

PAGSASALIN SA TRADITION NG MUSIKANG KABIHUG

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INTRODUKSYON

Nakalagak sa UP Center for Ethnomusicology ang fieldnotes at transcription tungkol sa Bihug ng Bikol na kinalap nuong 1967 ni Dr. Jose Maceda, Pambansang Alagad sa Musika, gayundin ang mga naitala ni Propesor Antonio Regalario nuong 1970. Ang mga dato nina Maceda at Regalario ay pawang bahagi ng proyektong "An Ethnomusicological Survey in the Philippines." Ito ay pagre-record ng mga musikang pantinig, mga instrumento at mga pangyayaring kinapapalooban sa bawat pamayanan. Ang National Research Council of the Philippines ang unang nagbigay ng pondo para sa sampung taon, 1970-1980. At naging dagdag sa pagpapatuloy nito ang suporta ng Unibersidad ng Pilipinas, gayundin ng panakanakang tulong mula sa Cultural Center of the Philippines, Ford Foundation at marami pang ibang local at internasyonal na mga foundation.

Nagkaroon ako ng pagkakataong sundan ang mga naunang pananaliksik nila bilang bahagi ng aking gawain para sa National Music Competition for Young Artists (NAMCYA) noong 1992. Naatasan akong magpunta sa Panganiban at Paracale, Camarines Norte upang maghanap ng mga musikong isasali sa NAMCYA noong taong iyon. Ito na rin ang naging pagkakataon upang gawain ko ang pananaliksik tungkol sa oral na pagsasalin ng tradisyunal na musikang Kabihug.

SUMMARY

This article narrates the changes or variances in the field research experience of the author and two previous ethnomusicologists who came to the same community before her. Particularly, this article talks about research done on the Kabihug of Bicol by the author in the 1990's compared to Dr. Jose Maceda's in the 1960's and Prof. Antonio Regalario's in the 1970's. The changes/variances noted can be summarized into three aspects: first, variance with data gathered; two, variance in performance; and three, variance in the reception and preservation of the tradition. The variance with data gathered pertains to the difference and changes on information gathered by the researchers, whether concerning Kabihug society or the music itself. Variance in performance is an examination on changes in music creation and performance over time. The variance in reception and preservation is a presentation of how outsiders have participated in the transmission of Kabihug music in the area of patronage. In summary this article is a comparative presentation of field work done on one "subject" within the span of 30 years.

ENDNOTES

1 Ricardo Ma. Nolasco, PhD. "The Bicol Agtas" http://www.ncca.gov.ph/about_culart/comarticles.php?artcl_Id=256. Accessed 25 Abril 2008. Salin ng may-akda.

2 RB Manlangit, "Camarines Norte organizes 'Kabihug' task force" <http://www.pia.gov.ph/m=12&sec=reader&rp=5&fi=p060718.htm&no=46&date=>. Accessed 25 Abril 2008. Salin ng may-akda.

3 Juan Escandor, Jr. "The vanishing identity of the Agta people" *Inquirer Southern Luzon*, First posted 00:36am (Manila time) 10/18/2007 Accessed 25 Abril 2008. Salin ng may-akda.