

EDITORIAL

This issue brings together five articles that deal with multiple facets of musical transmission. Two writers look at the contrasting roles of the Philippine colonial religious hierarchy towards the survival or demise of musical practice. Patricia Silvestre presents a musicological reading of Spanish archival data to investigate the maintenance of musical activities accompanying the devotion to Nuestra Señora de la Paz y Buen Viaje of Antipolo spanning some three centuries. Mary Talusan on the other hand looks closer to home with her quest to uncover the challenges women band musicians faced in the early 20th century, centered on the personal accounts of the writer's own grandmother.

The other three writers present studies based on fieldwork data. Like Talusan, Christine Muyco foregrounds the issue of gender as she examines the role of mnemonic devices in the learning and performance of the binanog dance among the Panay Bukidnon. Marialita Yraola's paper illustrates the participation, however obliquely, of musicologists in the musical transmission process as she revisits not only her own field data but field notes from two earlier studies on the Kabihug of Bicol. Finally, Ramon Santos takes a wider regional perspective as he investigates the pedagogical strategies adopted by several educational institutions in Thailand and Indonesia in the preservation of traditional music.

Looking back at the first incarnation of the *Musika Journal*, circa late 1970s, it is remarkable to note how the publication's mission as articulated by its founder and pioneering Filipino ethnomusicologist, Dr. Jose Maceda, has been pursued by today's crop of Philippine music scholars. The present volume continues Maceda's equal concern for musical ethnography, historiography and contemporary issues in Philippine and Southeast Asian music. This legacy may very well be considered a type of musical transmission.