

Ang Musika Sa Pilipinas Sa Ika-19 Na Daangtaon *

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Sa Pilipinas, isang katutubong musika sa mahigit na 40 tauhing pangkat-lingwistika ay nabibilang sa tradisyon ng mga Malaya o Timog-Silanganing Asyanong sambayanang naninirahan sa Indonesia, Malaysia, at sa mga burol at bulubundukin ng Thailand, Laos, Vietnam, Cambodia at Timog Tsina. Sa kasalukuyan, ang musikang ito ay pinagyayaman na lamang nang halos 8% ng mga taong naninirahan sa hilagang Luzon, at sa mga iba't ibang pook sa Mindanao, Palawan, at Mindoro. Ang isa pang 2%, karamiha'y mga Muslim sa Mindanao at Sulu, ay umaawit sa isang mataas na tonong may melisma (melismatic high-pitched singing), nagpapagunita ng isang istilong Gitnang Silanganin, at tumutugtog ng mga nakabiting gong at mga gong na nakahanay (**kulintang**). Mayroong isa pang maliit na pangkat ng mga tao (Negrito) ang mga naninirahan sa mga hiwalay na sulok ng Luzon at iba pang mga pulo, ang umaawit at tumutugtog ng mga instrumento (maliban sa ginagayod na pana) na nakakatulad ng mga ginagamit ng ibang pangkat ng tao sa Pilipinas. Ang nakararaming Pilipino o may 90% ng populasyon ang nagpapalabas o nakakaunawa ng isang istilo ng pagkantang nasa tradisyon ng ika-19 na daangtaong Europa

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SUMMARY

At the time of the Spanish discovery of the Philippines in the 16th century, there existed two kinds of music identified with South-east Asia. A southern Philippines variety was played by musical instruments such as gongs-in-a-row, suspended gongs with boss, two-stringed lutes, ring flutes and jew's harps. A northern music was sounded by flat gongs, bamboo buzzers, half-tubes and nose flutes.

Gregorian chant was the first European music introduced in parishes established in many parts of the islands. A native semiliturgical music took life both inside and outside the church during Easter and other Christian feasts. Furthermore, a secular music developed and flourished mostly in the provinces. Folk songs usually accompanied by guitars became identified with different cultural regions. These songs as well as marches, overtures and dances made up the repertoire of string ensembles (**rondallas**) and brass bands typical of many towns in the Philippines.

In Manila, a cosmopolitan society looked up to a European music consisting of operas, light orchestral and piano music, and music for plays (**zarzuelas**). Filipino instrumentalists, not Europeans, supplied this music. Later, native-born sopranos and tenors replaced principal singers of visiting Italian opera companies. Philippine playwrights wrote **zarzuelas** in the vernacular, and local musicians provided the music. Popular music was so well understood by Filipino musicians that they became traditional interpreters of this music (later jazz, rock and beat) to mixed audiences in the principal ports of Asia.

Beginning with the American regime in the 20th century, folk songs were taught in elementary schools spread all over the islands. About 90% of the population understood these songs, not the aboriginal Asian music practiced by minorities who have had no European musical influence. With the formal training of musicians in local Conservatories of Music and their further studies abroad, European music became further entrenched into the culture. Singers,

pianists, violinists and composers taught, performed and wrote essentially a European music. After independence in 1946, a rising nationalism led to the use of native Asian dances, legends, setting and musical instruments in dance presentations and music compositions.