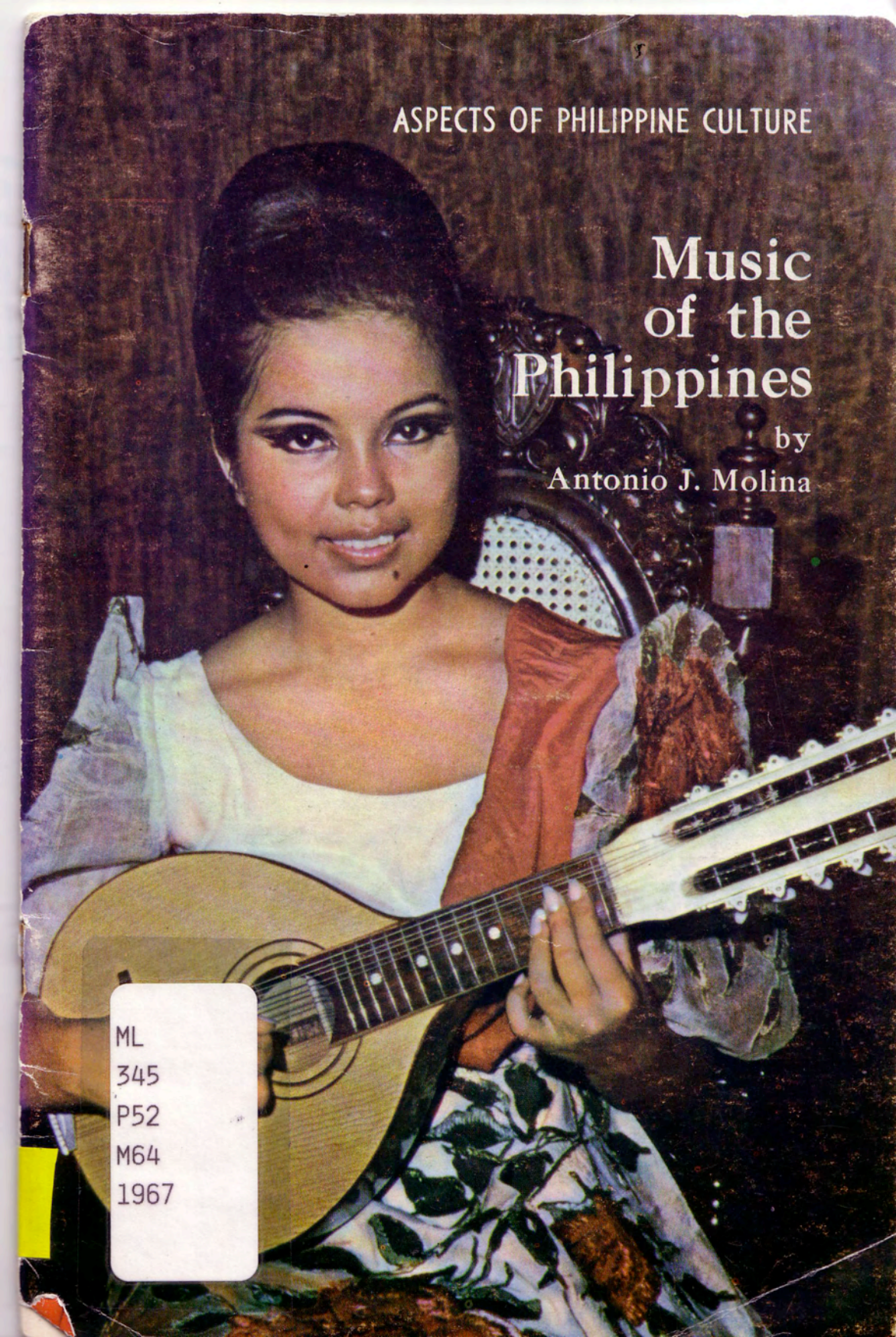


ASPECTS OF PHILIPPINE CULTURE

Music of the Philippines

by
Antonio J. Molina

A photograph of a young woman with dark hair styled in a bun, wearing a white off-the-shoulder top and a patterned skirt. She is sitting on an ornate chair and playing a light-colored acoustic guitar. The background is dark and textured.

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Front Cover

A young girl playing the bandurria, a local violin.

(Cover models courtesy of the Bayanihan Dance Troup.)



A young man playing a three-string bamboo fiddle.



A girl and a harp.

Musikong bumbong, a bamboo orchestra.

(Photo by Ezequiel Tee, Jr., Manila Daily Bulletin)



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ASPECTS OF PHILIPPINE CULTURE

MUSIC
of the
PHILIPPINES

by

Antonio J. Molina

November 7, 1967

*Third in a series of lectures
presented by the National Museum and sponsored by
Ambassador and Mrs. William McC. Blair, Jr.*

The lecture series—"Aspects of Philippine Culture"—was given by staff members of the National Museum under the sponsorship of the former Ambassador of the United States, William McCormick Blair, Jr., and Mrs. Blair. The lectures were given in the American Embassy ballroom, illustrated by exhibits, slides, and (in the case of the music lecture) special performers. The lectures were recorded on tape and appear here as given—informal discussions which were sometimes given over largely to comments accompanying slides (as in the case of the talk on Philippine Architecture) or artifacts (as in the case of Moslem and of Mountain Art). With the concurrence of Dr. Galo Ocampo, the director of the National Museum, and the lecturers themselves, the informal nature of the talks has been kept for these publications.

CREDITS

Minister James Wilson, Charge d'Affaires, and Mrs. Wilson, who gave steadfast support and encouragement to this project.

To all those of the Museum staff, (and of collectors throughout Manila, such as Mr. Patrocinio Badilla, who lent prize items) for making the collection and setting up the exhibits. And to Director Galo Ocampo's secretary Miss Erlinda M. Tiongco, for coordinating and keeping communications moving.

General Services of the U.S. Embassy (Mr. John Condayan in particular) for providing chairs, exhibit space, lights (and clean-up crews) for the series.

USIS in general (Mr. Gregory Moffitt in particular) for providing publicity, tape machines, lights, projectors, microphones and technicians.

Mrs. Henry Miller for encouragement and for transcribing the taped lectures for publication.

Mrs. Edgar Owens, chairman.

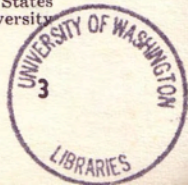


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For our talk today, we have tried to put in a nutshell everything that can reflect Philippine music—quite a wide-ranging, even disorderly variety, and so we call our talk Musikaleidoscope, because like that toy the children love, the colors and patterns of our discussion are ever-changing—perhaps changing even as we are talking here today! Because Philippine music didn't start yesterday—or last week, but hundreds of years ago. And so, to have a taste of that ancient beginning, we are going to play for you one of the most important and one of the most recent researches into Philippine Tribal music—the album compiled for Ethnic Folkways by Jose Maceda and Harold C. Conklin—"Hannoo Music from the Philippines."

Mr. Conklin locates his cultural-musical researches thus: "One hundred miles south of Manila and at the northern end of the Sulu Sea lies Mindoro, the seventh largest island in the Philippines. On the fertile coastal plain of this island live Tagalog and Visayan farmers (Christian Filipinos) while in the rugged and largely unknown interior live at least eight different groups of pagan mountaineers known collectively as 'Mangyans.'" From this group, we will have a brief and superficial taste of Philippine tribal music—musical instruments like the *Kalipay*, *Urukay*, *Iyaya*, *Patrit*, *Kas-kas* and *Timpara*, *Binalingat*, *Dinulut*, and others.

DR. ANTONIO J. MOLINA is dean of the Conservatory of Music at the Centro Escolar University; professor of Musical Literature at the Santa Isabel College; composer, conductor and teacher. His "golden jubilee" in 1953 was celebrated in the various music schools and conservatories throughout the Philippines. In 1960, he had his first trip to the United States to visit American music schools and in 1965, his second tour, sponsored by the University of Illinois. Dr. Molina is considered the Dean of Conductors in the Philippines.



The best description of the music you are going to hear now is in the form of notes written in the Folkways Album we mentioned before by Dr. Jose Maceda—I will read these statements on the music and the musical instruments as we listen:

"Kalipay: General merrymaking, which involves the use of all Hanunoo instruments—gongs, *agong*; guitars, *kudyapi*; and the three-string fiddles, *git-git*." (I might just say here that *'git-git'* is a Tagalog word meaning "friction" and it describes the friction between the hairs of the bow and the strings of the fiddle).

"Urukay: Two chants used in courting. Most Hanunoo chants are recited, *perlando* style, somewhat in the manner of the Jewish Psalmodies, but each is different from the other and shows the variety of musical expressions that can be obtained from a specific style."

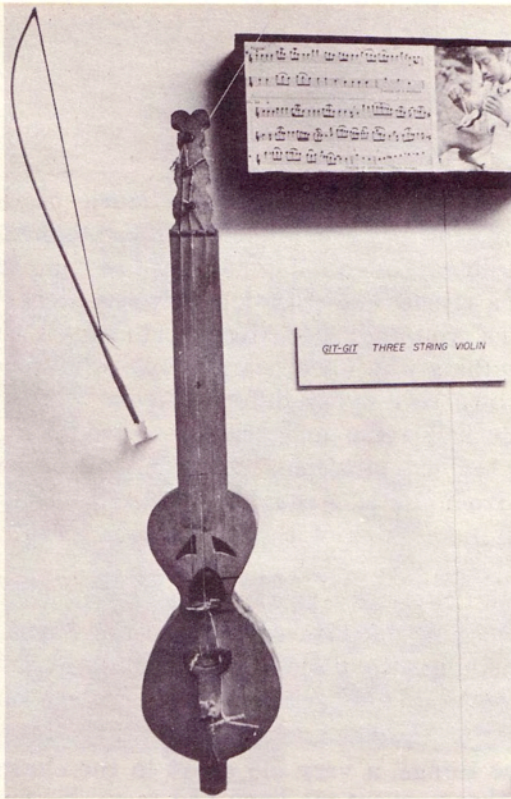
"Lantuy: This is a flute solo by a young girl. Pivot notes of this selection are G and C and the direction of flow alternates between these two poles." We have known the word *Lantuy* or *Lantoy* referring to a bamboo clarinet or a vertical flute (described by Norberto Romualdez), while the nose-flute is known as *Balinging* or *Bali-ing*, or *Kipanaw*. These are the different names found in different regions, referring to the same instrument—but in the dialect of the region.

"Iyaya: Certain qualities of the singing voice mark this piece as a lullaby; a sort of yawn, a dragging, sleepy quality of the voice, and an exhalation of the breath at certain points, all contributing to the feeling of drowsiness.

"Pagrit: Yells (a type of rhythmic shouts the people use) while clearing the forest."

"Kaskas and Timpara: The strings of the *kudyapi* are tuned in pairs, here, showing that an organized idea of relative pitch has been related to the positions of these strings on the guitar box. Thus, the manual side of tuning is made easy even at night. As known in Palawan, the *kudyapi* is an elongated guitar shaped like a boat. In Tagalog literature it is translated as "*lyra*" and is the symbol of poetry.

"Kaskas: Consists of harmonic or chordal strumming; the constant tuning even in the midst of a piece demonstrates how the keen ear can detect, even in the midst of playing, the strings that go out of pitch."



The git-git, three-string violin with strings and bow of human hair.

"Binalinsay: Gong-beating and rim-tapping. An accelerando tempo that neither diminishes the clarity of the rhythm nor reaches a speed that becomes unplayable. When struck on their bosses the two gongs produce sounds with scattered overtones. Hence, the notes are rather unfocussed."

"Dinulut: The rhythm on the bosses is slower in this example than in the previous ones. The beats and the arrangements of eighth and sixteenth notes also differ. The rhythm used in rim-tapping follows the main one on the bosses."

"Taruke: The dancer's feet resound on the bamboo floor, (in this so-called stamp-dancing) following the rhythm of the gongs. Other instruments, including guitars and fiddles, provide additional accompaniment."

"Ngayung: Ritual chanting by mediums to rid the settlement of malign forest spirits. The low, slow moaning of the voice gives an atmosphere of mystery and prayer to this chant. The principal voice has an entirely pentatonic construction, while the other voices form a separate scale, a hexachord with an added minor third."

These, then, are examples of primitive music—"Music of the Hunanoos," as collected by Howard Conklin and Jose Maceda on the island of Mindoro, and "Music of the Magindanaos" as collected by Jose Maceda for albums released by Ethnic Folkways Library.

Now, for a few minutes, you have been transported from the city of Manila to the mountains where we heard people who make their own music in their own way—very different from what we know today, when records and radio and television and movies combine with ambitious, trained musicians to give us a cross-section of music not just from our own country but from all over the world. Where did our knowledge of this world music begin? And when?

To the best of our knowledge, the first musicians trained in western music were developed in the 17th Century in the Spanish times. We were very fortunate to discover the annotations in some old books in the convents. This particular quote comes from what they call the "Roster of the Order of St. Agustin"—*Intramuros* has a chart of these things, a very old chart in the church property there, and from that convent we have had many Filipino musicians—in fact, the first Western-trained Filipino musician, according to my research into the records. He is Marcelo de San Agustin. His title is "Fray," meaning "lay brother"—he is not yet a priest, but he can be a priest if he likes. He is a native of Malate, province of Manila (because in those days, Manila was not a city, it was a province) where he was professed on September 5, 1652. Note the date—1652—scarcely a century after the discovery of the Philippines by Magellan, and already we have here a good Filipino musician, expert in the western style of music. Father Gaspar de San Agustin, in describing this ecclesiastic says: "He can be the crowning glory of the *Indios Tagalos* (*Indios* was the name used for Filipinos at that time) because of his rare virtue, his services so efficiently and willingly rendered to the Manila convent in various capacities for which God gave him skill and abilities, because he was the organist, the most dexterous among the *Indios*, who were very skilful in playing musical instruments. He was a composer and teacher of singers and *Sacristan Menor*. He made and wrote many books for the service of the choir (or used by the choir) and above all, he was God's great servant. He died in Manila in the year 1697."

Another Filipino musician who belonged to the same congregation was Fray Juan de Alfaro, also a lay brother, a native of Tanauan, province of Samar, who professed in Manila on September



*A man playing an
Igorot nose-flute
made of bamboo.*

A children's bamboo orchestra.



13, 1695, and for a period of twenty years occupied the post of organist in the church of San Agustin, Manila.

There are other Filipino musicians of the 17th and 18th centuries, but we need mention only these two, since we have no examples of their works.

In the 19th century, we find another product of the Augustinian order: Marcelo Adonay. His best-known works for different voices and full orchestral accompaniment are *Grand Mass*, *Te Deum*, *Benedictus*, *Solemn Mass* (based on the Royal Mass of the Gregorian Chant by Dumont), *Dies Irae*, and *Farewell to the Blessed Virgin*. His contemporaries considered him as the greatest representative of the "golden age" of religious music in the Philippines and later commentators call him the "Palestrina of the Philippines." He wrote several descriptive compositions for band and orchestra (secular) and produced hundreds of church music pieces, several of them with unusual combinations of voices and instruments. He was also acclaimed as a distinguished music teacher, conductor, pianist, organist and no less skilful player of other instruments. Deploring the theatrical quality that was infiltrating the religious music in his time, Marcelo Adonay was able to turn out compositions in his own style, replacing sham with sincerity, earthly passion with saintly devotion. What you are going to hear today does not represent all of Marcelo Adonay—it's only one small song, very simple, very direct. And to give you this example, we present to you a very well-known soprano in our operatic performances. She has performed the title role in *Lucia de Lammermoor*, sung in *Rigoletto* and others. And besides being a good teacher and a good conductor, she is a young artist—very young for all these accomplishments: Miss Edith L. Hernandez. Her accompanist—another young artist, very proficient—is Miss Yolanda Bahia. Miss Hernandez will sing "Salve Regina," by Marcelo Adonay. (Music)

What Marcelo Adonay is for church music, Jose Estella (1870-1943) is for stage music in the Philippines. He wrote an opera in one act—"Veni, Vidi, Vici"; "Lamkumbini," another opera in three acts, with a prologue. He was the first to write a complete symphony incorporating Philippine folk melodies—many songs and orchestral pieces. Incidentally, Jose Estella won his first fame when he wrote and published dozens of waltzes—*Tandas de Valses* or "Suites of Waltzes"—after the style of Johann Strauss and his became the most popular music of the day (that is, 1910 to 1920). Estella also wrote several successful *zarzuelas* (musical plays). It is from one of these—*Filipinas Para Los Filipi-*



A moslem brass gong, the agong.

Dadabwaan, a moslem drum; a two-string lute called kudyapi; and a Tagbanwa drum.



nos ("Philippines for the Filipinos") that our next song is taken. It is the song *Ang Maya* still popular today and we hear it sung today by Miss Edith Hernandez. (Music)

Now, along with the development of classical musical forms, and of trained composers and musicians, we had, in the Philippines, the development of a kind of music that relates to the tribal music, with its stringed instruments, and to Western music. I am speaking of the Rondalla. It's a very typical organization—I think it bears no similarity to any group in any other nation in the world. True, it is related—perhaps derived directly from Spanish "Bandurias." Even the name is composed of a Spanish root. In a dictionary—a musical dictionary written by a great Spanish musician, he says: "*Bajo de Uñas—Guitarron Filipino.*" Notice the word "*bajo*"— it means "bass"; "*de uñas*" because it's played by natives; "*guitarron Filipino*," meaning a Filipino guitar. It's not Spanish; it's derived from the Spanish, but it's not recognized by a Spaniard,

even a great Spanish musician. It's something individual, something different—not only this instrument, but the other instruments and even the combination of the instruments.

Rondalla or *Comparsa* is translated in English as Native String Band. It is made up of plectrum instruments: *bandurria*, *laud*, *octavina*, *guitarra* and *bajo de uñas*. As you might say: mandolin, first mandolin, alto mandolin, baritone mandolin, guitar and last guitar. This is the essential combination of the rondalla; it had its origins in Spain, but its development, functions, repertoire and orchestration are typically Filipino. The best-known leader of



The Centro Escolar University rondalla, a native string orchestra.

the rondalla today—Prof. Juan Silos, Jr., has introduced a new plectrum instrument to enrich the lower registers of the group—the *mandola*. Common additions to the string ensemble are the percussion instruments: bass drum, snare drum, cymbal, triangle, tambourin, xylophone or marimba, timpani or kettle drums.

During the last years of the Spanish regime, there were hundreds of rondallas more or less formally organized and scattered throughout the island—which can be considered as the pioneering



The bajo de uñas,
a Filipino bass guitar.

musicians—but no record of their activities is available. However, from 1905 to 1913, the Native String Band reached its peak of popularity. These musical groups were very much in demand—particularly on American liners, the big ships—so that several groups were engaged to play regularly on the ships travelling from Manila to America and passing through different coastal ports.

The most famous among the string bands of those times is the *Comparsa Joaquin*, a versatile group that plays with equal mastery the popular marches, two-steps, ragtimes, waltzes of the day and the opera selections and overtures from the symphonic repertoire. They played “Poet and Peasant,” they played “William Tell,” they played “Midsummer Night’s Dream” and they played the “Waltz of the Hours” from *La Gioconda* as easily as they played *kundimans* (our Filipino love ballads).

Among other pioneering groups, the best known were: the *Comparsa Cecilia*, directed by the famous voice professor Victorino Carrion; the *Rondalla Apolo* directed by Jose Silos uncle of the present-day Juan Silos. Jose Silos, incidentally was the first to use the word “*rondalla*.” I might just say here that to give a

distinct symphonic personality to our native rondalla is one of the noble and lofty objectives of one of our young composers, Jerry A. Dadap. In his concert given on July 24, 1965, he presented "Ballitan Number 1 for Rondalla"; "Choral Cycle Number 1 for Rondalla and Chorus"; and the "Choral Symphonic Ode for Rondalla, Chorus and Orchestra."

More than that—*Taliba*, the only national language newspaper, launched in September of this year of our Lord 1967, a most desirable movement: the revival of the rondalla. *Taliba* has committed itself to sponsor the following projects—the Taliba Rondalla Composition contest, the Taliba Rondalla Contest Festival, which will play the three prize-winning compositions, and the publication of the musical scores and lyrics of popular Filipino songs.

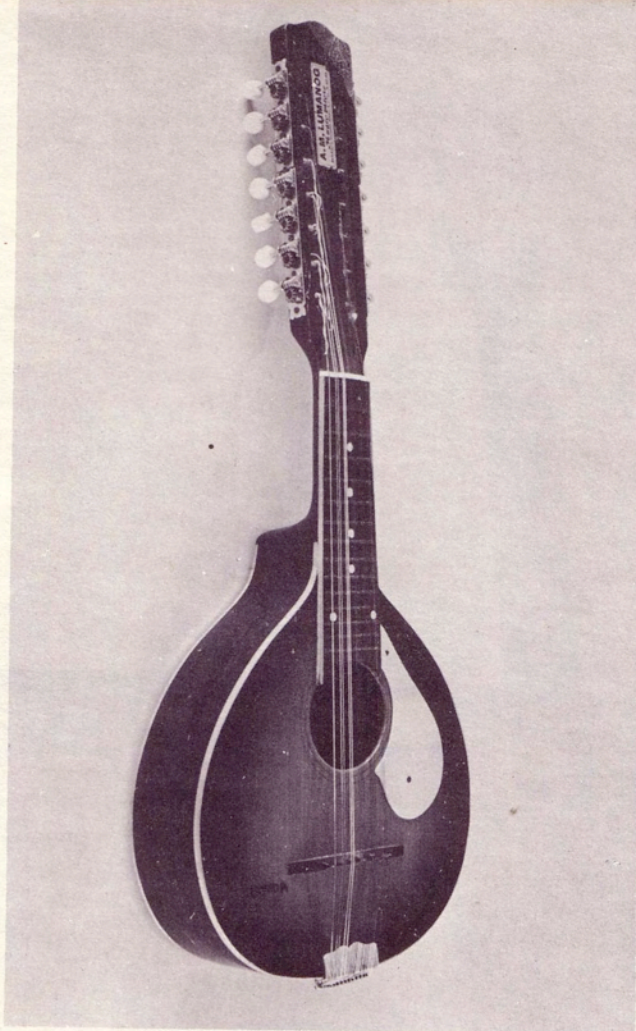
The *Manila Chronicle* of April 29, 1967, gave us a good account of the Rondalla Festival in Batangas. "This festival saw various groups totalling 1000 musicians composed of primary, elementary and high school boys and girls and the teachers themselves participating more for fun than for the prizes offered. To the audience—estimated at 8000—it was a very entertaining affair."

Just to name a few more of the better-known rondalla groups of the past—there was Rondalla Filharmonica Juvenal; CEU Rondalla; UST Pharmacy Rondalla; and the Yellow Taxi Rondalla.

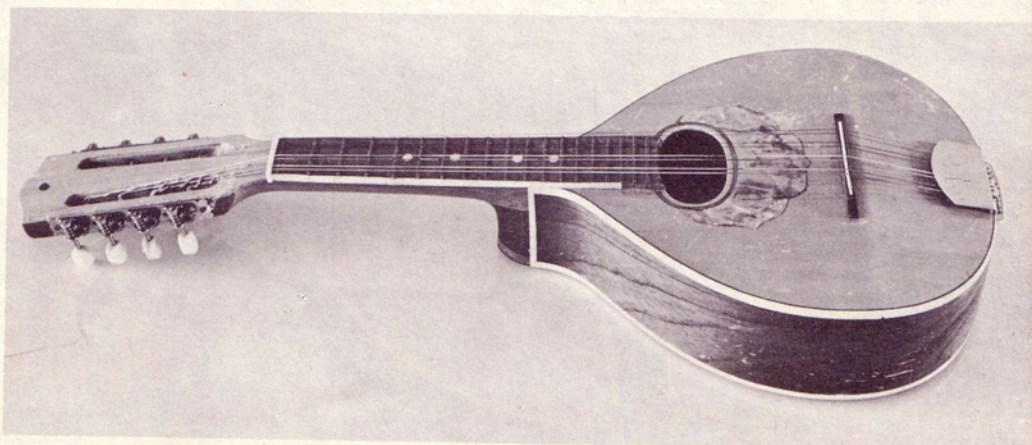
Now, let us find out how it sounds. We are going to play "Remembrances of Capiz," written by Julio Nakpil, one of our older composers. (Music)

A six-string guitar.





The bandurria, the equivalent of the violin usually has twelve strings tuned in pairs. This one has fourteen strings but like the twelve-string bandurria, has six notes.



The mandolina is another version of the violin. Unlike the bandurria, it has four notes.

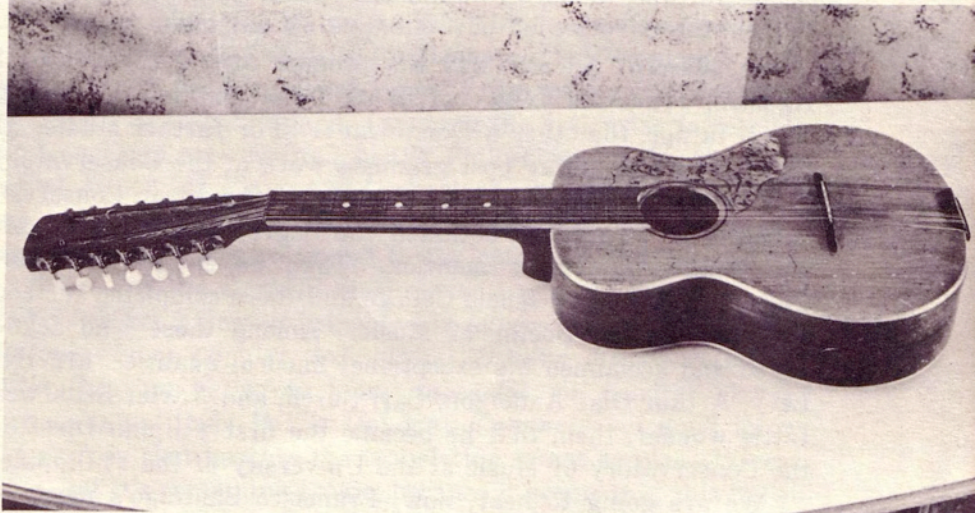


The mandola is an instrument introduced by Prof. Juan Silos, Jr. to reinforce the low voices of the laud and octavina.



The laud, like the octavina is also a violoncello but its tones are opaque while those of the octavina are brilliant.

The octavina, a violoncello used only in the Philippines.



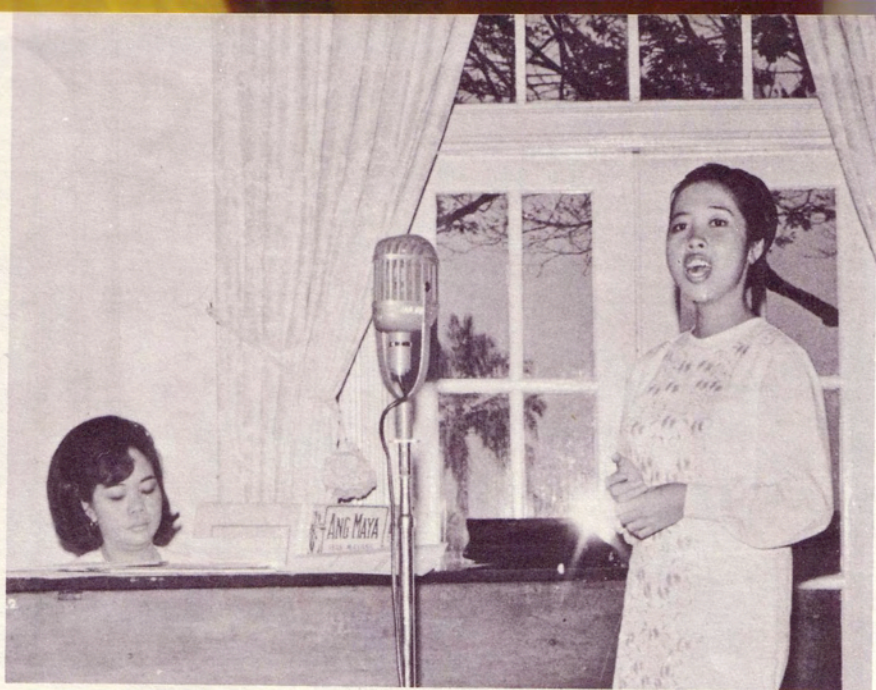
You will notice the influence of Mexican music in that rondalla. This is what we call *habanera* (we call it here *Bajos Harana*)—it's equivalent to habanera or dance seminole of the Spanish. Now, "*habanera*," as you know, is derived from the word "Havana," the capital of Cuba. From that city, this music has been developed. The special characteristic of this music is the rhythm [Dr. Molina here demonstrated the beat and hummed the "Habanera" from the opera "Carmen"]. This is one of the most typical kinds of Filipino music—the habanera—but in our own way, as you have heard.

In addition to these comments on the rhythm we heard in Julio Nakpil's "Remembrances of Capiz," I might tell you that this was the first Filipino composition that was printed abroad—and printed in Paris, the center of the music-publishing world then. I have seen the first edition of this music as it was printed in Paris. In those times, nobody knew anything about Philippine music; nobody knew about Philippine composers, yet this rondalla by Julio Nakpil was printed in Paris. I think the composer was the most fortunate man in the whole world.

The father of national music in the Philippines is the concert pianist, conductor and teacher, Francisco Santiago. He was the first to use our folk tunes in a complete classical sonata form. He wrote a concerto for piano and orchestra; a complete symphony; string quartets; piano pieces; a rhapsody for two violins and orchestra; and immortal kundimans which up to the present day remain the favorite of our outstanding singers.

As Marcelo Adonay was the product of the convent of San Agustin, Francisco was of Santo Domingo (one is an Augustinian father, the other a Dominican). For further studies after graduating and taking post graduate work at the Conservatory of Music in the Philippines, he enrolled in the American Conservatory in Chicago. There he obtained the degree of Master of Music with special honorable mention. Then he entered the Master Class in the Chicago Music College and there completed the course with the degree, Doctor of Music. Among those who acknowledged and acclaimed his exceptional musical qualities, are Heniot Levy, Arthur Olaf Anderson, Carl Busch, and Xavier Scharwenka. Little wonder, then, that he became the first Filipino Director of the Conservatory of Music at the University of the Philippines.

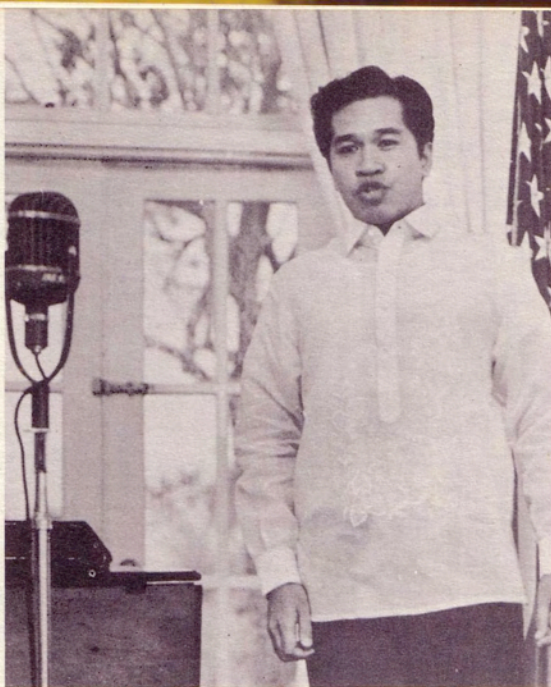
We are going to hear, now, Francisco Santiago's music—one of his kundimans, "*Madaling Araw*." It means "Dawn," and it will be sung for us by Miss Edith Hernandez. (Music)



Miss Edith Hernandez singing "Ang Maya," a song from the zarzuela *Filipinas para los Filipinos* by Jose Estella.

When you speak of Francisco Santiago, you must also speak of Nicanor Abelardo. These two are like twin brothers, or strong rivals; one cannot live without the other. Nicanor Abelardo—the outstanding Filipino composer, indeed the father of the classical form in the Philippines. He was the first to write a complete quartet, as well as the "Fughetta in C" on a theme by Mozart, also for string quartet. He wrote the "Academic Overture" and the famous "Cinderella Overture for Orchestra"; "Complete Sonata in modern idiom for Violin and Piano"; "Intermezzo" and "Valse Elegante" for Symphonic Band, (winning the first prize for each); the first concerto ever written in the Philippines—"The Concerto in B Flat Minor for Piano and Orchestra"—a long list of compositions, crowned by his soul-stirring kundimans, in which our Filipino love-songs were elevated to the category of art-song, the pure lieder of the German masters.

Today we are going to listen to his music, to one of the most simple ones—very popular, too. It is "*Bituing Marikit*" from a zarzuela (because he wrote many zarzuelas, or musical plays). This one was entitled *Pakila Dakilang Tungnote*—I don't know how to explain that because the translation is not so nice—"Great Bullet"—but it's something tragic, because it seems that this bullet is a heroic bullet saved especially for somebody. The song we will hear—*Bituing Marikit*—means "Beautiful Star." And we



Gloom Casts a Candle, *sung*
by Emmanuel Gregorio.

hear again from our guest artist, Miss Edith Hernandez. (Music)

The following excerpt is taken from "Cultural Diggings" by Pura Santillan-Castrence, writing in the Philippines news-weekly *Examiner*, April 11, 1965:

"Explorations in the field of music were successfully demonstrated in the recent Lucrecia Kasilag jubilee performance of choral and instrumental music. She is, incidentally, considered by a number of foreign observers as one of the best women composers in the world. Definitely, she has successfully welded together eastern material with western media and vice versa, and the result is music of the most unified and exquisite artistry. The haunting melody of the east transmitted through western instruments, or through choruses with voices trained the western way, is richer in color for the mixture which is so compact that the difference in its elements is not felt at all."

Miss Kasilag is the dean of the College of Music and Fine Arts at Philippine Women's University, secretary of the Music Promotion Foundation of the Philippines, and a director or a member or advisor of many other civic and music groups. For her work, we are going to listen to a new voice—a bass-baritone that we believe is the best we have in the Philippines today. He has been a star in many operas and the critics acclaim him as the best. He's not only a musician, but a graduate civil engineer. So if you combine music and engineering, you have Mr. Emmanuel Gregorio. He will sing for you the song "Requiem"—with words by Robert Louis Stevenson and a setting by Miss Lucrecia Kasilag

—and I think you will find that the mood of the song, the musical setting has a lot of Japanese influence. (Music)

That was the work of one of our best-known women composers —Miss Lucrecia Kasilag.

Another of our women composers is Amada G. Santos. Her work is described by Anthony Morli of the *Manila Times*:

“Here is an enterprising Filipina woman, who not only works in the contemporary vein but manages to excel in it as her works in their variety of forms and instrumental media impressively show. This remarkable composer is Amada G. Santos Ocampo, late of Indiana University and now of Centro Escolar University. The use of contemporary musical concept and idiom in Philippine music is not new, and has been going on for a long time now . . . among the practitioners Jose Maceda, Angel Peña, Eliseo M. Pajaro, Lucrecia R. Kasilag (our first contemporary woman composer), Jerry Dadap and others. Amada G. Santos Ocampo’s use of contemporary idiom as her exclusive, personal style from the very beginning is, I think, unique. She represents the thoroughly modern-minded in music.”

The song we’re going to hear—as sung by Mr. Emmanuel Gregorio—is from a poem written by a young Filipino (also a professor at UP, Renee Lacson). It is called “Gloom Casts a Candle.” The poem could be interpreted in many ways, but Mr. Gregorio has said that in his own mind, the candle seems like the poor person, the wick being a living thing but unlighted; just as the poor of our country have the capacity to give meaning to life, but exist through their fifty years (the average life-span of the Filipino) so the candle stands, with wick unlighted. . . .” Mr. Gregorio sings, “Gloom Casts a Candle,” the verse by Renee Lacson, musical setting by Amada G. Santos Ocampo. (Music)

Now, from the program notes of the Choral Concert presented by the National Power Corporation Cultural Society on November 2, 1967, we are reproducing here the description of the next composition:

“Of the heavens and its grandeur, again, is the theme of ‘*Kay Ganda Ng Langit*’ from Antonio J. Molina’s ‘*Ang Alamat ng mga Alamat*.’ This time, though, it is juxtaposed with the *harana* of love, which in the hands of the Philippines’ dean of composers becomes an art-song of sheer beauty.

“How beautiful are the heavens, how warm is the sun, how sparkling the little twinkling stars, how soothing the silvery moonlight.” This is the sixteenth stanza of the poem *The Legend of Legends*, by Jose N. Sevilla, set to the music of Antonio Molina.

The main theme of the composition is the "Ogayam," a Tinguian love song. It is usually sung and also played on the nose flute (called *Balinging* among the Apayaws and *kipanaw* among the Tinguians of Abra). The singer is Miss Edith Hernandez.

The description of our next song is also given in program notes, this time from the Tiara Time Concert presented by the St. Paul College of Quezon City:

"*Kundiman-Kundangan* from a humorous folksong (from Cavite) of 1800, set to music by Antonio J. Molina. This is an example of Molina's admirable power of making mountains of the pebbles he gathers here and there of our own music. No Caviteña who hummed this song while carrying water from the well, or washing clothes by the brook ever dreamed of this tune being sung in a concert hall. However, with Molina's high musicianship, his rare artistic creativity, and his strong patriotism, such undreamt-of phenomenon cannot but happen. Today, this humorous Chabacano song with its lilting waltz arrangement can lure both the polished and unschooled music lover."

A free translation of the text of "*Kundiman-Kundangan*" might go like this: "Since I first thought of loving you, even with hunger I cannot eat. That boiled rice I insistently masticate, but there in my throat it cannot pass through. *Ay, Kundiman! Ay Kundangan! Kundiman, Kundiman! Kundangan, Kundangan!* To die . . . I am dying . . . it does not matter, if only I die in your hands!"

Miss Edith Hernandez sings for us—"Kundiman, Kundangan."

We have tried, today, to present the varied aspects of Philippine music without dwelling on any specific subject within its wide—too wide scope. Because of this richly varied and varying aspect, we call this study "Philippine Musikaleidoscope."

We have heard the tribal music of the Hanunoos. We have traced, through our pioneering musicians from the 17th century, the 18th and 19th centuries, our Philippine music from past to present. And we have paid tribute to our young composers who represent the future. To round off these impressions, we find most fitting the following lines of Dean Jose M. Hernandez:

"The Philippines today enjoys the lilting strains of a culture that has flowed through centuries from paganism to Christianity; from fatalism to faith; from ignorance to light. It has gathered speed in the last half century and has touched every shore on God's earth. It is now a stream of immutable splendor gliding painlessly into the open sea that belongs to all the nations of the world." ●

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A muslim girl playing the kulintang.



Bagobo gongs, a girl and a boy.

An Igorot girl and her nose-flute.



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Suzzallo/Allen Stacks

*Back Cover
An Igorot beating a gangsa.*

