I (D7-G-D7-G), ending with a perfect authentic cadence. Theme C’ at mm. 85-92 changes progression to: I-III-vi-V7-I (G-B-Em-D7-G), also ending with a perfect authentic cadence. When Theme C appears again at mm. 93-100, the harmony changes to: I-V7-I (G-D7-G) with another perfect authentic cadence. Theme C’ at mm. 101-109 has different chord progression as well: V7-vi-I (D7-Em-G).



<b>Sarung Banggi</b>		<b>Measures</b>	<b>Tempo</b>	<b>Harmony</b>	<b>Cadences</b>
<b>Introduction</b>		<b>m. 1-12</b>	71	i-iv-i-V-i	<b>PAC</b>
<b>Theme A</b>		<b>m. 13-20</b>	84	i-iv-V7-i	<b>PAC</b>
	Phrase a	m. 13-17			
	Phrase b	m. 17-20			
<b>Theme A'</b>		<b>m. 21-28</b>	84	i-iv-i-V7-i	<b>PAC</b>
	Phrase a'	m. 21-25			
	Phrase b'	m. 25-28			
<b>Theme A''</b>		<b>m. 29-36</b>	80	i-iv-V7-i	<b>PAC</b>
	Phrase a''	m. 29-33			
	Phrase b''	m. 33-36			
<b>Theme A'</b>		<b>m. 37-44</b>	83	i-iv-V-i	<b>PAC</b>
	Phrase a'	m. 37-41			
	Phrase b'	m. 41-44			
<b>Theme B</b>		<b>m. 45-52</b>	83	i-V7-i	<b>IAC</b>
	Phrase c	m. 45-49			
	Phrase d	m. 49-52			
<b>Theme B'</b>		<b>m. 53-60</b>	80	i-V7-i	<b>PAC</b>
	Phrase c'	m. 53-57			
	Phrase e	m. 57-60			
<b>Theme B</b>		<b>m. 61-68</b>	86	i-V7-i	<b>IAC</b>
	Phrase c	m. 61-65			
	Phrase d	m. 65-68			
<b>Theme B'</b>		<b>m. 69-76</b>	86	i-iv-i-V7-i	<b>PAC</b>
	Phrase c'	m. 69-73			
	Phrase e	m. 73-76			
<b>Theme C</b>		<b>m. 77-84</b>	75	V7-I-V7-I	<b>PAC</b>
	Phrase f	m. 77-81			
	Phrase g	m. 81-84			
<b>Theme C'</b>		<b>m. 85-92</b>	75	I-III-vi-V7-I	<b>PAC</b>
	Phrase f'	m. 85-89			
	Phrase g'	m. 89-92			
<b>Theme C</b>		<b>m. 93-100</b>	75	I-V7-I	<b>PAC</b>
	Phrase f	m. 93-97			
	Phrase g	m. 97-100			
<b>Theme C'</b>		<b>m. 101-109</b>	75	V7-vi-I	<b>PAC</b>
	Phrase f'	m. 101-106			
	Phrase g'	m. 106-109			
<b>Coda</b>		<b>m. 110-119</b>	70	i-iv-i-V7-i5	<b>IAC</b>

Table 3.10. Harmony and Cadences of “Sarung Banggi” as performed by LAC Rondalya (2012).

In LAC Rondalya's performance of "Sarung Banggi," the Theme C section changes dramatically in not only the change to the relative major (G major) but tonality as well. The guitarists modulate to G major while the bandurias, lauds, and octavinas, continue to stay in G minor; thus creating bi-tonality within this section. By the Coda, the guitarists modulate back to the relative minor (G minor), ending the piece in the minor key. Similar to "O Ilaw," there are some changes in the melodic line that make it only reasonable to be heard in an instrumental version as opposed to a vocal rendition. One example is the Introduction section where a particular melodic motive is extended to create musical tension. From m. 7 to m. 12, the bandurias repeat this motive until ending on a dotted-half-note G in m. 12.



Figure 3.19. Melodic motive extended in LAC Rondalya's "Sarung Banggi" (2012).

In the LAC Rondalya's performance of "Sarung Banggi," there are tempo fluctuations. The Introduction starts at  $\text{♩} = 71$  but gradually speeds up. By the entrance of Theme A (mm. 13-20), the tempo reaches  $\text{♩} = 84$  and continues this tempo until Theme A'' (mm. 29-36) when it slows down slightly to  $\text{♩} = 80$ . The reappearance of A' also brings the tempo up to  $\text{♩} = 83$  and continues at this tempo until B' when it slightly slows down to  $\text{♩} = 80$ . However, in the reiteration of B, the tempo speeds up until it reaches  $\text{♩} = 86$  and maintains this tempo until the end of second appearance of B'. In Theme C, the tempo drops to  $\text{♩} = 75$  and continues at this tempo for C' and its second appearances. By the Coda section, the tempo drops again to  $\text{♩} = 70$ , roughly around the same tempo as the Introduction.

### *Summary*

These analyses of LAC Rondalya's performances of both regional and national folk songs show that there is a conscious effort of Ilokano agency in musical interpretation. When it comes to the Ilokano folk songs, there were homogenous and heterogeneous approaches to the music. This can be seen in the unison melodies played by the banduria, laud, and octavina in both "Manang Biday" and "Pamulinawen," creating a homophonic musical texture. However, in "Tanging Yaman," a piece that was recently practiced within the ensemble, instances of heterophonic texture occur. Unlike "Manang Biday" and "Pamulinawen," "Tanging Yaman" has countermelodies occurring between the bandurias and the lauds and octavinas. While "Manang Biday" and "Pamulinawen" are considered traditional Ilokano folk songs, this perception of them being "traditional" and "old" may be the reason for their homophonic treatment. "Tanging Yaman" is originally sung in Tagalog but is presented instrumentally by the LAC Rondalya, therefore suggesting Ilokano agency by the introduction of a Tagalog song into their repertoire that contains countermelodies and chordal accompaniment.

What is interesting to note are the guitar rhythms in the LAC Rondalya. During the course of the field research, the guitarists combined both the guitar and baho parts into their performance due to the absence of the baho de unyas. In this case, the bass notes are plucked to represent the metric emphasis of the baho; and the chords are strummed to represent the guitar part. However, the LAC Rondalya approaches the guitar part using contemporary folk guitar strumming patterns that further indicates Ilokano agency in musical interpretation.

In "Manang Biday," Ilokano aesthetics adhere to the sonic representations of the burburtia in the playful nature of changing ending phrases to imperfect authentic cadences, despite their finality to the music. Burburtia is also represented in the LAC Rondalya's

performance of “O Ilaw”: changing the melodic direction of particular phrases and extending melodic phrases for instrumental purposes. Modifying “O Ilaw” to LAC Rondalya’s aesthetics illustrate Ilokano agency in the interpretation of this national folk song. While modification to “O Ilaw” does not make sense for a sung version, the instrumental approach provides flexibility in musical interpretation, resulting in a sonic burburtia through these melodic changes.

In LAC Rondalya’s interpretation of the pieces that are considered part of the national music repertoire, “O Ilaw” and “Sarung Banggi,” there is more of a polyphonic approach to the music; while the regional “Manang Biday,” “Pamulinawen,” and “Tanging Yaman” are more homophonic. In both “O Ilaw” and “Sarung Banggi,” countermelodies occur throughout in an antiphonal style between the bandurias and the lauds and octavinas. There were also experiments of musical interpretation in that certain motives were extended (i. e. “Sarung Banggi”) or reworked in their own way (i.e. “O Ilaw”).

In the next chapter, a focus on the pedagogy and performance practice of the LAC Rondalya will be considered, in which learning, extra-musical traits and other characteristics in the practice of rondalya music are discussed.

## **CHAPTER 4: INDIGENIZING THE FOREIGN: THE SUZUKI METHOD IN THE LAC RONDALYA**

Pedagogy and performance are important tools to studying the socio-cultural characteristics of a particular ethnic group. Through pedagogy we can learn the various nuances that contribute to the construction of a society's identity. Performance is an essential marker for understanding the social degrees in a particular culture and their creative outlet that is conceived through it. Performance does not necessarily aim to separate the audience from the performance in most Western classical music protocol. This chapter focuses primarily on the Little Anthonets Children's Rondalla (LAC Rondalya). Analysis of the music pedagogy and performance of the LAC Rondalya provides understanding of the double consciousness between a Philippine and Ilokano identity. First, I provide a description of a selected rehearsal from the LAC Rondalya. Other rehearsals at the end of the selected rehearsal illustrate more normative rehearsal practices observed during this research. After this description, I provide a theoretical analysis of the rehearsal. Through these various analytical lenses, we can understand these nuances that I identify as part of *sikolohiyang pilipino*. While *sikolohiyang pilipino* represents a pan-Philippine idea of Filipino social behavior using Tagalog-centric terms, these theories, along with the Ilokano concept of *kadkadua*, are useful in the discussion of the societal aspects of LAC Rondalya's rehearsal process.<sup>58</sup> This chapter also identifies Ilokano agency in the adaptation of a foreign pedagogical system into Ilokano culture.

With the help of family and the local people in Santa Lucia, I was able to locate a rondalla group that practiced near the Santa Lucia church. I located the LAC rondalya group that practiced at the Reverend Herman Kondring Library (hereafter "RHK"), located across from the

---

<sup>58</sup>Currently, there are not any extensive research written on Ilokano psychology, or *sikolohia Ilokana*, therefore I use Tagalog terms to describe these concepts. Although *kadkadua* has its similarities to Enriquez's *kapwa* (2008), I use *kapwa* to describe the pan-Philippine concept, while *kadkadua* is the Ilokano concept of *kapwa*.

Santa Lucia church. Lovely Talavera, the current rondalla instructor, and Perpetua Rivera, the current RHK librarian, were very hospitable and provided information about their rondalya group. The LAC Rondalya consists of thirty-six children ranging from age five to fourteen from different neighboring towns in Ilocos Sur: Santa Lucia, Santa Cruz, and Candon City.



Figure 4.1. The LAC Rondalya (photo taken by myself, 2012).

The LAC Rondalya rehearses every Saturday from 9 to 12 p.m. Rivera mentioned to me that sometimes these rehearsals may start an hour earlier and may even have additional rehearsals in the afternoon depending on if the group has an upcoming public performance. These additional rehearsals are from 1:30 to 4 p.m., and they run through the same repertoire as in the morning (Rivera 2012). During my field research, there were no upcoming performances, therefore confining their rehearsals to the morning. Their repertoire includes a variety of Philippine national folk songs (i.e. Sarung Banggi and O Ilaw), Western classical (i.e. Johann Pachelbel's Canon in D Major), but mainly focuses on Ilokano folk songs (i.e. Manang Biday and Pamulinawen). Chapter 3 presented an analysis of their musical identity and performance practices.

Figure 4.2 portrays the seating arrangement for the students during rehearsal. Students are seated in a semicircle, surrounding a large table. This large table holds the students' sheet music. From the *maestra's* (teacher) viewpoint, the guitarists are seated in the back of the semicircle and serve as quasi-conductor assistant role, similar to the concertmaster in a Western orchestra. In this study, this status of the guitarists will be identified as conductor-assistant, and refers to the elder female guitarist, which will be discussed in further detail.

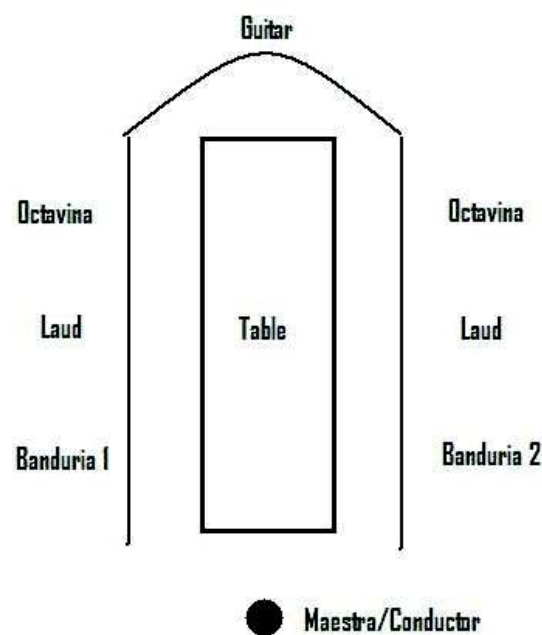


Figure 4.2. Seating Arrangement for LAC Rondalya (2012).

I was intrigued by how these children were able to pick up the music so easily and especially at such a young age. Rivera informed me that Irene Hortizuela (see Chapter 2) encountered the Suzuki Method during her three-month library internship at the Enoch Pratt Free Library in Baltimore. While in Baltimore, Hortizuela befriended Rachel Joven, who shared her interest in helping with early educational programs, ultimately leading to the Suzuki Method being brought to Santa Lucia. A brief discussion of the Method follows.

The Suzuki Method, developed by Japanese violinist and educator Dr. Shinichi Suzuki (1898-1998) in the mid-twentieth century, is based upon the idea that pre-school age children can develop musical abilities in the same way as learning their mother tongue. When Suzuki was eighteen years old, he visited Germany and studied violin under Professor Karl Klinger. While in Germany, Suzuki had a difficult encounter with learning the German language rather than violin. He noticed that German children at the age of three understood and spoke fluent German, leading him to develop the idea that "children's potentialities must be demonstrated in absorbing things from their environment" (Suzuki 1973: 1). This led to his theoretical position that, "if they [the children] can speak and understand such difficult things as language, they surely must have the abilities for performing high arts if these are also developed at a tender age" (Suzuki 1973: 1). In order to acquire this ability, the learning steps had to be small and the instrument had to be scaled down in proportion to their body. Suzuki described this idea as *saino kyoiku* (才能教育), or Talent Education (hereafter Talent Education), which not only applied to knowledge or technical skill but also to "morality, building of character, and appreciating beauty" (Suzuki 1973: 2). The success of this early education methodology became globalized and it has been adapted for various other instruments, such as the cello and guitar.

Since its conception, the Suzuki Method has globally impacted approaching early elementary music education. Mari Yoshihara exemplifies the various successes of classical musicians who have gone through the Suzuki Method process and achieved world acclaim in the classical world (2007). While Yoshihara focuses on East Asia—China, Japan, and Korea—in *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*, this thesis provides a case of the Suzuki Method in Southeast Asia—the Philippines—as well. The Suzuki Method's import into Ilocos Sur concerns pedagogical components that were funneled into the



process of indigenizing the foreign into local cultural practices. Through transferring the methodology via a library intern to Ilocos Sur, the process of listening-as-fishing as described by Vicente Rafael (1993) becomes relevant to the string practice of the LAC Rondalya.

### *Development of a Localized Tuning System*

In the case of the LAC Rondalya, certain components from the Suzuki Method were transferred into its performance practice. Reducing the size of the instrument that Suzuki proposes is found in the LAC Rondalya in that the smallest instrument, the banduria, is small enough in size for a four-year old child to play. The laud is slightly larger than the banduria and the octavina is about the size of a half-sized guitar. The guitar remains at its full scale as does the baho de unyas.

When a child who is learning through Suzuki Method plays the violin, the basic fundamentals are taught, such as the finger placements and playing positions. When a child grows up, the Suzuki Method is further continued through the development of various sizes of the instrument, such as the 1/4 size, 1/2 size, 3/4 size, and 4/4 (full scale) violin. As the child grows older, these basic fundamentals as described earlier are still ingrained and may become as second nature depending on the child's musical development.

The mixture of the Suzuki Method and rondalya may present a problematic issue concerning its end-game. In comparison to the violin in terms of instrument size, the rondalya parallels Suzuki's pedagogical principles. The banduria is similar to the 1/4 size violin; the laud, 1/2 size violin; the octavina, 3/4 size violin; and the guitar, a 4/4 (full scale) size violin. However a problem is that the banduria and guitar do not share the same tunings.

In order for the Suzuki method to be carried through effectively on the rondalla, the LAC Rondalya devised their own tuning for the banduria, laud, and octavina—the same tuning as the guitar. “Construction” of this tuning was done through the knowledge of stringed instruments around them—the ensemble adapted the same tuning as the guitar. This development of their own tuning system can be viewed as a form of identity consciousness because it signifies their own practice as opposed to the theoretical and nationalized practice of standard rondalla. I define theoretical practice as the NSTS suggested by Molina's article.

Antonio Molina's 1967 article, "The Rondalla: Its History and Method of Teaching," addressed a methodology for rondalla ensemble construction and education. In this article, he addresses the issue of tuning the instruments, which I described as the NSTS (or "national standardized tuning system") in Chapter 2 because of its idea of being distributed nationally. According to Molina, the instruments that shared the same tuning were the piccolo banduria, banduria, laud, and octavina; while the guitar and baho de unyas used different tunings (see Chapter 2).

During my field research in Santa Lucia, most of the instruments were present in the LAC Rondalya except for the baho de unyas. The baho de unyas was absent from the LAC Rondalya because its strings were broken and in need of repair (Rivera 2012). The difference in tuning presents problems of finger placement but not so much of sonic production. Figure 4.3 shows this difference of finger placement between the banduria's NSTS and the guitar's standard tuning. The following musical example is from LAC Rondalya's performance of “Manang Biday.” The notes are demonstrated in first position (indicated in the two tablatures below the staff notation) in order to compare the difference between the two instruments and their tunings.

Figure 4.3. First position analysis of Banduria and Guitar in “Manang Biday.” Measures 5-8 are illustrated and taken from my transcription.

However, indigenizing the Suzuki Method has not been a problem for the LAC Rondalya since the process has yielded positive results for the children’s musical activity and development. The Suzuki Method has also reinforced the oral traditions practiced in the Philippines.

The concept and values that are exemplified in oral tradition revolve around the concept that Dr. Trimillos describes as the "concept of two-ness"<sup>59</sup> (Trimillos 2012). I draw from Trimillos's "concept of two-ness" in relation to the combination of pedagogy of oral tradition and Suzuki method. While the Suzuki Method has more of a "master-apprentice" orientation, the concept of "two-ness" does not necessarily mean a "master" being *the* teacher but an *elder* student volunteering as a teacher to help a younger student.

#### *Concept of "two-ness" and Kadkadua*

Trimillos's "concept of two-ness" is shared amongst various areas in the Philippines, such as in the gong culture in Mindanao, in the Cordillera, and in the lowlands. It is portrayed in

<sup>59</sup>Trimillos’s “two-ness” differs from Du bois’s “double consciousness” (Du bois 1982; Gilroy 1993) in that Du bois’s theory portrays the awareness of “Self” and “Other” being present but with power and social status in mind. The people are aware of each other but have to resort to a dual identity because of this minority or marginality point of view. Enriquez’s *kapwa* is a shared identity aesthetic where the people are aware of each other and the power and social status is equal.

socio-cultural values such as traveling with a companion and not by oneself. If a person is considered by themselves physically, the “traveling companion” becomes represented through spiritual means (i.e. God, their ancestors, etc.) (Trimillos 2012). While “concept of two-ness” is a pan-Philippine idea and considered a subset of Enriquez’s *kapwa* (2008),<sup>60</sup> I will be using *kadkadua* as the Ilokano perception of Trimillos’s “concept of two-ness.”

In Ilokano society, *kadkadua* represents a connection between the “natural and supernatural realms,” resulting in various rites of conciliation occurring for “the spirits dwelling in the loam, river, and woodland” (Azurin, Beltran Jr., Lingbaon-Bulong, Duque, Santos, and Tupas 1994: 313). This traditional view has transferred and even applied to more everyday events, such as giving an offering to the spirits upon opening a bottle of *arak* (Ilokano alcoholic drink) by first sprinkling a few drops of it on the ground before drinking.

In terms of the LAC Rondalya, *kadkadua* is demonstrated in the relationship between the teacher and student (or in this case, students), and the older students and younger students. The older students act as the *Manang*, elder sister, or *Manong*, elder brother, to the younger students and assist the teacher in demonstrating certain musical passages that are difficult for the younger students. Being a *Manang* or *Manong* (as noted earlier) to the younger students does not necessarily mean they are blood-related but is a part of the Philippine culture respecting elders.

*Kadkadua* is illustrated through the connection of the older student with the younger student. It differs from the master-apprentice model of teaching in that the “teacher” does not necessarily have to be *the* teacher, but can be an older person. In the teacher-student relationship in the master-apprentice model of teaching, an apprentice adapts particular skills and knowledge

---

<sup>60</sup>Enriquez describes *kapwa* as being the only concept “which embraces both the categories of “outsider” (*ibang-tao*) and “one of us” (*hindi ibang-tao*) (2008: 52). From my understanding, “*kapwa*” is the outsider/insider category, “two-ness” is an insider sub-category of *kapwa*, and “*kadkadua*” is the insider sub-category of “two-ness,” reflecting specifically on the Ilokano region.

that are transferred from the teacher to the student. In this one-to-one relationship, an apprentice's focus is to become like their master, since their master is the desirable model outcome in this teaching strategy. In this pedagogical system, the limitations concern the teacher's knowledge and a one-way communication from the master to the student (Latukefu and Verenikina 2013: 103). Kadkadua, in contrast, presents a communal and social model of pedagogy rather than the master-apprentice teaching style.

When it comes to using the Suzuki Method, children learn the music in a sense as a language spoken to them. In this case, the Suzuki Method works for this rondalya ensemble in that the older students perform the music, much like speaking the language, in order for the younger students to pick up and model themselves after the Manang's example. In modern Suzuki Method training, such as in the U.S., Europe, and Japan, music notation is accompanied by CD recordings to which the student can listen and refer. By using their aural senses to learn the music, Suzuki Method becomes a modern way of approaching an oral tradition. However, it is not purely exemplifying an oral tradition because of the existence of sheet music.

This is also the case in the LAC Rondalya. Sheet music with Western staff notation is used for the banduria, laud, and octavina. However, the guitar and baho de unyas sheet music uses a chordal notation instead.<sup>61</sup> Instead of CD recordings, as in the Suzuki Method, the older students act as the "recording" and play the musical passages, while the younger students listen and imitate them. Significantly, these model performances done by the older students do not necessarily do not follow a strict format as does a fixed CD recording.

---

<sup>61</sup>As noted earlier, the baho was not present while I was there because it was broken. But, in their usual practice with the instrument, the baho would be reading from chordal notation, or simply the letter note names (i.e. C-G-C, etc.) (Rivera 2012).

### *Description of Rehearsal*

During a rehearsal on June 30, 2012, all the students were given a new piece to learn, “Panunumpa”<sup>62</sup> (In Tagalog it translates to “adjuration” or to promise something, sometimes in prayer, or to take an oath). While Talavera announced and distributed the notation, the students seemed overjoyed and those students that received the sheet music first stored their music into their folders before helping out other students that needed assistance in placing their music in their folders. The banduria, laud, and octavina students received sheet music in staff notation while the guitarists were given chordal sheet music.

Before rehearsing “Panunumpa,” Talavera explains the different roles of the instruments in it and decided to quiz the students in their note reading. She points out the first note of the song and asks the students what it is. After a while, someone from the banduria section chimes out “quarter note.” She adds that it is an F-sharp quarter note. Afterward, Talavera addresses the first banduria section and asks them the location of the note on their instrument. As the banduria-one students think about it, the conductor-assistant (guitarist) decides to sound the F-sharp, but alternates between F-sharp and open G on string one. In this manner, she subtly hints at the banduria-one students where the F-sharp is located but does not outwardly give the answer to them until a couple of the banduria-one students finally understand it.

After quizzing the students, Talavera requests the “Batch one” students to play. In this particular ensemble, the students are divided into “Batch one” and “Batch two” groups. “Batch one” consists of the older students who currently play octavina and guitar. “Batch two” consists of the younger students who are currently playing banduria and laud. Talavera signals the “Batch one” students to begin and a few start to play. The conductor-assistant, the same guitarist who

---

<sup>62</sup>The song comes from the 2000 Filipino religious-drama film “Tanging Yaman.” From my field consultants, they know that it was sung by Carol Banawa, one of the actresses in the film.

hinted at the F-sharp earlier, plays the harmonic accompaniment while the octavinas play the melody. The three other guitarists do not to play but sit there instead and observe the conductor-assistant playing.

Shortly in rehearsing “Panunumpa,” one of the banduria-one students hands over his instrument to Talavera to be tuned while she is conducting. Instead of ending the piece, the rehearsal continues while Talavera takes the out-of-tune instrument from the student and tunes it on the spot, never leaving her position in front of the students. Even though Talavera stopped conducting and is occupied with tuning the banduria, the music continues on but with the conductor-assistant guitarist serving as the conductor instead.

Earlier I described this positionality of the guitarist as the conductor-assistant as shifts of authority between the maestra, Talavera, and in this case the elder female guitarist. Talavera mentions that the older students are given the role as guitarist because, “there is more responsibility to play the guitar because it sets the rhythm” (2012). Without a strong foundation of the rhythm, the ensemble falls apart. Since the baho was absent in the ensemble, the ensemble compensates by having the guitarist pick the bass note of a chord before strumming the chord. The baho player in the LAC Rondalya was one of the librarians (who was absent during my field research) (Talavera 2012).

In comparison to a Western orchestra, this guitarist takes on the first violin’s role as concertmaster. This lone guitarist is also the oldest student in the ensemble, therefore taking the role as Manang to all the students when the conductor is absent or otherwise pre-occupied. The music continues on while the younger students, those part of the “Batch two” group, observe the older players. One of the laud students, who was watching the older students, decides to observe them reading the music. This laud student leans forward and stares intently at the sheet music.

She then decides to reach out her hand and physically follow an octavina student's music, with her fingers guiding through each measure. The octavina student does not seem to mind this and continues to play.

After Talavera finishes tuning, she rejoins the rehearsal, playing on the banduria student's retuned instrument. A couple of the banduria students then turn their heads to her and observe her playing. In sections where there were long held notes, Talavera calls out the counts "one-two-three" so the octavina students do not lose their places while maintaining the tremolo. Nearing the end of the piece as the ensemble plays sustained notes, Talavera stops playing banduria and conducts these final passages. During the final passages, some of the octavinas suddenly drop out while the guitarist is still playing. Talavera takes note of this and simply smiles at them, noticing their absence at the end of the piece.

After the "Batch one" group finishes the song, Talavera suggests they play it again. This time, Talavera comes around to the octavina section and takes one of the student octavina. At this time, the rest of the guitarists who were sitting out in the first rehearsal of "Panunumpa," decides to play. The "Batch two" group is directed to listen while "Batch one" rehearses the piece again. However, some of the "Batch two" students decide to join in as well apparently confident to play along with the "Batch one" group. As the ensemble rehearses, there are occasional moments when the laud player described earlier starts conducting. While conducting, she occasionally lost the beat but quickly finds it. Even though she makes these mistakes, she continues "to help" with conducting. Other students who are not playing seem to be not listening because of their occasional glances outside the building. However, these same students notice other banduria players joining in the music with the "Batch one" students. The octavina player, who Talavera borrowed the octavina from, decides to follow along with the music by reading the



sheet music and indicating to other students where they are in the piece. After finishing, Talavera returns the octavina to the student and proceeds to step outside the room. Before she leaves the room to take a break, she commands the younger students, “*tugaw!*”<sup>63</sup> (Ilokano for “sit”). All the “Batch two” students then place their instruments on the table but continue to sit and wait.

During this break, the conductor-assistant decides to rehearse with the guitar section. Talavera steps back into the library and notices the guitarists rehearsing but does not say anything. While playing, the conductor-assistant starts singing and the octavina students decide to sing along. On the other end of the table, Talavera stands by the banduria students and decides to sing along with the conductor-assistant. Shortly afterward, Talavera steps away from the table and occupies herself with one of the broken instruments. As Talavera walks away from the students, some get out of their seats and gather around the guitarists and observe them playing. Some of these young students gather around the octavina section and stare at their sheet music. One young student peeks around one of the guitarists and glances at the music. An octavina student sitting by a guitarist decides to get up and lean herself against the guitarist’s shoulders, the guitarist she was previously sitting next to. These young students decide to sing along with the conductor-assistant. Talavera walks back to the table singing along and stands by a couple of banduria students. She walks toward one of the shelves and takes a bottle of oil, to which she applies to a student’s banduria’s tuning gears. While she is busy with the student’s banduria, the conductor-assistant continues singing until the end of the song. After the guitarist stops playing, some of the students began to leave the room while others either sit around the guitar section or wander around the library.

During the course of my research, I noticed there is no structured end to the rehearsal. The students either close their notebooks and place their instrument onto the table or get out of

---

<sup>63</sup> In Ilokano, “tugaw” literally means seat, or chair. However, in context, Talavera meant for the students to sit.

their seats and leave the library. After the rehearsals informally finish at 12 p.m., some of the older students remain and play various songs on their guitars, to the delight of the younger students. These “Batch two” students either sat or watched the guitarists play or sing along with them. These songs included a variety of Filipino and American pop song repertoire from Adele's "Someone Like You"<sup>64</sup> to Tom Spinoso's and Miguel Velarde, Jr.'s "Dahil Sa Iyo."<sup>65</sup> The older students played these songs to entertain themselves and the younger students until the younger students' parents or an elder sibling, picks them up. There were times when some of the older students accompanied the younger students after the rehearsal and return with snacks before jamming and singing together to various pop songs.

In regards to languages spoken during these rehearsals, English, Ilokano, and Tagalog were spoken by Talavera when addressing the ensemble. Some words/phrases spoken are listed:

<u>English/Ilokano/Tagalog Phrases:</u>	<u>Translation:</u>
“One-two-three” (English)	One More Time
<i>Maminsan pay</i> (Ilokano)	(Start) there only
<i>Doon lang</i> (Tagalog)	Okay, we'll start from...
<i>Tapos doon sa ano</i> (Tagalog)	Here
<i>Dito</i> (Tagalog)	We'll start from “E”
<i>Pagsimula sa “E”</i> (Tagalog)	Repeat
<i>Ulit</i> (Tagalog)	

In the context of the rehearsals, English was used to emphasize certain commands showcasing Talavera's level of authority within the group. For example, Talavera used the English “one-two-three” to count the downbeats for the ensemble during sections where the students were busy maintaining tremolo.

---

<sup>64</sup>During 2012, British pop artist Adele was very popular due to her billboard hits such as "Rolling in the Deep" and "Someone Like You." During my field research in Ilocos Sur, a lot of the young people believed Adele was "American" since they often would hear these pop tunes through various social networks such as YouTube and Facebook. Sometimes these songs would appear on Filipino television programs such as ASAP (All-Star Sunday Afternoon Party), where a lot of Filipino celebrities and invited guests would perform a variety of pop songs.

<sup>65</sup>It was written in 1938 for the movie, “Bituing Marikit” (Gorgeous Stars) and sung by Rogelio de la Rosa. It is considered to be one of the most popular *Kundiman* (Tagalog love-song).

At the beginning of rehearsals, Talavera often addressed the ensemble in Ilokano and then switched to Tagalog and English during the rehearsal itself. In one rehearsal, Talavera asked the students of the ensemble (in Ilokano), “*Apay nga nakaad-adu ti tugaw yo? Mano ti intugot yo?*” (Why is it that you have too many chairs? How many did you bring with you?). The students replied “*maysa*” (one); and “*denggen yo daytoy*” (listen to this).

### *Analysis of Rehearsal*

In this section, I analyze the rehearsal practice of LAC Rondalya from a theoretical perspective. By analyzing the rehearsal practice through a theoretical lens, I hope to bring a new perspective of cultural norms within musical practices that contribute to a sense of Ilokano identity.

Drawing from Meki Nzewi and O’dyke Nzewi’s theory of the circle as a spatial plane of metaphysical activity, I point out its usefulness in the LAC Rondalya case study. In reviewing the seating arrangement in Figure 4.2, the table represents this center of the circle while the students are seated in a semi-circular fashion around the table. From the inside of the circle, all musical activities from the students are drawn into this space. By using circular patterns for seating arrangements, Meki Nzewi and O’dyke Nzewi rationalize its psychological and social function through removing barriers between the teacher and students (2009: 55). The usage of circular patterns (i.e. circle, semicircle, or crescent) create an “intangible spiritual energy among persons engaging in a communal discourse or performance” (Nzewi 2013: 201). Nzewi explains the metaphysical forces that come into play through the formation of a circle by directing and unifying everybody’s psychic element into the center of the circle, thus providing the “necessary all-round eye contact for mutual coordination” (2009: 55). In regards to ensemble performances,

Nzewi further informs the importance of “gestures and eye messages,” which are regularly used to “cue or direct the spontaneous arrangement of a piece” (2009: 55). Through this circle, these LAC Rondalya students are psychologically attributed and engaged in communal activity, in this case, playing music together. Nzewi’s theory comes into play within the following transcription in Figure 4.4. It reveals the unifying capabilities of the students playing in sync even with difficult picking techniques, such as the tremolo,<sup>66</sup> a quick alternate picking on one string that imitates the sound of a sustained note.



Figure 4.4. Transcription of Manang Biday performed by LAC Rondalya.

Enriquez’s Philippine psychology theories also are relevant here. *Kapwa* is described as being the shared inner self or the “shared Self of Filipino personhood” (Enriquez 2008; De Guia 2005). In contrast, the Western sense of “other” is in opposition to the “self” and entails the recognition of the self as a separate entity (Enriquez 2008). In the ensemble rehearsal, *kapwa* is seen in addressing sections and not singling a student out for criticism, because the act of singling out someone results in conflict and thus is counterproductive to the idea of *kapwa*. Enriquez describes *kapwa* as stemming from “collective values shared with the whole of humanity and the deep respect for the dignity and inherent worth of a fellow human being” (Enriquez 2008: 52). This value has relevance for music making in that it presides over the ensembles’ receptivity. Trimillos explains, “[e]ach musician, through “peripheral hearing,”<sup>67</sup> is constantly aware of the totality of the ensemble and able to adjust to any changes or developments, whether caused by design or by chance” (2004: 32). In the beginning of the

<sup>66</sup> This tremolo technique is often played on plucked-stringed instruments such as the guitar, mandolin, or banjo, to create the illusion of a sustained note, which these instruments are incapable of doing unlike bowed stringed instruments.

<sup>67</sup> In ensemble playing, Trimillos describes this idea of “peripheral hearing” occurring when students are aware of the others while concentrating on their individual parts (2004: 31).

rehearsal for “Panunumpa,” Talavera was addressing the banduria students on identifying the F-sharp note on the banduria. Rather than singling out the one student in that address, Talavera focuses her attention on the whole section. The conductor-assistant becomes aware of their (banduria students’) struggle to figure out where the note is located on the banduria’s fretboard and subtly hints at its sound and position on her guitar. Kapwa can also be applied to the concept of tuning.

Being “in tune” within the LAC Rondalya does not necessarily connote the same meaning in the Western sense of the instruments being tuned to a specific sonic frequency but in terms of being “in tune” in relation to others. To ears conditioned to Western music, the instruments are considered “out of tune” in relation to a set frequency of pitches. However, to the practitioners of the LAC Rondalya, they consider themselves “in tune” according to the intervallic relationships of the pitches. The authority of the tuning of the instruments goes to the maestra and conductor, Talavera, who oversees the tuning of each of the students’ instruments. During the rehearsal, if one of the student’s instrument is out of tune, he or she passes it to Talavera who then stops conducting the rehearsal to tune the instrument. As mentioned earlier, when this occurs, the authority of the ensemble shifts to the conductor-assistant, who then continues to conduct the rehearsal while Talavera is preoccupied with tuning.

While learning “Panunumpa,” the younger students were at first in a mode of listening rather than playing their instrument. Katrin de Guia describes this trait of knowing-through-feeling or *pakikiramdam* of observation. *Pakikiramdam* is described as a “shared inner perception” (Enriquez 2008: 32) or as “making sense of the world by suspending all prejudgments and looking at things from every possible angle” (De Guia 2005: vii). *Pakikiramdam* exists in that these young students surround themselves with the sound of the

music rather than understanding it as sections or note sequences. By surrounding themselves in the whole of the music, they can recognize the melodies on a marco-level rather than focusing on the micro-characteristics. These micro-characteristics can be described as the finer details in the music production, such as finger dexterity<sup>68</sup> and dynamic positioning (Culig 1995). While those micro-nuances help develop professional level musicianship, they are not the primary goal within the LAC Rondalya. The goal is for the music to be a social and education aesthetic rather than producing professional musicians.

*Pakikisama* is another trait that is illustrated through the authoritarian shift between the maestra Talavera and the conductor-assistant. It is explained as “yielding to the leader or majority” or “companionship” (Enriquez 2008: 168). Both Talavera and this elder guitarist (the conductor-assistant) serve as leaders because of their age in relation to the other students. While Talavera has the authoritarian status as being the teacher and conductor for the LAC Rondalya, this does not mean she is the primary teacher of the ensemble. In Philippine culture, the teacher does not need to be the sole source of power or knowledge but an elder representative. This pakikisama, companionship, is seen in the interrelationship between the two authoritarian figures, Talavera and the conductor-assistant, and the younger students in relationship to them.

Turino’s concept of flow in *Music as Social Life: The Politics of Participation* (2008) is useful in this discussion. Flow is described as a “state of heightened concentration, when one is so intent on the activity at hand that all other thoughts, concerns, and distractions disappear and the actor is fully in the present” (Turino 2008: 4). The concept of flow can be referred to Talavera’s shift of attention to things that happen during the rehearsal where she has the ability

---

<sup>68</sup> I describe finger dexterity as the economy of motion in the fingers. As a classically trained guitarist, I was taught to not lift my fretting fingers too high (only half an inch) above the strings when releasing the note. There is also the usage of the pinky finger in fretting the strings. During my research in Ilocos Sur, these rondalla groups omitted the pinky finger while playing because it was considered the “weak” finger and did not have enough strength in pressing down on the strings. However, the UP Rondalla makes use of the pinky finger in their performance practice.

to block the outside environment and focus onto what is occurring in her world. During the rehearsal, one of the students interrupted Talavera's conducting pattern so his instrument could be tuned. In Western music practice, occurrences like this do not happen since the student is required to tune the instrument themselves. However, this interruption does not bother Talavera and she accepts the student's instrument and is able to focus on tuning it while the ensemble continues to play. In Western orchestra rehearsal protocol, if there was a mistake in a certain passage done by a musician, the conductor most likely stops and addresses the one musician who made the mistake or the instrument section. If there happens to be a musician who is out-of-tune, the conductor stops conducting and tells that person to tune rather than tuning the instrument for the person. The act of having the conductor tune a musician's instrument is considered embarrassing and shameful for the musician.

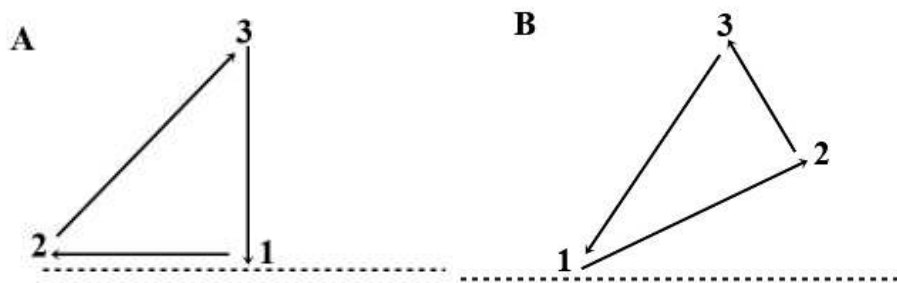


Figure 4.5. Comparison between standard conducting pattern and Talavera's.

Another intriguing aspect is Talavera's conducting patterns. Figure 4.5A shows the standard conducting pattern for 3/4 from the musician's perspective and Figure 4.5B shows Talavera's conducting pattern for 3/4 from the musician's perspective as well. In standard practice, the arm and hand conducting motions are done by the right hand while the left hand emphasizes music dynamics and expression. In the diagram, the dotted line represents the imaginary plane for the downbeats of beat 1 and beat 2. This imaginary plane is the ictus, which presents the stress of where the beat should be beginning or ending from. The ictus is located near the conductor's stomach and within visual sight of the ensemble musicians. Beat 1 is

located in the center of the conductor's body at the stomach. The arm motion of going from beat 1 to beat 2 is usually curved rather than linear and is positioned away from the body. From beat 2 to beat 3, the arm motion is curved and is slightly raised toward the top of the conductor's head, which signifies the end of beat 3. In Figure 4.5B, there is a clear difference in Talavera's conducting pattern in comparison to the standard. Figure 4.6 provides a clear illustration of Talavera's conducting movements.



Figure 4.6. Talavera's conducting pattern with the *kumintang* motion (photo by author on June 30, 2012).

In Figure 4.6, Talavera conducts a 3/4 pattern. Rather than following the standard conducting pattern, Talavera is seen to interpret the motions of the 3/4 pattern in a different manner. Similar to the formation of the ictus in Figure 4.5A, beat 1 is located in the stomach region. However, Talavera places beat 1 within the level of that region rather than in the center of her body. On beat 2, Talavera raises both arms and brings them to the center of her body. On the second half of beat 2, she moves her hand from the wrist in a counterclockwise motion toward her, showing the back of her hands to the musicians. Beat 3 ends with her completing this



motion with the front of her hands shown to the musicians. This particular motion is intriguing since it is comparable to the hand gesture known as the *kumintang*<sup>69</sup> in Ilokano dances (Aquino 1957: 2) such as the Ba-Ingles<sup>70</sup> (English dance) and Biniganbigat (Every morning) (Aquino 1978: 6, 19). Talavera mentions that she learned this conducting pattern from the former RHK librarian, Irene Hortizuela (2012) but did not explain the incorporation of the *kumintang* into her conducting. The *kumintang* motion appears to be subconscious to conducting the music rather than being identified as a musical marker of emphasizing particular sections. However, other hand motions, such as spreading her fingers, highlight sustained beats.

To summarize the LAC Rondalya case, I argue that it represents a local and Ilokano approach to rondalla learning and playing. Through Rafael's process of listening-as-fishing (1993), the power of Ilokano agency adapts the Suzuki Method, a foreign methodology, into music curriculum, and funneling it into an indigenizing process, i.e. the master-apprentice model thereby constructing a localized version, i.e. developing a localized tuning, rhythmic interpretations, and conducting patterns. However, social dynamics as described by Enriquez (2008) and Trimillos (2004) are prevalent in this rondalya rehearsal, which positions this Ilokano social construct within a national frame. Rather than strictly using Tagalog, which is the Philippine national language, LAC Rondalya uses a mixture of English, Ilokano, and Tagalog. Among these three languages, English becomes the authoritarian language used to provide emphasis and weight to certain commands. In the Philippines, the usage of foreign words signals a higher level in the social hierarchy. This is also seen in the various Philippine dramas where Tagalog phrases are often reiterated in English to create more emphasis on the phrase. Ilokano is used as the regional language and is often spoken during breaks or at the beginning and ending

---

<sup>69</sup> The direction of the hand moving from the wrist can be either in a clockwise or counterclockwise motion.

<sup>70</sup> "Ba-Ingles" is a contraction of the terms "*baile*" (Spanish; "to dance") and "*Inggles*" (Ilokano; "English") (Aquino 1978: 6).

of pieces the LAC Rondalya rehearses. This creates a space for negotiating regional identity and local Ilokano language within a national identity and while performing a national style of music, in this case the rondalya. Regions outside of Manila often negotiate regional and national identities through language, making the people in those outside regions bilingual (in this case, multilingual). I suggest a similar negotiation through music. However, in Manila, Tagalog and English are the dominant languages and most often the people in the Metro-Manila region do not necessarily have to speak other Philippine languages.

As contrast to the LAC rondalya, Chapter 5 examines Vigan City's University of Northern Philippines (UNP) rondalia. It contrasts the musical approaches in Santa Lucia and analyzes rondalla practice known as the "Philippine Method" in an Ilokano space.

## **CHAPTER 5: INSTITUTIONALIZING THE NATIONAL: THE PHILIPPINE METHOD IN THE UNP RONDALIA**

In the previous chapter, pedagogy and performance were analyzed in a community-oriented setting. While these two features are helpful in noting the various nuances of a society's identity in the community format, they are also useful for the institutional rondalla, in this case the UNP Rondalia.<sup>71</sup> Pedagogy and performance in the institutional setting provides an insight of what and what does not become implemented into the school curriculum. In this regard, constructing a culture's identity is presented in an institutional context and showcases a different mode of Ilokano agency.

This chapter focuses primarily on the UNP Rondalia located at the University of Northern Philippines (UNP) in Vigan City, Ilocos Sur. The UNP Rondalia has two kinds of students: the education majors known as MAPEH (Music, Arts, Physical Education, and Health) and the UNP Saturday Group (hereafter UNP SG). Following the format of the LAC rondalya discussion, a description of the MAPEH group's rondalia rehearsal precedes an analysis of it. A parallel presentation of the UNP SG's rondalia rehearsal follows. Through the UNP Rondalia's two groups, we examine pedagogy and musical performance in a formal educational environment rather than a community-oriented one.

### *MAPEH Students and UNP Saturday Group (UNP SG)*

On June 8, 2012, I traveled to UNP to observe its rondalia ensemble. Prior to this, I met with the UNP school president to discuss the purpose of my research and obtain permission. The president put me in contact with the UNP Philippine folk dance and Rondalia coordinator, who then referred me to two rondalia teachers at UNP: Ms. Astheria Garcia and Mr. "Jose

---

<sup>71</sup>I use "rondalia" instead of "rondalla" as the spelling UNP practitioners used.

Santiago.”<sup>72</sup> The *rondalia* rehearsals at UNP are three days a week: Tuesday and Thursday from 2 p.m. to 3:30 p.m. and Saturday from 9 a.m. to 11 a.m. Astheria Garcia teaches the Tuesday and Thursday classes while Jose Santiago supervises the Saturday class. The Tuesday and Thursday classes consist of eight junior and senior Education majors (five female and three male) known as MAPEH, who have little formal musical training. Occasionally, an older student who is not officially registered joins in the class and plays the guitar. The UNP Saturday Group (UNP SG) consists of ten non-MAPEH students (five female and five male), mostly freshmen and sophomores with no prior musical experience.

The UNP *rondalia* pedagogy presents differences with the LAC *Rondalya*, which will be noted. Although there are two *rondalia* teachers at UNP who approach teaching in a different way, both described their pedagogical style as “the Philippine method.”

### *The Philippine Method*

In the Philippine method,<sup>73</sup> students are taught Western solfège using the fixed-do and through *oido* (learning by ear). While aural training is one of the fundamentals of learning music, *oido* focuses on learning pieces rather than music exercises. *Oido* musicians usually have informal music training through repetitive listening with limited skills in reading staff notation.<sup>74</sup> Garcia mentions that the tuning system of the Philippine Method is important to the practice of *rondalia* because it is nationwide. Unlike the approach of indigenizing the Suzuki Method described in the previous chapter with the LAC *Rondalya*, the Philippine Method is considered

---

<sup>72</sup>I use a pseudonym for this teacher because he did not give me permission to use his name.

<sup>73</sup>At Santa Lucia, Rivera described the Philippine Method as “do-re-mi.” The MAPEH students at UNP also refer to the Philippine method as “do-re-mi.”

<sup>74</sup>During my field research, I have met many *oido* musicians in the towns of San Esteban, Santa Lucia, and Vigan City. There was also a sense of pride in being an *oido* musician instead of formally taught because of their capabilities of learning music simply through listening to it. In Santa Lucia, there was a blind *oido* musician, who was also my father’s childhood friend, who had the ability to play a large repertoire of Philippine and American pop songs. A lot of the townspeople would be amazed by his skill because he learned it all through *oido*.

to be native and representative of music education to the nation (Garcia 2012). She could not recall the author who had written the article. During the interview, she did refer to its content including the date of publication, a brief history of Rondalla, teaching methodology, and the tuning system (Garcia 2012). It was clear that Garcia was referring to Antonio Molina's 1967 article discussed previously.

Antonio Molina's NSTS (national standardized tuning system discussed in Chapter 2 and 4) is referred to be part of what is known as the Philippine Method<sup>75</sup> at UNP. Although the NSTS is present within the UNP Rondalia, there are certain pedagogical techniques that Molina described in his article that are not practiced by the UNP Rondalia, such as his approach of dividing the students in the class to play certain instruments. In regards to assigning students to particular instruments, Molina notes, "[j]udge, from their fingers, what instrument is fitted for them. For short, thin fingers the piccolo may be assigned as the instrument for study. Banduria may be assigned to students whose fingers are of regular size. For long, bulky fingers, the laud, guitar, or bass-guitar is good for study" (Molina 1967a: 12-13). LAC Rondalya and the UNP Rondalia process for assigning instruments differs from Molina's in regards to the criteria.

In the UNP MAPEH approach, like "Batch two" of LAC Rondalya, the beginners are assigned the banduria and the more experienced are assigned the octavina and guitar. With the change in dispersing the student's abilities to specific instruments as opposed to physical attributes as described by Molina, a difference in musical competence within the practice of the UNP rondalia emerges, which parallels the practice of the LAC Rondalya and Talavera's position that the guitar as most important because it sets the rhythm (Talavera 2012). This suggests another aspect of Ilokano agency embedded in rondalia methodology.

---

<sup>75</sup>The methodology itself is identified as "do-re-mi" in some Ilokano provincial areas (San Esteban, Santa Lucia, Candon City) but when I was visiting UNP, "do-re-mi" was called the Philippine Method.

Ilokano agency within the UNP rondalia is also seen in the adaptation of Molina’s NSTS. While the instruments are considered by the UNP practitioners to be tuned to the NSTS, Garcia points out their tuning is a semitone lower than the NSTS. Thus, their tuning changes to: G-flat-5 (string 1); D-flat-5 (2); A-flat-4 (3); E-flat-4 (4); B-flat-3 (5); and F-natural-3 (6). According to Garcia (2012) the conscious decision to tune a semitone lower is due in part to temperature. Garcia also states that “at standard tuning, the string breaks” so therefore the “instruments need to be adapted to the environment” (ibid.). She adds, “the municipal rules [the NSTS] for tuning in standard is all over the nation. We follow the rules but not religiously” (ibid.). Figure 5.1 illustrates the tuning comparison between both NSTS and UNP’s interpretation of the NSTS.

Although the pitch level is altered, the UNP practitioners still consider it to be “in tune,” reflecting a view similar to the LAC Rondalya. Being “in tune” to the NSTS for the UNP groups conform to the intervallic relationships between the open strings rather than conforming to a set pitch frequency.

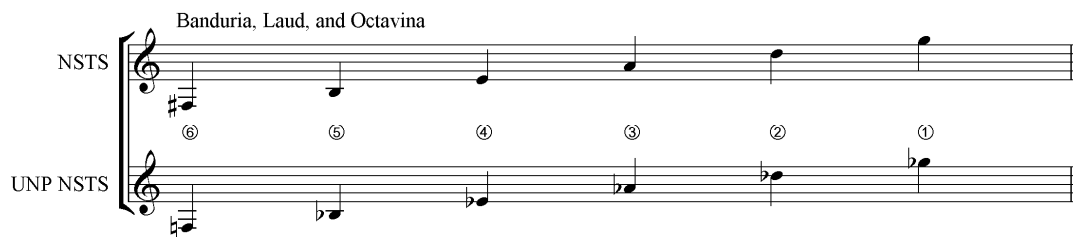


Figure 5.1. Comparison of NSTS with UNP NSTS.

Characteristics of the Philippine Method have in a way become regionalized into an Ilokano format, suggesting kadjadua, Trimillos’s “two-ness” and Enriquez’s kapwa are in play. There is a duality of both Filipino—the practice of the NSTS—and Ilokano—the adaptation of the NSTS—identity that is present within their pedagogical system. Even though there are slight differences, the UNP practitioners are aware of the differences between their practice and the national Philippine Method.



Figure 5.2. UNP Rondalia: MAPEH students (photo taken by author, July 12, 2012).

Most of the MAPEH students have never played any of the rondalia instruments before. However, some of them had a little experience from taking an introductory workshop in May 2012. The students who took the workshop were assigned to play either octavina or guitar when school started in June. Those who were new to the rondalia were assigned to play the banduria (Garcia 2012). There were no laud instruments in this class during the research period. Figure 5.3 shows the seating arrangement for the rehearsal discussed following. Although there were slight variations to the seating arrangement on other rehearsal days, a focus on a circular seating was constant. On some days, the students began in standard classroom seating with Garcia in the front but this formation quickly changed into the circular pattern. In the following description, the MAPEH students are already positioned in the circular format.



Figure 5.3. Seating Pattern for UNP Rondalia MAPEH group.

#### *MAPEH—Description of Rehearsal*

On July 3, 2012, the students are reviewing the notes on the banduria through aural memory. Before picking up the instrument, Garcia quizzes the students on identifying the notes on the Western music scale through solfège. Students then recite the solfège for each of the open strings of the banduria. Afterward, she reviews the C major scale on the banduria in the first position. When the students are unable to answer correctly, Garcia turns to me and comments apologetically, “They [the students] are beginners.”

After this introductory lesson, Garcia divides the class into two groups: the beginners playing banduria (four students) and the more experienced players on octavina and guitar (three on octavina and one on guitar). The banduria players receive major attention for this lesson. The banduria players seat themselves in a semi-circle with Garcia in the middle. One of the octavina players decides to observe the other students with Garcia. He positions himself on Garcia’s right side as she teaches the banduria players. With her next lesson, Garcia quizzes the banduria



players on the C major scale. She randomly calls out solfège names and waits until the students maintain their tremolo on the correct note as a group before moving on to the next solfège. If a student does not play the correct note when she calls out the solfège, she claps her hands to get the student's attention and calls out the solfège again. After a couple minutes, the octavina player who sitting next to Garcia stands up and joins the other octavina players.

During the class, one of the octavina players practices the American Happy Birthday song as the banduria players have their lesson with Garcia. The octavina student who was previously observing Garcia walks by the other octavina players and picks up the guitar and briefly starts to play on it while conversing with the octavina players. Shortly afterward, he exchanges the guitar with an octavina student and positions himself with the octavina group, next to the banduria players and plays with them. While this octavina player joins the bandurias, the guitarist takes a song book and capo from her bag and joins the octavina students. The octavinas and guitarist start to sing other songs while the banduria players continue rehearsing with the teacher.

The lesson with Garcia continues on in this fashion until one of the banduria students shake her left hand, fatigued from pressing down on the strings. Shortly afterward, two other banduria students do the same. Garcia looks up at them with surprise and comments, "*talaga?*" (Tagalog; "really?"). One of the students complains about calluses developing on her fingers and another student simply smiles and agrees with the first one. Garcia then turns to the one banduria student, whose fingers did not fatigue from pressing on the strings, and instructs the other banduria students to watch him. At this point, Garcia started reciting the solfège quickly and with combinations such as "re-do, fa-mi, do-so, etc." She continues until the student's pick slips from his fingers. Garcia then discusses holding the pick properly to the banduria students.

The octavina student who was observing and joined with the banduria students, gets up and borrows Garcia's sheet music that was wedged behind her. He begins to sight-read through the music while Garcia remains with the banduria students. Garcia tests each banduria player individually on their knowledge of the C major scale by reciting random combinations of solfège. One of the students, who did not have an instrument and was sitting with the octavina students, stands and seats himself next to Garcia and observes the banduria students. He observes briefly and comments on a banduria student's fingering. Afterward, he returns to his original position next to the octavina students.

Garcia then provides individual attention while other banduria students observe. One of the students starts to play the solfège Garcia calls out to her while these other students observe. Afterward Garcia tests them on their solfège on their instruments.

One of the banduria students seems to have difficulty in the placing his fingers on the notes for the C major scale; Garcia immediately focuses her attention on this student. She continues to call out the solfège for the banduria students but keeps her focus on this one particular student. Another banduria student stops playing and observes the student who was having difficulties. After the student shows progress in understanding finger placements, Garcia calls the rest of the banduria students to attention and commands them to play the C major scale in two octaves together. She reminds them to "take their time" and then begins calling out the solfège for C major. In this repetition of the C major scale, Garcia calls out solfège in both ascending and descending patterns. Garcia surveys the students before moving on to each solfège pitch. Garcia gives the banduria students a brief evaluation on their progress and walks over to her table looking for sheet music.

While waiting for Garcia to return with the sheet music, one of the banduria students plays the Happy Birthday song. The other banduria students casually wait and talk among themselves. One of the octavina students start to practice another piece, an arrangement of an Ilokano folk song called “Toy Karayo” (“This Affection”) by the UNP SG *maestro* (male teacher) “Jose Santiago,” while the banduria students continue to wait for Garcia. One of the octavina players passes his instrument to another student and sits with the banduria players. One of the banduria players hands over her banduria to the octavina player and he begins to practice one of the pieces he practiced earlier on the octavina.

Garcia returns to the banduria students and distributes the sheet music for “Let Me Call You Sweetheart,”<sup>76</sup> a popular 1910 song with music by Leo Friedman and lyrics by Beth Slater Winston, that Garcia arranged the music for rondalia (Garcia 2012). The students do not have music stands; they place the music beside them or on an extra chair facing them. Garcia seats herself in front of them and continues to test their knowledge of reading Western notation using the solfège they learned. She points with her ruler at specific notes on one of the banduria student’s score and has them all play. However, it is difficult to give their attention to her while looking down to read the scores. Garcia stands up and props up a student’s score on the seat. Garcia motions to an octavina student to get out of his seat. The student complies and quickly hands over his seat to her. However, he does not go back to the octavina section, instead he stands around the banduria section. Garcia walks to her desk and gets a ruler, which she uses as a pointer for the banduria students to read the specific notes she points to. As Garcia points out the sequence of notes in “Let Me Call You Sweetheart,” the banduria students recite together what each note is before Garcia moves on to the next note. The octavina student joins the banduria

---

<sup>76</sup>Garcia actually labels the parts as “rondalia 1” and “rondalia 2,” but has the bandurias play “rondalia 1” and the octavinas play “rondalia 2.”

students and sits beside one of them and reads along as Garcia points out the notes. After noting the students improvement, Garcia moves on to another score, which is the octavina part for her arrangement of “Let Me Call You Sweetheart.” The octavina student leaves after seeing the banduria student’s improvement.

Garcia explains how to play the musical passage on the banduria while motioning to another student to hand over their plectrum to her. The student complies while the banduria student earlier confused with the fingerings, hands her banduria to Garcia. After a brief demonstration of the passage, Garcia returns the banduria to the student and the other banduria students then practice the fingerings Garcia showed them.

The banduria students practice a trouble spot until Garcia begins reciting the solfège slowly in “Let Me Call You Sweetheart.” The students look up as Garcia recites the solfège in a particular musical phrase. When a student does not play the note correctly, Garcia taps her ruler lightly against the student’s banduria and recites the solfège again until it is correct.

As the banduria students practice “Let Me Call You Sweetheart,” one of them becomes confused with the fingerings for the notes. The confusion arose because the music is notated in G major but has the accidentals F-sharp, C-sharp, and A-sharp. Garcia explains to the banduria students that these additional notes are: fa-sharp, do-sharp, and sol-sharp. She points with her ruler to the specific fretboard positions on the banduria of a student. The banduria students continue to play each note Garcia points to in the score and recite the solfège simultaneously. Meanwhile the octavina students continue to practice “Let Me Call You Sweetheart.” After playing through the piece, a girl octavina student exchanges her instrument with the guitarist. She plays a waltz pattern on the guitar while one of the octavina students continues to practice “Let Me Call You Sweetheart.”

Garcia continues announcing the solfège for the banduria students as they sight-read through the score. She approaches teaching this piece by having all the banduria students tremolo whole notes for each of the notes on the score regardless of their duration values. One of the banduria students corrects Garcia when she accidentally points to a previous measure and gives the incorrect syllable. After correcting that spot, Garcia proceeds to call out the solfège with the banduria students continuing to play.

Upon finishing the piece, one of the banduria students gives her instrument to Garcia, to which she starts discussing about finger positioning on their fretting hand (in this case their left hand). Subsequently, Garcia returns the instrument to the student and stands up. She asks a student about the time and an octavina student replies “3:30.” This student looks out the window to see if the next class students (Garcia’s choir class) is waiting outside, which they are. While all the students pack up their instruments, Garcia distributes copies of “Let Me Call You Sweetheart.” After their instruments are packed, the students clean up the room by stacking their chairs and placing it in one corner of the room. Garcia waits until these tasks are finished before ending the class with a prayer. The students all gather around Garcia and make the sign of the cross. Garcia recites the Rosary to which the students respond “pray for us” after each line. Afterward, the students give Garcia (and me as well) their goodbyes.

In regards to languages, English, Ilokano, and sometimes Tagalog were used by Garcia when addressing sections of the ensemble. Similar to the LAC Rondalya case study, English is spoken by Garcia in a commanding manner to assert her authority to the group. However, English is mostly used by Garcia due to the situation of the rehearsal, in which she was focusing on the banduria section and calling out solfège for them. The students conversed in English, Ilokano and Tagalog with Garcia. English was spoken by the banduria students to reiterate the

positions of the notes they were playing. As an example of this language dynamic a banduria student's short conversation with Garcia is shown:

Student: "Fa-sharp...Mi...*tapos* La...Fa-sharp...Re-Sol...*Haan babaliken dayta...Mano si aramiden ti Fa-sharp?*"

In this short excerpt, the student combines English, Ilokano, and Tagalog. "Haan" (Ilokano for no; a formal version of "saan") "babalik" (Tagalog for "remember"), "-en" (Ilokano suffix to "do something," in this sentence, to remember something), and "dayta" (Ilokano for "this") illustrate an example of both Ilokano and Tagalog mixed together. The next sentence also combines English, Ilokano, and Tagalog: "Mano" (Ilokano for "how many"), "si" (Tagalog form of connecting a phrase), "aramiden" (Ilokano for "to play"), "ti" (Ilokano form of connecting a word to a subject). The sentence translates to "how many times do I play Fa-sharp?" (the marker for "I" is dropped in the sentence because the student was asking the question).

#### *MAPEH—Analysis of Rehearsal*

Contrasting to the LAC Rondalya's rehearsal in the previous chapter, the MAPEH's rehearsal appears more complex. From an outsider perspective, the class may seem to be in disarray with a cacophony of sound (i.e. the octavina students practicing whatever they wanted along with the banduria students focusing on Garcia's teaching), however, this methodological practice appears to work in a positive manner. Nzewi and Nzewi's theory of the metaphysical plane of existence within the circle formation (2009: 55) is relevant to the rehearsal performance of the bandurias and Garcia, as the leader. Compared to the previous chapter with the table and sheet music being the focal point of learning with the LAC Rondalya, the leader is the focal point of attention by the bandurias here. The banduria students are psychologically engaged with the

leader in a state of “flow” (Turino 2008), hence the “competing” octavina activity is not distracting.

Although the leader and the banduria students are in a state of “flow,” kapwa is also in play in that they are constantly aware of the presence of the octavina students (as well as the octavina students being aware of the bandurias and Garcia). It is also seen in the distribution of the instruments among themselves, where octavina students share their instrument with the bandurias and vice versa. In this rehearsal, a banduria and octavina student exchanged their instruments and the student applied what he learned on the banduria to the octavina.

While kapwa expresses this shared awareness of one another, another level of shared inner perception is pakikiramdam. Enriquez describes it as being an active process that is characterized for its emotional aesthetics, such as “feeling for another” (Enriquez 2008: 76). In this case, when one of the banduria students complained about her calluses, another student smiled and agreed with her, to which Garcia subtly took as a cue to rest and shift their attention to the another banduria student who did not feel fatigued from playing. It is also seen in the awareness by the octavina students of the banduria students’ difficulties in playing. One octavina student decided to help out the bandurias by reading along with them while Garcia was pointing out the notes of the song “Let Me Call You Sweetheart.” This octavina student continued to help until he saw improvement in the bandurias, at which point he left them.

Similar to the relationship between Talavera and the conductor-assistant in the previous chapter on LAC, pakikisama (companionship) transpires through the shifts of authority between Garcia and the octavina students (those that happen to help out Garcia while she is teaching the bandurias). It may seem like the octavina students are insubordinate by interjecting their views despite the teacher as the authoritarian figure, however, this does not seem the case. Garcia

welcomes the octavina student's help in teaching the banduria student the fingering and does not appear to mind at all. In helping out the bandurias, the octavina students have this sense of *kadkadua* as well, in that they function as *Manong* or *Manang* to the beginners.

#### *UNP Saturday Group (UNP SG)*

In the other UNP Rondalia that rehearses on Saturdays, most of the students do not have any prior musical experience except one student, Jhoy Mariano.<sup>77</sup> Mariano is a former student of the LAC Rondalya and was in the same “Batch” as Lovely Talavera. During my field research, Mariano was a sophomore and pursuing a Bachelor's degree in Elementary Education (General Education) at UNP. She graduated from UNP earlier in 2014.



Figure 5.4. The UNP Rondalia: Saturday Group (UNP SG) (photo taken by author on July 7, 2012).

In this following description of the UNP SG rehearsal, Mariano became *the* model student by default, since she had prior experience in playing rondalia music. Most of the students did not have instruments and are identified outside of the circle in Figure 5.5. An instrumental order error with the faculty in UNP resulted in the shortage of instruments. The instruments that were received during the May workshop were considered to be of poor quality and were sent

---

<sup>77</sup>I have noticed that some people that I have encountered during my research have an additional silent “H” embedded in their names. I do not know the reason behind this and the people who I asked with it did not give me an explanation.



back. UNP was supposed to receive the new instruments by mid-June 2012 but did not, resulting in the shortage at the beginning of the semester (Santiago 2012). The students who did have instruments sat in the center of this circular arrangement and became the focus of attention for the other students. Students without instruments sat in various locations surrounding the instrumentalists. There were two other students who did have bandurias but did not participate within this circle, instead they sat outside the circle and did not play. The seating arrangement in Figure 5.4 is references the following rehearsal description. In this selected rehearsal, Mariano was playing the guitar with the rest of the students seated in a circle surrounding and observing her.

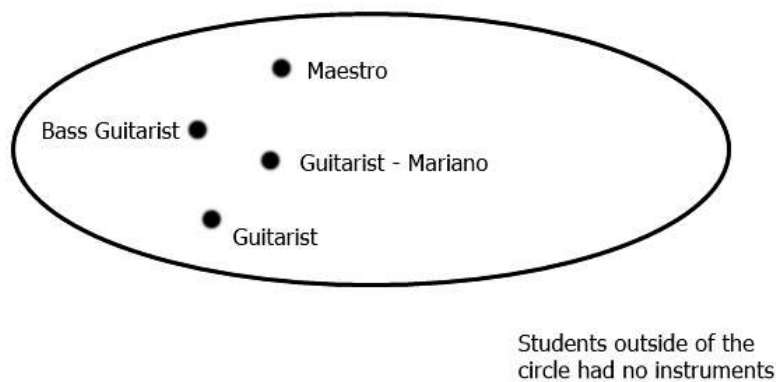


Figure 5.5. Seating arrangement for the UNP SG.

### *UNP SG Philippine Method*

As noted earlier, both Garcia and Santiago called their pedagogical approaches as the “Philippine Method” and mentioned the usage of Western solfège and oido. Garcia also noted the Ilokano adaptation of the NSTS by retuning the instruments a semitone lower. Jose Santiago adds that the Philippine Method is considered to be a traditional methodology and therefore used in their class curriculum (2012). However, Santiago’s perception of the Philippine Method is focused on the usage of the NSTS and not necessarily on the complete methodology (NSTS is

part of this method). Rafael's concepts of listening-as-fishing (1993) and translation (2005) become apparent in that Santiago filters the idea of the Philippine Method into his own perception and emphasizes the NSTS being *the* factor of the Philippine Method despite using Western solfège and oido in his teaching curriculum. He supports this view by mentioning the difference between the Suzuki Method and Philippine Method way of teaching the rondalia in that the banduria's first string is tuned to E5, in Suzuki Method, compared to the banduria's first string is tuned to G5 in the Philippine Method (Santiago 2012).

#### *UNP SG—Description of Rehearsal*

On July 7, 2012, the class begins with several of the students without instruments surrounding Mariano, was playing an arrangement of “Toy Karayo” (“This Affection”) by maestro Santiago. Santiago stands nearby the bass guitarist and recites the music note letter names for the bassist to follow while Mariano plays the melody on guitar. Mariano uses the guitar to demonstrate the melodic lines for this piece rather than the banduria, which will be discussed in detail after the rehearsal description.

Santiago continues to recite the notes as the bass guitarist plays along with Mariano. After this brief engagement of the bass guitar with Mariano, the bass guitarist abruptly stops playing and begins listening to Mariano. Instead of continuing the lesson with the bass guitarist, Santiago stops reciting the notes as well and observes Mariano. Mariano continues to play “Toy Karayo” until Santiago stops her so she can tune with the bass guitarist. After both Mariano and the bass guitarist finish tuning, Santiago points to a particular passage and has them both play together. Mariano immediately plays while the bass guitarist struggles to follow along. While the

bass guitarist follows Mariano, Santiago stands beside both of them and holds the sheet music for the bass guitarist and calls out the letter notes names.

Mariano maintains performing the melodic line for “Toy Karayo” until she reaches a difficult section for her, which she asks maestro Santiago to explain it to her. After he explains this, Santiago requests them to start from the beginning and counts them off: “one-two-three-one.” Mariano enters on the second beat and the bass guitarist comes enters on the first beat of the next measure. Santiago stops and informs the bass guitarist (because he entered the same time as Mariano) that the bass player will hear Mariano first as a pick-up measure, and then he enters. They both start again from the beginning and Santiago calls out the note letters for the bass guitarist to follow as Mariano plays the melody.

Mariano makes a mistake while playing the melody. Santiago stops reciting the notes for the bass guitarist until Mariano recovers from the mistake and goes on playing the melody. Santiago and the bass guitarist follow along with her in the same manner as before. While they continue, some of the students, those who are not playing, have sheet music in their hands and follow along briefly before returning to observing Mariano, Santiago, and the bass guitarist. At the end of the piece, Santiago asks Mariano to play a certain passage again, which he corrects. After Mariano successfully plays the passage, she takes a short break. Santiago then directs the bass guitarist to play that same passage. The bass guitarist carries on practicing that passage with the help of the Santiago humming the melody and Mariano playing it with him. Eventually, the bass guitarist plays it correctly and Santiago has them start the piece from the beginning again.

In this restart, Santiago slowly walks away from the bass guitarist but continues to call out the note letter names while Mariano carries on with the melody on guitar. As Santiago walks away, the bass guitarist seems to have trouble keeping up, which results in Santiago stopping and

telling both of them to play from the beginning again. After the group restarts once again, Santiago leaves the room while the group plays through “Toy Karayo.” However, Santiago returns quickly and walks over to pick up the bass guitarist’s sheet music and resumes calling out the notes. At the end of the piece, Santiago again addresses the ending passage to Mariano. Instead of using mnemonics as before, such as “da-da-da” to indicate the pitches for that passage, Santiago calls out the solfège. The bass guitarist also has difficulty with the passage, to which Santiago then calls out the note letters for him instead of solfège. After working on that particular passage for a couple minutes, Mariano, Santiago, and the bass guitarist take a break. During their break, Santiago leaves the classroom. One of the students picks up an extra guitar and passes it to a female student near Mariano. Two female students sit near Mariano as she begins to strum a couple chords in a lively sounding pattern. These female students begin passing around the extra guitar.

Mariano returns to practicing “Toy Karayo,” with the bass guitarist following along with her. Santiago reenters the classroom with a saxophone and asks Mariano to pass him the second banduria’s sheet music. She passes him the sheet music as the students shift their gaze to him. Santiago seats himself outside of the circle of students. When the rehearsal starts up again with Santiago joining in, both Mariano and the bass guitarist have a difficult time following him. Santiago stops playing and walks over to both of them and once again calls out the note letters for the bass guitarist to complete piece. Santiago tells Mariano to take a break. She then passes the guitar to a male student sitting near her and leaves the classroom.

During the break, some of the students who were not playing instruments before decide to gather together and play the guitar. Two female students, each with a guitar, seat themselves near the window and practice guitar. One of the female students begins to teach the other student

how to play the C major chord in first position. The other student imitates her. While female students are working out chords on the guitar, two male students return to the classroom, seat themselves beside the female students and converse with each other. The female student continues teaching the other student another chord, G Major in third position. After a few minutes later, maestro Santiago and other students return to the classroom.

When Santiago returns, he focuses on teaching another student to play guitar for “Toy Karayo.” During this teaching process, some of the students appear inattentive—they are focusing on either playing guitar or playing on the drumset in the classroom. Santiago continues teaching this student “Toy Karayo” while another student plays the drumset. When Santiago and the other student reach the ending passage, he experiences the same problem as Mariano did earlier. Santiago coaches this student until he finally plays it correctly. One of the students, along with Mariano, returns to the classroom with a banduria. This student hands the banduria to the student previously having a lesson with Santiago. This student<sup>78</sup> hands over the guitar she was previously playing to Santiago and begins tuning her banduria to the same tuning as the guitar with Santiago plucking each string on the guitar for her pitch reference.

After this student finishes tuning, she proceeds to play through “Toy Karayo” on the banduria. The students without instruments in the classroom all gather in a semi-circle facing Santiago, the banduria student, and Mariano, who seats herself with the guitar next to this student. Santiago leaves as the banduria student and Mariano continue to play “Toy Karayo” for the class. In the middle of playing, the banduria student sighs in frustration from playing and Mariano leaves the other student. Santiago returns to the banduria student and coaches her through the music, reciting the solfège, indicating to tremolo certain notes by imitating the tremolo picking

---

<sup>78</sup>I discovered later in this study that this student was Mariano’s sister and that she was also a former student of the LAC Rondalya thus her familiarity of changing the banduria tuning to the guitar’s tuning.

motion with his right hand. Santiago also combines conducting a 3/4 pattern while adding the tremolo picking expression with his right hand in certain passages. After finishing the piece, Santiago leaves the classroom. The banduria student then hands over the banduria to Mariano. When Santiago returns to the classroom shortly after, Mariano hands back the banduria to the other student and picks up the guitar. Upon Santiago's request, they both seat themselves and play through "Toy Karayo" once again. Santiago stands beside them and recites the solfège while both Mariano and the banduria student play. The rest of the students remain sitting in their chairs and observe. Although there were instances when the banduria student stopped playing, both she and Mariano continued to complete the piece. Upon finishing, the banduria student breathes a sigh of relief.

Santiago then walks to the middle of the classroom and motions for the bass guitarist to join playing along with the banduria student and Mariano. He begins counting "one-two-three-one" and signals the banduria student and Mariano to enter on the pick-up and the bass guitarist to enter on the downbeat of the next measure. Santiago calls out the notes for the bass guitarist while the banduria student and Mariano play the melody part together. During the rehearsal, another student enters and decides to help out the bass guitarist. The bass guitarist stops playing and lets the new student take over. This student stops helping and the bass guitarist resumes playing but gets lost. Santiago stops reciting the notes but the banduria student and Mariano continue to play "Toy Karayo." The student helping the bass guitarist earlier leaves the classroom while Santiago resumes calling out the notes for the bass guitarist once again. After they end the piece, Santiago calls the student who helped the bass guitarist earlier to play bass guitar instead. This student complies and approaches the bass guitarist, who hands over the bass guitar. Santiago briefly explains to this new bass guitarist that Mariano and the banduria student

are tuned differently (the banduria student is sharing the same tuning as the guitar) and that they are playing in the key of C Major. Santiago signals Mariano and the banduria student to play from the beginning once again and the new bass guitarist joins in. Santiago calls out the solfège for the banduria student, leaving the bass guitarist to play oido along with them. After playing through the piece again, Santiago plays the octavina part, on saxophone, which has been absent from the whole rehearsal. While he gets his saxophone ready, the new bass guitarist returns the instrument to the former bass guitarist. Santiago signals the instrumentalists to once again play through “Toy Karayo.”

As Santiago plays the octavina part on the saxophone, some of the students who do not have any instruments are surprised at the timbre of the instrument and softly chuckle to themselves at the sound over-powering the melodic line played by the banduria and guitar. The rest of the instrumentalists continue playing. After finishing the piece, Santiago sets down his saxophone and addresses the bass guitarist about the music. The rehearsal finishes as Santiago leaves the classroom; some students follow his lead, grab their bags, and leave the classroom as well. Other students remain and play the bass guitar and guitar.

In regards to languages spoken during these rehearsals, English, Ilokano, and sometimes Tagalog were spoken by Santiago when addressing Mariano and the bass guitarist. Similar to the cases of UNP MAPEH and the LAC Rondalya, English is used for commands to emphasize metrical beats and note recognition. Santiago switches to speaking in Ilokano when the students (Mariano and the bass guitarist) are resting from playing. Tagalog was spoken but not as frequently as Ilokano. By suppressing the usage of Tagalog, Ilokano becomes the dominant language, along with English, further reinforcing both Ilokano agency and positionality in an institutional environment.

Similar to the MAPEH's rehearsal, a sense of informality and casual atmosphere characterizes the UNP SG rehearsal. Since a majority of the students did not have instruments, Mariano became the center of attention due to her competence on the banduria. However, in this case, she plays "Toy Karayo" on the guitar because of her prior experiences in being associated with the LAC Rondalya (which used guitar tuning for the rondalya tunings as discussed in Chapter 4). The focus of Mariano in the center of the circle reinforces Nzewi and Nzewi's theory of the metaphysical plane of existence within the circle formation (2009: 55). Turino's "flow" becomes apparent when Mariano focuses intently in playing the music and becomes unaware of the bass guitarist struggling to follow along with her. In this case, Santiago senses the disturbance in kapwa (the awareness) and interrupts Mariano's "flow" due to pakikiramdam, considering the bass guitarist's emotional feelings in the situation.

During the break, students passed around the guitar and were engaged in teaching each other. Kadkadua appears in that while these students become a Manang or Manong through their act of teaching one another, without a higher authoritarian figure in the mix. Pakikisama is prevalent in events of shifting authority, which is evidenced in the relationship between Mariano and Santiago. Mariano often performs "Toy Karayo" with Santiago guiding the bass guitarist, shifting Mariano into a quasi-teacher position with Santiago becoming the assistant, much like the relationship between Talavera and the conductor-assistant discussed in Chapter 4. Santiago seems to let Mariano "teach" the class by repeated playing through the song. However, this only occurs when both Mariano and the bass guitarist are playing together and drawn into the state of "flow." If the bass guitarist falls behind Mariano then the "flow" is interrupted by Santiago.



Pakikiramdam reflects Santiago's awareness of the bass guitarist and is manifested through subtle cues he gives to the student, such as humming the melody while Mariano is playing, calling out the solfège, and conducting (where Santiago positions himself near the bass guitarist so that he can watch him). Although there were frequent mistakes made by the bass guitarist, Santiago never singled him out for criticism in rehearsal in consideration of his feelings; he simply addresses both Mariano and this bass guitarist to repeat the piece again.

In this rehearsal, Mariano experiences tension in regards to the tuning systems of the guitar and banduria. Her prior experiences in rondalya music came as a participant in the LAC Rondalya, which separated itself from the NSTS of the national rondalla. In this case, there is a perception of an Ilokano practitioner—Mariano and the usage of indigenizing the Suzuki Method—negotiating her regional identity practices with the national realm—the usage of the NSTS. Mariano is made aware of this stark contrast in pedagogical styles between her local experiences as opposed to the national method, therefore performing a “bi-musicality” to negotiate the two musical languages of Santa Lucia and UNP (the UNP NSTS).

In the next and final chapter, I summarize important macro-level features of this study. By concentrating on the macro-level, a deeper perception and appreciation of the Philippine rondalla and its heterogenous music style can emerge and hopefully can lead to further discussions and research on this topic.

## **CHAPTER 6: CONCLUSION**

Through the process of nation building, the Philippine rondalla has become transformed into a national sonic form of Philippine identity despite its initial colonial roots from Spain. The effort of constructing a national musical style (Antonio Molina's NSTS and pedagogy) has therefore led to the marginalization of regional practices and created an imagined homogenous style. In this study, I have challenged the notion of standard and nation rondalla practice that is Manila based and have deconstructed its heterogenic nature. The case studies in Ilocos Sur of the LAC Rondalya from Santa Lucia and the UNP Rondalia from Vigan City confirm the existence of rondalla heterogeneity in the Philippines.

Conducting field research in Ilocos Sur, Philippines was a self-reflexive personal experience. Although my family is connected to the region—my mother hails from San Esteban and my father from Santa Lucia, I felt a quasi-disconnect during my visit because I was not born there, but in California and raised in both Japan and Hawai'i. My upbringing as a third-culture child<sup>79</sup> in a military family enabled me to perceive different cultures with a broader perspective. This positionality as a third-culture child can be viewed as both disadvantageous and advantageous. From a disadvantageous standpoint, my views can be disregarded as superficial because I do not experience the Philippine lifestyle every day. However, by having the advantage of “stepping out” of the area, I can broaden the view of the field from a different standpoint: comparing and contrasting views from both an emic and an etic lens.

Being of Filipino descent and living in Japan, I was put in a position of negotiating my own cultural identity (being Filipino) within a Japanese social sphere. Although at the time I did consider myself Filipino, I knew a part of me did not really know how to be Filipino because I

---

<sup>79</sup> This is a term I use as a description of my own personal experience.

was not taught many cultural aspects that are Filipino (other than the consumption of Filipino cuisine). This absence of explicit cultural ties to being Filipino (I spoke neither Tagalog nor Ilokano but only understood when my parents spoke them) led me to gradually embrace Japanese culture, living in Japan and constantly surrounded by that culture.

When I first moved to Hawai‘i (2001), I experienced culture shock and found that the local culture seemed foreign yet familiar to me. I also found that there was a huge Filipino population in the islands. In embracing local Filipino culture, I became more aware of my own roots (Ilokano heritage) and the desire to make myself “credible” as Filipino. This led to my current journey of self-discovery through ethnomusicology and through understanding my cultural heritage of being both Filipino and Ilokano.

Thus, when I visited Ilocos Sur to conduct my research, I encountered a sense of discovering myself and my cultural identity. It seemed that my open personality also led me to easily develop rapport with several people I met in the field. Some commented that people were attracted to me more than just by my friendly demeanor. In one instance during my stay in San Esteban, Ilocos Sur, word about my research spread around the town and that I was considered the “cute guy from Hawai‘i.” People wanted to meet and talk with me, and I was invited by a radio station host to be interviewed on the air. The topic of discussion was supposed to be about Ilokano music and the rondalla, however after going on air, the host quickly changed his topic and I became victim as a “bachelor” in a spontaneous on-air dating show.

Despite this radio show experience, my overall experience in the field was positive and quite exhilarating. The stories that were shared with me by elderly people who remember playing rondalla in their younger years were heart-warming and opened my eyes to the current musical situation of Filipino youth in both Ilocos Sur and back in Hawai‘i. Rondalla music that our

ancestors grew up listening to is gradually being lost to the younger Ilokano generation. Thus, I was prompted to make the effort to help in perpetuating the musical culture and academic knowledge of the Philippine rondalla so that not only the youth but also our elders can be proud to consider themselves as Ilokano—and even Filipino through this research.

With this study, I want to make it clear that I do not intend to over generalize rondalla musical style for the entire Ilocos region. There is much to research on the contemporary practices of rondalla in the Ilocos region, especially the regional variations between both Ilocos Norte and Ilocos Sur. In an attempt to define a *rondalya Ilokana*, one has to acknowledge its identity and construction as process. The pedagogical and performance practices of rondalla in Ilocos Sur contrast local cultural aesthetics over and against rondalla practice in Manila. The differences in approach to rondalla education reminds us that identity necessitates construction and is not necessarily innate but can be nurtured into *becoming* innate.

In Ilocos Sur, there are conscious efforts to construct an Ilokano style in regards to the practice of rondalla music. In Santa Lucia, the LAC Rondalya adapted the foreign methodology of the Suzuki Method and indigenized its characteristics to suit local cultural ideas and pedagogical goals. What becomes obvious in their sensibility is that the Philippine rondalla, a medium of national music identity, necessarily is negotiated through an Ilokano social stratum. The adaptation of the guitar tuning into the local pedagogical system itself emphasizes their evaluation of the guitar as more useful in their society than the rondalla ensemble as a whole. A provocative possibility presents itself: does that mean that the practice of rondalla in Ilocos Sur constitutes a process of being Filipino, while being a guitarist and situating oneself in local society equate with being Ilokano? The implementing of various languages in teaching further informs identity (see Chapters 4 and 5). In the LAC Rondalya, Ilokano is spoken during sections

of relaxation of the ensemble (i.e. breaks and beginning and ending pieces), while Tagalog is spoken during the performance of the rehearsal. In this manner, the practice of rondalla, a national form of music that parallels the usage of the national language Tagalog (or oftentimes referred to as Filipino), shows this process of *becoming* Filipino and not being Ilokano—they are already Ilokanos who must reconcile their regional identity with a national identity).

Using a version of the Suzuki Method in Santa Lucia suggest that pedagogical approaches are not confined to their locale alone but can be disseminated throughout the region, i.e. the case of Mariano and her use of the LAC tunings at UNP. In this research, I credit Hortizuela of Santa Lucia as establishing the Suzuki Method in this area. But that is not to say that she is the only one. There may be others who have encountered this methodology as well, since the Suzuki Method itself is such a globalized phenomenon for early music education.

Considering guitar rhythmic treatments by the LAC Rondalya, there are significant differences from the norm in national rondalla practice. However, for the LAC their treatments are considered normative and part of their performance practices. Seen from a wider perspective of ethnomusicological process, LAC musical approaches can represent a local (Ilokano) style and a form of local (Ilokano) agency brought to bear on a “national” string ensemble, the Manila-oriented rondalla. If the LAC practice finds tractions among other Ilokano locales, might it be considered an Ilokano cultural trait in a future decade? This tentative style can only further reinforce Ilokano agency in the rondalya practice, therefore also constructing an Ilokano hegemonic style that is practiced within the “Ilokano nation.” Hall writes, that “identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the

process of change and transformation” (1996: 4). In this case, there may be a necessity to delineate what is identified as *rondalya Ilokana* and what is identified as the national practice of rondalla in future research.

The institutionalized rondalia at UNP demonstrates the capability of a dual identity as well as negotiating boundaries between Filipino as national and Ilokano as regional aesthetics in rondalla style. What is construed as a result is the localization of tuning according to environmental demands but keeping to the national aesthetic in some of its aspects. Unlike the LAC Rondalya and its freedom to construct their own pedagogical practices and tuning, UNP is placed in a position of subordination to the national school system, therefore constrained to follow standardized and national guidelines of rondalla practice. In order for Ilokano agency to find presence within the institutional process, there had to be solutions that still allowed it to be considered part of the national practice. One such solution involves the lowering of the standard pitch of the rondalla, an Ilokano innovation to the NSTS.

In looking at the macro-level of institutionalizing an Ilokano identity at the UNP Rondalia, a focus in incorporating Ilokano cultural aesthetics in the performance practices can occur, such as the addition of Ilokano textiles in rondalia costuming. A focus in performing Ilokano folk songs as the norm is also signal, which further confirms the priority given Ilokano musical culture within the Ilokano sphere in relation to other regional Philippine music cultures included in that same sphere.

Although the rondalla was initially a heritage of Spanish colonization, a process of indigenizing its musical style has resulted in a musical form now considered to constitute Philippine heritage. However, these colonial aesthetics still linger within the national practice of rondalla. Drawing inspiration from José Maceda’s article, “Drone and Melody in Philippine

Musical Instruments,” (1974) the musical synthesis of these Spanish colonial aesthetics can be heard in the “drone” sections of the rondalla ensemble: the guitar and baho de unyas; while the “melody” sections are those of Filipino aesthetic construction. Rather than confining Maceda’s musical ideas to what he identified as “Malay” in Philippine music, these features can be considered a pan-Philippine design present in Western-inspired Philippine music as well. With this idea in mind, what is occurring in Ilocos Sur with the LAC Rondalya with the creation of their own guitar rhythms (without the baho de unyas) indicates a departure from the normative practice of rondalla as a combination of Filipino and Spanish musicality into something that can be considered “Ilokano.” Thus Ilokano agency becomes involved in both the construction of “melody” and “drone.” But what about the societal aspects of the rondalya/rondalia?

While Enriquez’s Sikolohiyang Pilipino theories focused on social and behavioral issues of the Filipino psyche, this brief study establish his theories as applicable to the musical interactions and interpretations presented in the case studies for both the LAC Rondalya and UNP Rondalia. Further investigation in using Enriquez’s theories may also yield new understandings of the Filipino psyche in musical composition and performance.

This thesis has shown that rondalla itself then serves as a nostalgic form of national identity rather than a cultural marker that is practiced and preserved within their society. However, it can also enable a separation from the Manila-centric hegemony of national rondalla standardization, therefore inform the construction of a *rondalya Ilokana*, a rondalya practice that is clearly Ilokano in its core pedagogical properties but still nominally Filipino in its sonic product.

## **BIBLIOGRAPHY**

- Agcaoili, Aurelio Solver and Raymund Llanes Liongson, eds.  
2007 *Final Proceedings of 2006 Nakem Centennial Conference and Essays on Ilokano and Amianan Life, Language, and Literature in Honor of Prof. Prescila Llague Espiritu*. Honolulu, Hawai'i.
- Agoncillo, Teodoro A. and Fe B. Mangahas  
2010 *Philippine History: Expanded and Updated Edition*. Quezon City, Philippines: C & E Publishing, Inc.
- Amper-Dadap, Jerry  
1995 "The Philippine Rondalla—Our National Native Orchestra," from *The Sunday Chronicle*. June 4. Pg. 32.
- Anderson, Benedict  
2002 *The Spectre of Comparisons: Nationalism, Southeast Asia, and the World*. Revised edition. London and New York: Verso.  
2006 *Imagined Communities: Reflectios on the Origin and Spread of Nationalism*. Revised edition. London and New York: Verso.
- Anonymous  
1960 "Workshops in the Philippines." *Music Educators Journal*. Vol. 47. No. 2. November to December. pp. 56-57. <http://www.jstor.org/stable/3393595>. (accessed January 26, 2013).
- Aquino, Francisca Reyes  
1953 *Philippine Folk Dances*. 6 vols. Quezon City: Kayumanggi Press.  
1957 *Fundamental Dance Steps and Music*. Revised. Manila, Philippines. (publisher unidentified).  
1978 *Philippine Folk Dances*. Revised. 6 vols. Quezon City, Philippines: Kayumanggi Press.
- Azurin, A., H. Beltran Jr., H. Lingbaon-Bulong, R.A. Duque, A. Santos, and F. Tupas  
1994 "Ilocano" in *CCP Encyclopedia of Philippine Art*. Vol. 1. Manila, Philippines: Cultural Center of the Philippines. pp. 304-332.
- Bacatan, Jose T.  
1970 "Rondalla Handbook: A "How to Play" Manual for Various Rondalla Instruments." Quezon City: Manlapaz Publishing Co.
- Baily, John  
1997 "The Role of Music in the Creation of an Afghan National Identity, 1923-73," from *Ethnicity, Identity and Music: The Musical Construction of Place*. Martin Stokes, ed. Oxford and New York: Berg Publishers. pp. 45-60.



Bañas, Raymundo C.

1969 *Pilipino Music and Theater*. Quezon City, Philippines: Manlapaz Publishing Co.

Barlaw, Jose

1984 "Rondalla music keeps a town hall alive," from *Tuing/Tering Journal*. June 9.

Bayanihan

2002 *Maria Clara Suite: dances adapted from various European influences since the early 16<sup>th</sup> century*. Instructional Video Series. Vol. 3. VCD. Bayanihan Folk Arts Foundation: Ivory Records.

Bernardino, Vitaliano

1966 *Bulletins (Nos. 32, s. 1954 and 15, s. 1957): Community Development: Course of Study, Elementary. Course of Study, Music*. Manila, Philippines: Department of Education, Bureau of Public Schools.

Blair, Emma Helen and James A. Roberson, eds., 1903

2000 *The Philippine Islands: 1493-1898*. CD-ROM. Philippines: Bank of the Philippine Islands.

Cariaso-Pasamba, Angelita

1966 "Organization of the Rondalla," from *Musical Journal of the Philippines*. Vol. 1, No. 6. August. Manlapaz Publishing Co. pp. 14, 44.

Castro, Christi-Anne Salazar

2001 "Music, Politics, and the Nation at the Cultural Center of the Philippines." PhD diss. University of California, Los Angeles.

Castro, Christi-Anne

2011 *Musical Renderings of the Philippine Nation*. New York: Oxford University Press, Inc.

Culig, Edna Aurora

1995 *The Philippine Bandurria: A Study on its Educational and Artistic Possibilities*. M.A. Thesis. University of the Philippines: College of Music. Diliman, Quezon City, Philippines. March 31.

1998 "Rondalla" in *CCP Encyclopaedia of Philippine Art*. Manila, Philippines: Cultural Center of the Philippines. CD-ROM.

Culig, Edna Aurora Cabilatazan

2004 *Rondalla Arrangements of Filipino Folk Dances*. Quezon City, Philippines: The University of the Philippines Press.

Dadap, Michael

2007 *The Virtuoso Bandurria: Basic Method for the Bandurria as a Solo Instrument*. Dumaguete City, Philippines: UniTown Publishing House.

De Guia, Katrin

2005 *Kapwa: The Self in the Other, Worldviews and Lifestyles of Filipino Culture-Bearers*. Pasig City, Philippines: Anvil Publishing, Inc.

Dela Peña, Verne

2004 "The Philippine Rondalla," from "The First International Rondalla Festival: *Lawak Rondalya*. Commemorative Album of *Cuerdas nin Kagabsan*.

Du Bois, W. E. B.

1982 *The Souls of Black Folk*. New York and Scarborough, Ontario: New American Library.

Enriquez, Virgilio G.

2008 *From Colonial to Liberation Psychology: The Philippine Experience*. Quezon City, Philippines: University of the Philippines Press.

Espiritu, Percy

1984 *Let's Speak Ilokano*. Honolulu, Hawai'i. University of Hawai'i Press.

2004 *Intermediate Ilokano: An Integrated Language and Culture Reading Text*. Honolulu, Hawai'i: University of Hawai'i Press.

Eugenio, Damiana L.

1996 *Philippine Folk Literature Series: The Folk Songs*. Vol. 7. Ed. Manila, Philippines: De La Salle University Press, Inc.

Factora, Miriam

2011 *Aweng ti Kailokuan: The Musical Heritage of the Ilocanos*. Vol. 1. San Juan City, Philippines: Kannawidan Foundation, Inc.

Foronda, Jr. Marcelino A. and Juan A. Foronda

1972 *Samtoy: Essays on Iloko History and Culture*. Manila, Philippines: United Publishing Co., Inc.

Foronda, Jr. Marcelino A.

1976 *Kailukuan: Historical and Bibliographical Studies*. Manila, Philippines: Philippine National Historical Society.

Friese, Jovita Sison

1980 *Philippine Folk Dances from Pangasinan*. Vol. 1. New York, New York: Vantage Press, Inc.

Frith, Simon

1996 "Music and Identity" from *Questions of Cultural Identity*. Stuart Hall and Paul Du Gay, eds. London: Sage Publications. pp. 108-127.

- Galam, Roderick G.  
2008 *The Promise of the Nation: Gender, History, and Nationalism in Contemporary Ilokano Literature*. Manila, Philippines: Ateneo de Manila University Press.
- Garcia, Astheria  
2012 Interview by author. University of Northern Philippines, Vigan City, Ilocos Sur, Philippines. June 26-July 19.
- Gellner, Ernest  
1983 *Nations and Nationalism*. Ithaca and London: Cornell University Press.
- Gilroy, Paul  
1993 *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, MA: Harvard University Press.
- Guy, Nancy  
1999 "Governing the Arts, Governing the State: Peking Opera and Political Authority in Taiwan" from *Ethnomusicology*. Vol. 43. No. 3. University of Illinois Press. pp. 508-526.
- Hall, John A. ed.  
1998 *The State of the Nation: Ernest Gellner and the Theory of Nationalism*. United Kingdom: Cambridge University Press.
- Hall, Stuart  
1996 "Who Needs 'Identity'?" from *Questions of Cultural Identity*. Stuart Hall and Paul du Gay, eds. London: Sage Publications.
- Hila, Antonio C.  
1991 "Musika: An Essay on Philippine Music" from *Tuklas Sining: Essays on the Philippine Arts*. Nicanor G. Tiongson, ed. Manila: Cultural Center of the Philippines. pp. 102-145.
- Hobsbawm, Eric and Terence Ranger, ed.  
1983 *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Irving, D. R. M.  
2010 *Colonial Counterpoint: Music in Early Modern Manila*. New York: Oxford University Press, Inc.
- Kasilag, Lucrecia R.  
1987 "The Sounds of Bayanihan: Bandurias, Nose Flutes, Dabakans" from *Bayanihan*. Manila, Philippines: Montipress, Inc. pp. 125-129.
- Keesing, Felix M.  
1962 *The Ethnohistory of Northern Luzon*. Stanford, California: Stanford University Press.

Kostka, Stefan and Dorothy Payne

2009 *Tonal Harmony: With an Introduction to Twentieth-Century Music*. 6th ed. New York: McGraw-Hill.

Latukefu, Lotte and Irina Verenikina

2013 "Expanding the Master—Apprentice Model: Tool for Orchestrating Collaboration as a Path to Self-directed Learning for Singing Students" from *Collaborative Learning in Higher Music Education*. Ed. Helena Gaunt and Heidi Westerlund. Surrey, England and Burlington, VT: Ashgate Publishing Limited and Ashgate Publishing Company. pp. 101-109.

Maceda, José

1974 "Drone and Melody in Philippine Musical Instruments" from *Traditional Drama and Music of Southeast Asia*. Mohd. Taib. Osman. Kuala Lumpur: Dewan Bahasa dan Pustaka, K. Pelajaran Malaysia.

Mach, Zdzislaw

1997 "National Anthems: The Case of Chopin as a National Composer," from *Ethnicity, Identity and Music: The Musical Construction of Place*. Martin Stokes, ed. Oxford and New York: Berg Publishers. pp. 61-70.

Martinez, Edna Marcil M.

1994a "Banduria," "Laud," "Octavina," in *CCP Encyclopedia of Philippine Art*. Vol. 6. Manila, Philippines: Cultural Center of the Philippines. pp. 148, 158, 162.

1994b "Molina, Antonio J." in *CCP Encyclopedia of Philippine Art*. Vol. 6, Manila, Philippines: Cultural Center of the Philippines. pp. 342-343.

Mascuñana, Roland V., Enrique G. Oracion, and Malcolm C. Hiponia

2012 "Strings of Pride: The Conservation and Transmission of Dauin's Rondalla Tradition." Typescript. March.

Mendonça, Maria. "Rondalla," from *Grove Music Online*.

<http://www.oxfordmusiconline.com.eres.library.manoa.hawaii.edu/subscriber/article/grove/music/46040>. (last accessed July 25, 2013).

Molina, Antonio J.

1967a "The Rondalla: Its History and Method of Teaching" from *School Time*. Ed. Pilar C. Cruz. Quezon City, Philippines: Vibal Publishing House. February.

1967b *Music of the Philippines*. Lecture series, "Aspects of Philippine Culture," American Embassy ballroom, National Museum. November 7.

Mulholland, Mary-Lee

2007 "Mariachi, Myths, and Mestizaje: Popular Culture and Mexican National Identity" from *National Identities*. Vol. 9, No. 3. pp. 247-264.

Nzewi, Meki and Nzewi, O'dyke

2009 *African Classical Ensemble Music: Theory and Drum-based Concert Series*. 3 vols. Cape Town: African Minds. Pp. 55.

Nzewi, O'dyke

2013 "Embedding the Traditional Concept of Community within Contemporary, Indigenous Musical Arts Training in Africa" from *Collaborative Learning in Higher Music Education*. Ed. Helena Gaunt and Heidi Westerlund. Surrey, England and Burlington, VT: Ashgate Publishing Limited and Ashgate Publishing Company. pp. 199-204.

Parnes, Samuel Will

1999 "A History of Filipino *Rondalla* Music and Musicians in Southern California." Ph.D. diss. University of California, Los Angeles.

Patricio, Maria Cristina

1959 "The Development of the *Rondalla* in the Philippines." Bachelor of Music thesis. University of the Philippines.

Peters, Joseph E.

1981 *A Conceptual Framework for a Creativity-Based General Music Education Program for Singapore Schools*. Masters of Music Education. University of the Philippines, College of Music. March.

Pfeiffer, William R.

1975 *Music in the Philippines: Indigenous, Folk, and Modern*. Dumaguete City, Philippines: Silliman Music Foundation, Inc.

1976 *Indigenous (sic), Folk, Modern Filipino Music*. Dumaguete City, Philippines: Silliman Music Foundation, Inc.

Phelan, John Leddy

2011 *Hispanization of the Philippines: Spanish Aims and Filipino Responses, 1565-1700*. Reprint. Madison, Wisconsin: University of Wisconsin Press.

Rafael, Vicente L.

1993 *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule*. Durham and London: Duke University Press.

2005 *The Promise of the Foreign: Nationalism and the Technics of Translation in the Spanish Philippines*. Durham and London: Duke University Press.

Rivera, Everlita

1980 *A Collection of Favorite Philippine Folk Songs*. Edited by Josephine Dicsen Pablo and Karen Joy Oshiro. Honolulu, Hawai'i: Department of Education.

1980 *Agkanta Tayo: A Book of Songs in Ilokano*. Edited by Carmen Espiritu and Josephine Pablo. Honolulu, Hawai'i: Department of Education.

Rivera, Perpetua

2012 Interview by author. Santa Lucia, Ilocos Sur, Philippines. June 9-30.

Rockell, Kim

2012 "Rondalla Down Under: A Contemporary Resurgence in Australasia." Typescript. March.

Rubino, Carl Ralph Galvez

2000 *Ilocano Dictionary and Grammar: Ilocano-English, English-Ilocano*. Honolulu, Hawai'i: University of Hawai'i Press.

Rubio, Hilarion F.

1978 "The Roving Rondalla." In *Filipino Heritage: The Making of a Nation*. ed. by. Alfredo R. Roces. Lahing Pilipino Publishing Inc. pp. 2256-2262.

Santiago, Jose, pseudonym.

2012 Interview by author. Vigan City, Ilocos Sur, Philippines. July 7-17.

Santos, Ramon P.

1979 "Views on the Problems of Contemporary Music in Relation to Children," from *Asian Music for Tomorrow*. Sixth Asian Composers League Conference/Festival. Seoul, Korea.

Savellano, Deogracias Victor "DV" B.

2009 *Ilocos Sur: An Illustrated History*. Cabugao, Philippines: Sanicua Publication.

Stokes, Martin, ed.

1997 *Ethnicity, Identity, and Music: The Musical Construction of Place*. Oxford and New York: Berg Publishers.

Suzuki, Shinichi and Elizabeth Mills, Mae Ferro, and the American Suzuki Institute-West

1973 *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education*. Berkeley, California: Diablo Press, Inc.

Talavera, Lovely

2012 Interview by author. Santa Lucia, Ilocos Sur, Philippines. June 9-30.

"Tanging Yaman"

<http://www.imdb.com/title/tt0283037/soundtrack> (accessed April 24, 2014).

<http://www.imdb.com/title/tt0283037/> (accessed April 24, 2014).

Thongchai Winichakul

1994 *Siam Mapped: A History of the Geo-Body of a Nation*. Honolulu, Hawai'i: University of Hawai'i Press.

Tilghman, Mary K.

1994 "Rachel Joven builds a library for young readers in her native Philippines" from *The Catholic Review*. February 9.

Timbol-Guadalupe, Jocelyn

2012 "Celso O. Espejo: Philippine Rondalla Master." Typescript. March.

Trimillos, Ricardo

1986 "Music and Ethnic Identity: Strategies among Overseas Filipino Youth." *Yearbook for Traditional Music* 18: pp. 9-20.

1988 "Das Rondalla-Ensemble auf den Philippinen als Spiegel oder Bestandteil der Filipino-Geschichte," from *Jahrbuch für musikalische Volks- und Völkerkunde*. Band 13. Josef Kuckertz, ed. Kassel, Basel, London, New York: Bärenreiter.

1998 "Philippine Music as Colonial Experience and National Culture," from *Smithsonian Folklife Festival*, Smithsonian Institution.

2000 "Filipino Music," from *Garland Encyclopedia of World Music*. Vol 3. ed. Ellen Koskoff. Routledge. pp. 1024-1027.

"<http://glnd.alexanderstreet.com.eres.library.manoa.hawaii.edu/view/328680>". (accessed July 25, 2013).

2004 "Subject, Object, and the Ethnomusicology Ensemble: The Ethnomusicological "We" and Them," from *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. ed. Ted Solís. Berkeley and Los Angeles, California: University of California Press. pp. 23-52.

2012 Transnationalisation: Multiple Sites of Production. Lecture, University of the Philippines, Diliman, Manila, Philippines. June 20.

Turino, Thomas

1993 *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago and London: The University of Chicago Press.

2003 "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations" from *Latin American Music Review (Revista de Música Latinoamericana)*. Vol. 24. No. 2. pp. 169-209.

2008 *Music as Social Life: The Politics of Participation*. Chicago and London: The University of Chicago Press.

UNESCO

<http://www.whc.unesco.org> (accessed September 9, 2014).

University of Texas Libraries

[http://www.lib.utexas.edu/maps/cia13/philippines\\_sm\\_2013.gif](http://www.lib.utexas.edu/maps/cia13/philippines_sm_2013.gif) (accessed August 26, 2014).

Venable, Lucy and Fred Berk

1959 *Ten Folk Dances in Labanotation*. New York, New York: M. Witmark and Sons.

Vygotsky, L.S.

1978 *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press.

Yoshihara, Mari

2007 *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*.  
Philadelphia, PA: Temple University Press.



## **DISCOGRAPHY**

Bert Buena & his PBS Rondalla

2002 *Mga Katutubong Sayaw*. Vol. 4. CD. DN 1013-2. Philippines: Electro-Sound Center, Inc.

Juan Silos, Jr. and his Rondalla.

1959 *Philippine Folk Dances*. MLP 5000. Quezon City, Philippines: Villar Records. Mareco, Inc.

1960 *Philippine Folk Dances, series no. 2*. MLP 5004-S. Quezon City, Philippines: Villar Records. Mareco, Inc.

*Philippine Folk Dances, vol. VIII*. MLP/MLS 5099. Quezon City, Philippines: Villar Records. Mareco, Inc.

Juan Silos, Jr. and his Rondalla with the Silos Sisters

*Songs of the Philippines*. Vol. 1. VLP 4001-A. Manila, Philippines: Villar-Mabuhay Records, Inc. and Columbia Records.

Juan Silos, Jr.

*Philippine Memories*. Vol. 2. MLP 5026. Quezon City, Philippines: Villar Records. Mareco, Inc.

Maharlika Rondalla

*Sixteen Best Philippine Folk Dances*. Vol. 1. Manila, Philippines: Aquarius Records & Tapes. CD. ACD-469. Barangay Folk Dance Troupe. Arranged by Mer Felix. Recorded at GMA Recording Studio. Produced by Buddy Cruzado.

## GLOSSARY

Tagalog: Tg.	Japanese: Jpn.
Ilokano: Ilo.	

Arak: Ilo. Alcohol

Ate: Tg. Elder sister

Burburtia: Ilo. Riddle

Ikit: Ilo. Aunt

Kadkadua: Ilo. Unseen partners; companionship between the natural and supernatural realms

Kapwa: Tg. Awareness of others

Kundiman: Tg. A Tagalog love song genre

Kuya: Tg. Elder brother

Maestra: Ilo. Female teacher

Maestro: Ilo. Male teacher

Manang: Ilo. Elder sister

Manong: Ilo. Elder brother

Munisipyo: Tg. Municipal

Oido: Tg. Learning by ear

Pakikiramdam: Tg. Shared inner perception; feeling for another as in sensing emotional cues

Pakikisama: Tg. Companionship; yielding to the leader or majority

Saludo: Tg. A slow introduction and/or ending section usually in the dominant key and resolving in the tonic. It is used for Philippine dances.

Saino Kyoiku: Jpn. Talent Education

Sikolohiyang Pilipino: Tg. Philippine Psychology

Talaga: Tg. An expression meaning, “really?”

Tugaw: Ilo. A command meaning “to sit”

Uliteg: Ilo. Uncle

## APPENDIX A: TRANSCRIPTIONS

### Manang Biday - LAC Rondalya

Transcribed by Froilan E. Fabro (2014)  
Recorded on June 9, 2012

Banduria

Laud Octavina

Guitar

♩=44

♩=52

C G D<sup>7</sup> G D<sup>7</sup>

Band.

Ld. Oct.

Gtr.

8

0:46

♩=55-58

G C G D<sup>7</sup> G

Band.

Ld. Oct.

Gtr.

15

1:12

D<sup>7</sup> G C G D<sup>7</sup> G

22 ♩=87

Band.

Ld. Oct.

Gtr.

D<sup>7</sup> G C G D<sup>7</sup>

29 1:30 ♩=87

Band.

Ld. Oct.

Gtr.

G D<sup>7</sup> G C G

36 1:46 ♩=120

Band.

Ld. Oct.

Gtr.

D<sup>7</sup> G D<sup>7</sup> G C

43

Band.

Ld. Oct.

Gtr.

G D<sup>7</sup> G D<sup>7</sup>



49

Band.

Ld. Oct.

Gtr.

G C G D<sup>7</sup> G



54 2:15 ♩=46

Band.

Ld. Oct.

Gtr.

C G D<sup>7</sup> G

# O Ilaw - LAC Rondalya

Transcribed by Froilan E. Fabro (2014)  
Recorded on June 9, 2012

0:04  $\text{♩} = 65-68$  0:19

Banduria

Laud

Octavina

Guitar

Am Dm Am Am



5  $\text{♩} = 69$

Bandu.

Laud

Oct.

Gtr.

A A E7 E7





17 *80* 1:13

Bandu.

Laud

Oct.

Gtr.

Bm E7 A A



21 ♩ = 70

Bandu.

Laud

Oct.

Gtr.

Bm E7 A A

25

Bandu.

Laud

Oct.

Gtr.

E7 E7 A A



29

Bandu.

Laud

Oct.

Gtr.

Bm E7 A D E7

1:53

33 2:11 ♩=68

Bandu.

Laud

Oct.

Gtr.

A E7 A A



37 8<sup>va</sup>

Bandu.

Laud

Oct.

Gtr.

A A E7 E7

41 <sup>8va</sup> 2:38  $\text{♩} = 71$

Bandu.

Laud

Oct.

Gtr.



45 <sup>8va</sup> 2:47

Bandu.

Laud

Oct.

Gtr.

49 *8va*

Bandu.

Laud

Oct.

Gtr. Bm E7 A A



53

Bandu.

Laud

Oct.

Gtr. Bm E7 A A

57  $\text{♩} = 73$

Bandu.

Laud

Oct.

Gtr. Bm E7 A A



61  $3:43 \text{♩} = 66$

Bandu.

Laud

Oct.

Gtr. Bm E7 A D E7

65

Bandu.

Laud.

Oct.

Gtr.

A E7 A A

The musical score consists of four staves. The top three staves are for Bandu, Laud, and Oct., all in treble clef. They share a common melodic line: a half note F#4, a quarter note G#4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, and a quarter note G#4. The bottom staff is for Gtr., in treble clef, with a rhythmic pattern of eighth and sixteenth notes. Chord symbols A, E7, and A are written above the Gtr. staff.

# Pamulinawen - LAC Rondalya

Transcribed by Froilan E. Fabro (2014)  
Recorded on June 9, 2012

0:08 ♩=55 0:17 ♩=85

Banduria

Laud  
Octavina

Guitar

A A A

5

Bandu.

Ld.  
Oct.

Gtr.

A E E E

9

Bandu.

Ld.  
Oct.

Gtr.

E A A A



13  $\text{♩} = 89$

Bandu.

Ld. Oct.

Gtr.

A D D A

17 1:03  $\text{♩} = 89$

Bandu.

Ld. Oct.

Gtr.

E A A E

21

Bandu.

Ld. Oct.

Gtr.

E A A A

25

Bandu.

Ld.  
Oct.

Gtr.

A D E E

29

Bandu.

Ld.  
Oct.

Gtr.

E A D A

33

1:47

Bandu.

Ld.  
Oct.

Gtr.

E A A A

37

Bandu.

Ld. Oct.

Gtr.

A E E E

41

Bandu.

Ld. Oct.

Gtr.

E A A A

45

Bandu.

Ld. Oct.

Gtr.

A D D A

49

Bandu.

Ld.  
Oct.

Gtr.

2:36 ♩=55

E A A D

Bandu. Ld. Oct. Gtr.

53

Bandu.

Ld.  
Oct.

Gtr.

A E A A

Bandu. Ld. Oct. Gtr.

# Sarung Banggi - LAC Rondalya

Transcribed by Froilan E. Fabro (2014)

Recorded on June 9, 2012

0:04 ♩ = 71

Banduria

Laud Octavina

Guitar

Gm Cm Gm D



8 0:34 ♩ = 84

Band.

Ld. Oct.

Gtr.

Gm Gm



15 0:51 ♩ = 84

Band.

Ld. Oct.

Gtr.

Cm D7 Gm

22

Band.

Ld.  
Oct.

Gtr.

Gm Cm Gm D7 G7

22

29 1:11 ♩=80

Band.

Ld.  
Oct.

Gtr.

Cm D7

29

36 1:26 ♩=83

Band.

Ld.  
Oct.

Gtr.

Gm Cm Cm

36

43  $\text{♩} = 83$

Band.

Ld. Oct.

Gtr. D Gm D7

50  $2:00 \text{♩} = 80$

Band.

Ld. Oct.

Gtr. Gm Gm

57  $2:17 \text{♩} = 86$

Band.

Ld. Oct.

Gtr. D7 Gm D7

64

Band.

Ld. Oct.

Gtr.

D7

Gm

Gm

♩=86



71

Band.

Ld. Oct.

Gtr.

Cm

Gm

D7

Gm

2:49 ♩=75



78

Band.

Ld. Oct.

Gtr.

D7

G

D7

G

3:07



85

Band.

Ld.  
Oct.

Gtr.

B

Em

D7

92

3:27 ♩=75

Band.

Ld.  
Oct.

Gtr.

G

G

D7

99

Band.

Ld.  
Oct.

Gtr.

G

D7

Em

106 4:07 ♩=70

Band.

Ld.  
Oct.

Gtr. Em G Gm

Measures 106-112. The Band part has a melody in G minor. The Lead Octave part has sustained chords. The Guitar part has a rhythmic pattern with chords Em, G, and Gm.

113 ♩=76 4:28

Band.

Ld.  
Oct.

Gtr. Cm Gm D7 G5

Measures 113-119. The Band part has a melody in G minor. The Lead Octave part has sustained chords. The Guitar part has a rhythmic pattern with chords Cm, Gm, D7, and G5.

# Tanging Yaman - LAC Rondalya

Transcribed by Froilan E. Fabro (2014)

Recorded on June 9, 2012

0:05 ♩=63

Banduria

Laud

Octavina

Guitar

C D Bm Am D7 G G7

5 ♩=67

Bandu.

Laud

Octavina

Gtr.

C D Bm

9

Bandu.

Laud

Octavina

Gtr.

Em Am D7 G



13

Bandu.

Laud

Octavina

Gtr.

G7 C D Bm

17

Bandu.

Laud

Octavina

Gtr.

Bm Am D7 G

179

21

Bandu.

Laud

Octavina

Gtr.

G7 C D Bm

1:23

179

25 1:37

Bandu.

Laud

Octavina

Gtr. Em Am D7 G



29 ♩=70

Bandu.

Laud

Octavina

Gtr. G7 C D Bm

33

Bandu.

Laud

Octavina

Gtr.

Bm Am D7 G



37

2:17

Bandu.

Laud

Octavina

Gtr.

G7 C D Bm

41

Bandu.

Laud

Octavina

Gtr.

Em Am D7 G



45

Bandu.

Laud

Octavina

Gtr.

G7 C D Bm



49 3:07

Bandu.

Laud

Octavina

Gtr. Em Am D7 G



53 3:17

Bandu.

Laud

Octavina

Gtr. G7 C D

56 3:21

Bandu.

Laud

Octavina

Gtr.

Bm Em Am D7



60 3:41

Bandu.

Laud

Octavina

Gtr.

G G7 C D

64

Bandu.

Laud

Octavina

Gtr.

Bm Em Am D7



68

Bandu.

Laud

Octavina

Gtr.

G G7 C D

72  $\text{♩} = 60$  rit. . . . .

Bandu.

Laud

Octavina

Gtr.

Bm Em Am



75 4:35

Bandu.

Laud

Octavina

Gtr.

D7 G G7




UNIVERSITY  
of HAWAII<sup>®</sup>  
MĀNOA

Office of Research Compliance  
Human Studies Program

August 2, 2013

TO: Froilan Fabro  
Principal Investigator  
Music (Ethnomusicology)

FROM: Denise A. Lin-DeShetler, MPH, MA   
Director

SUBJECT: CHS #21471- "Rondalya Ilokana: Construction of Ilokano Identity Through  
Philippine Rondalla Pedagogy"

This letter is your record of the Human Studies Program approval of this study as exempt.

On August 2, 2013, the University of Hawai'i (UH) Human Studies Program approved this study as exempt from federal regulations pertaining to the protection of human research participants. The authority for the exemption applicable to your study is documented in the Code of Federal Regulations at 45CFR 46.101(b)(Exempt Category 2).

Exempt studies are subject to the ethical principles articulated in The Belmont Report, found at <http://www.hawaii.edu/irb/html/manual/appendices/A/belmont.html>.

Exempt studies do not require regular continuing review by the Human Studies Program. However, if you propose to modify your study, you must receive approval from the Human Studies Program prior to implementing any changes. You can submit your proposed changes via email at [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu). (The subject line should read: Exempt Study Modification.) The Human Studies Program may review the exempt status at that time and request an application for approval as non-exempt research.

In order to protect the confidentiality of research participants, we encourage you to destroy private information which can be linked to the identities of individuals as soon as it is reasonable to do so. Signed consent forms, as applicable to your study, should be maintained for at least the duration of your project.

This approval does not expire. However, please notify the Human Studies Program when your study is complete. Upon notification, we will close our files pertaining to your study.

If you have any questions relating to the protection of human research participants, please contact the Human Studies Program at 956-5007 or [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu). We wish you success in carrying out your research project.

1960 East-West Road  
Biomedical Sciences Building B104  
Honolulu, Hawai'i 96822  
Telephone: (808) 956-5007  
Fax: (808) 956-8683

An Equal Opportunity/Affirmative Action Institution