

LAÓN-LAÓN:
 PERSPECTIVES IN TRANSMISSION AND PEDAGOGY
 OF MUSICAL TRADITIONS IN POST-COLONIAL SOUTHEAST ASIA
 BY RAMON P. SANTOS

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Laón-Laón (literally, passage of time) posits multi-faceted perspectives anchored on studies and observations on the resultant evolving states of traditional musical practices as manifested in the contemporary modes of transmission and pedagogy in post-colonial Philippines, Thailand, and Indonesia. The contextual background of western colonization and globalization is expanded in succeeding chapters to include innovative pedagogies, empowerment of indigenous human resources, technology-supported cultural conservation, and alternative creative procedures. The Philippines, Thailand, and Indonesia were chosen by the author for their

“dynamic cultural life and relatively liberal social conditions; the pragmatic, though varying, views on the role of the arts and culture in nation-building, their cultural affinities within the totality of the pre-colonial Southeast Asian world and their diverse historical experience in the last millennium especially their separate encounters with western culture”. (Santos, p. 3)

The perspectives in Laón-Laón may be likened to experiencing the spectrum of different colors that make up white light as it passes through a prism. Cultural transmission, which is the focus of this publication, may be represented by the white light that passes through a prism. The white sunlight bends, and as a result, the different colors that make up white light become separated. This happens because each color has a particular