Periods in History of Philippine Music
Pre-Spanish period
Filipinos are said to be Musical Peoples.

In most cases, singing is accompanied by dancing.

They used Bamboo canes, Palm leaves and bark of trees to write their songs and a piece of sharp stick or iron for their pen.

Even their instruments were made of Bamboo and wood which indicated their primitiveness.
Functions of their music:
- Religious
- Social life

Characteristics of their Music:
- Recitative
- Mostly simple two note music

Example of these are:
- Dal-lot - a song sung by farmers during wedding, baptismal and others parties accompanied by Kutibeng (guitar).
- Pamulinawen - is a love song
- Dung-aw - is a song requesting a dead person to be good in his next life.
ORIGINS OF THEIR MUSIC

Early Filipinos music was influenced by trade relations other races like:
- Malays
- Indonesians
- Arabs
- Chinese
- Indo-Chinese
- Japanese and
- Hindus
Chinese, Japanese and Hindus introduce their five-tone scale called pentatonic.

The rhythmic effects through the use of gongs, drums and cymbals were brought by Hindus and Mohammedans.

Reed type of wind instruments were brought by Japanese and Chinese
MUSICS ACCORDING TO THEIR CATEGORY:

- Ordinary songs (diyuna, talindaw)
- Street songs (indulamin, suliranin)
- Sorrow (dalit, umbay)
- Wedding (ihiman)
- Rowing (tigpasin, kalusan)
- Lullaby (hele-hele, hili, oyayi, iyaya)
- Success (baling-kungkong, dapayanin, hiliran, sambotani, tagumpay)
- House (tingad)
- General merry making (kalipay)
- Counting (urukay)
Musical Airs From different Regions

Filipino Music has grown from the simple two note melody to the music that has become today.

The following are the native music from different provinces in the Philippines.
MUSICAL AIRS FROM DIFFERENT REGIONS

- Bontoc Province:
  - Ayegkha
  - Pagpag
  - Bontoc
  - Annaoy

- Agusan
  - Tub-ob

- Zambales
  - Whistle

- Davao
  - Toddoronan

- Sulu
  - Tungungo

- Igorot
  - Milling Ayoweng
Negros
  - Kalooye

Nueva Icija
  - Kadumang

Abra
  - Diwdiw-as
  - Bunkaka

Benguet
  - Igorot

Batanes
  - Kalusan
Forms

Their songs were more of recitative but the melody exudes customs, traditions and aspirations.

Origins

Most of the songs were adapted to other countries who traded with them, like:

- Malays
- Indonesians
- others
Joyce Cristene Marquez

Spanish Period
CHARACTERISTICS

- More conservative style of sacred music.
- Minor key at the beginning shifts to a major key in the 2nd-half Kundiman.
- Canto Ilocano, monophonic unmeasured style notated utilizing note shapes different from the neumes of Gregorian chant (composition of the Kirial).
- Canto de Oregano, simple polyphonic settings in to two or more vocal portraying.
- Religiosity and Musicality - salvation of self-expression
Musical Forms

- Sacred Music
  - Figured Chant Music
  - Measured Plainsong
  - 1795 (Golden Age of Sacred Music)
  - Passion Song

Other Musical Forms
- Songs
  - Harana
Music
- as a fine art
- as a subject to be taught
Songs
Spanish Period
1. Tagulaylay: counterpart of “lamentation”

2. Palimos: song for begging
3. Kumintang: originated in Balyan, Batangas

a. Kumintang of the conquest
b. Kumintang of the Balayan
c. Kumintang with which the Awits are accompanied

Examples:

- “La Tagala” -- Jose Estella
- “Amihan” -- Antonio Molina
- “Auras de Terruno” -- Juan S. Hernandez
- “Pagdilidli” -- Lucino Sacramento
4. Awit

Examples:

- “Awit” -- F. Santiago
- “Ang Ulila” -- Antonio Molina
- “Batingaw na Pilak” -- Antonio Molina
- “Recuerdo de Filipinas y Sus cantares” -- Diego Perez
5. Balitaw

- Balitaw Mayor
  - Visayan Balitaw
  - Tagalog Balitaw
  - Dansa Menor

- Examples:
  1. “Hating-gabi” -- Antonio Molina
  2. “Sampaguita” -- Dalores Paterno
  3. “Ay, Ay, Kalisud” -- Visayan Folksong

6. Kundiman: came from the words “king hindi man”
Philippine folk Dances
There are 175 folk dances in the Philippines in which Jose Rizal was all praise for these.

Filipinos enjoyed European dances like the: (next slides)
LA CUCARACHA
FANDANGO
TANGO
RIGODON
These dances reflect almost all facets of the people’s lives such as:

- Religious
- Occupational
- Entertainment
- Recreational
- Courtship
- Marriage
- Baptism
- War
Best exports of the Philippines and propagandize of the country’s vast reservoir of inalienable heritage:

- Bayanihan Dance Troupe
- Barangay Dance Troupe
Well known choreographer of the world famous Bayanihan Dance troupe who said that Philippine indigenous music can be divided into 3 distinct groups: (featured in next slides)
FIRST GROUP
A string band consisting of plucked instruments as the guitar, banduría, octavina, laud, and banjo.
SECOND GROUP
THE MUSLIM FILIPINO INSTRUMENTS
ASSORTMENT OF BRASS INSTRUMENTS

GANSA

KULINTANG

Fundamentals of Music
THE MOUNTAIN REGION INSTRUMENTS

Bamboo Flute

Gong
PHILIPPINE THEATER
- **Tondo Theatre** - was erected mainly to stage Tagalog plays in 1841. Spanish dramas were acted also there.

- **Teatro Castellano** - better known as Teatro de Binondo was built by Engineer Jose Bosch for Manuel Ponce de Leon of where a variety of songs and plays are exhibited.

- **Teatro Comico in Manila** - Wenceslao Retana y Gamboa mentioned the existence of these theatre in 1790.
- **Arroceros Theatre** - near the Mehan garden presented Tagalog plays according to Juan Atayde.

- **Casino in Intramuros** - here, evening parits were held by social gatherings particularly the Recreational Society.
CENACULOS
Performances were held in vacant lots or fields.

During celebrations such as town fiestas, performers used provisional stage of nipa and bamboo.

Later, theatre bodegas, as those seen over cockpits appeared.
In 1841, Tondo Theatre was erected mainly to stage tagalog plays.

Teatro Castellano or Teatro de Binondo was built by Jose Bosch.

In 1790, Teatro Comico de Manila was mentioned by Wenceslao Retana Y Gamboa.

Social gatherings were held at the Casino in Intramuros by the Sociedad de Recreo. There were dancing, singing and instrumental performances.
MOST POPULAR VERNACULAR PRESENTATIONS
Moro moro

depicts the battle between the Christians and Muslims and the adaptations of the legends about knight-errant’s and princesses.
Carillo

is a shadow play using puppets made from cardboard. The themes were derived from the libretto from “Don Quixote”, “Buhay ng Mahal ng Panginong Hesukristo”
Zarzuela

Piece of entertainment with improvised plots that used in comic, tragic, fantastic, melodramatic or a combination of all. Later, these “Fiestas de Zarzuelas” were simply called Zarzuela that involves singing and dancing in it. It has no definite form. Singing was free and imaginative. Audience swapped comments with the artists called Piscatory Eclogue.
Piscatory Eclogue is preceded by loa and mojiganga.

Loa
- is a prologue, spoken by two or more actors.

Mojiganga
- A popular festival and carnival time, a sort of burlesque masquerade accompanied by flute, castanets and side drums.

- After middle of the 17th century the mojiganga was replaced by the “Fin de fiesta”.

- The best zarzuelistas are from Pampanga
American Period
(1898 - 1941)
The American Educational System have greatly influenced the Philippine system of music education with the treatment of music as a part of broad pattern of liberal education.

With the establishments of conservatories (schools for special instruction in music), formal education in music started.
PHILIPPINE OPERA
Philippine Opera evolved from the Zarzuela.

Zarzuela was based on the European metrical tales and set to the familiar Spanish tunes which easily gained approval among the traditionally theater loving Filipinos.

All Zarzuelas are nationalistic in nature
Examples of Zarzuelas:

- *Minda Mora (Minda, the Moro Girl)* - Juan Hernandez
- *Pa-ibig sa Tinubuang Lupa (Love of Country)* - Pascual Poblete
- *Tanikalang Guinto (Chain of Gold)* - Juan Abad
- *Walang Sugat (No Wound)* - Severino Reyes
Characteristics:

- American singing through jazz invaded the country
- Most of the songs are nationalistic in nature
- Instrumental music and vocal music are both important in this period
- Non-commercial

Musical Form(s):

- Symphony
- Opera
  - Opera Buffa
Japanese Occupational Period
(1942 - 1945)
Their desire to propagate nipongo as the common language was a dismal failure.

This was the darkest period in the history of the Philippines.
CHARACTERISTICS

- Pentatonic
- Employs the universal material of sound organized by rhythm, melody and tone quality
- Monophonic
- Sentimental and religious
- Uplifting, driving, and rollicking
- Emotional, poetic, or even somber
- The rhythms are based on ma; silence is important
- The tempo usually starts out very slow and gets faster, returns to being slow again, and has a drawn-out ending

FORMS

- Musical March
- Symphony
- Orchestra
Bianca Monique Bargas

Post liberation Period
(1945 - 1946)
The reawakening of interest in diverse forms of culture is manifested in the proliferation of ensembles, vocal and instrumental not only in schools but also in churches, government and private offices, communities and within the family.

Need for professional growth is evident in holding of in-service-training programs, seminars, workshops, and conferences sponsored by schools, government agencies and musical organizations such as the Philippine Society for Music Education, and the Philippine National Society for Music Education.
CHARACTERISTICS

- Vocal and instrumental music are both important
- Emotional and creative
- Songs of nobility and nationalism were common in that period
- The use of found sounds, recorded voices, the shift from increasingly chromatic surfaces to more triadic ones or the reverse, the use of new instrumental combinations

FORMS:
- Symphony
- Orchestra
- Sacred/Religious
  - Instrumental soloist
Advancement in Musical Development
A. Nationalism in Music

B. Passage of R.A. 4723

C. Formation of Music Organizations
   A. The Music promotion Foundation was created
   B. The Philippine Theater of Performing Arts produces operas and musicals.

D. Use of Educational Television
Philippine Modern Music (Present)
Original Pilipino Music, now more commonly termed Original Pinoy Music or Original Philippine Music, (frequently abbreviated to OPM) originally referred only to Philippine pop songs, especially those in the ballad form.

Having successfully created a subgenre of Philippine Rock they called Bisrock, the Visayans by far have the biggest collection of modern music in their native language.

Inspired by what the locals call "Kapampangan cultural renaissance," Angeles City-born balladeer Ronnie Liang rendered Kapampangan translations of some of his popular songs such as "Ayli" (Kapampangan version of "Ngiti"), and "Ika" (Kapampangan version of "Ikaw") for his repackaged album..
1. *Christmas in Our Hearts* 1990 Jose Mari Chan (20x Platinum)
2. *Constant Change* 1989 Jose Mari Chan (10x Platinum)
3. *Cutterpillar* 1995 Eraserheads (10x Platinum)
4. *Nina Live!* 2005 Nina (8x Platinum)
7. *Smokey Mountain* 1989 Smokey Mountain (8x Platinum)
8. *Halik* 2000 Aegis (7x Platinum)
10. *10 Habang May Buhay* 1995 Donna Cruz (7x Platinum)
Philippine Rock Music
Juan Dela Cruz Band, a Garage Rock- and Blues Rock-influenced group consisting of guitarist Wally Gonzalez, bassist Mike Hanopol, and drummer Pepe Smith, are often credited for ushering in the first "rock & roll revolution" in the Philippines that lasted from the late '60s to the late '70s (also known as the *Golden Age of Pinoy Rock*). Considered by many to be the "grandfathers" of Pinoy Rock.

The most notable achievement in Philippine rock of the 1960s was the hit song "Killer Joe," which propelled the group "Rocky Fellers" which reached number 16 on the American radio charts.
GRANDFATHERS OF PINOY ROCK

Pepe Smith

Wally Gonzales

Mike Hanopol

Fundamentals of Music
Folk-rock became the Philippine protest music of the 1980s, and Aguilar's "Bayan Ko" (My Country) became popular as an anthem during the 1986 EDSA Revolution. At the same time, a counterculture rejected the rise of politically focused lyrics.

1990s saw the emergence of a superstar pop-rock group, the Eraserheads, considered by many Philippine nationals as the number one group in the Philippine recording scene.
CHARACTERISTICS

- Philippine rock musicians added folk music, and other influences
- Pop-rock groups became more popular among teens
- The Neo-Traditional genre in Philippine music is also gaining popularity
- Vocal music is more important than instrumental music
- An aim of appealing to a general audience, rather than to a particular sub-culture or ideology
- An emphasis on recording, production, and technology, over live performance
~END OF PRESENTATION~