

**UNIVERSITY OF THE PHILIPPINES CENTRE FOR
ETHNOMUSICOLOGY**

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Introduction

Although the University of the Philippines Centre for Ethnomusicology specializes in music research, it includes the disciplines of Anthropology, Linguistics, History and Archaeology. The archives of this Centre are now looked up to as a legacy for present and future scholars of Philippine culture. The students of culture in the Philippines have a very wide range of research topics and areas to choose from. This paper discusses briefly the organizational structure that supported the institutionalization of the Centre, together with the problems and issues surrounding its development and present operations. Professor Jose Maceda, the founder, envisioned the Centre as a bridge towards a greater understanding of the music of Asia which in turn would serve as a base for new expressions in contemporary music.

The Collection

Professor Maceda started his field studies in 1952 with the recording of the music of the Hanunoo in the island of Mindoro together with anthropological studies of Professor Harold Conklin who was then preparing for a dissertation on Hanunoo music. He went on with his studies among the Tagbanwa in the island of Palawan in the 1960s, recording the music of linguistic groups along the Cordillera in Luzon.

The major portion of Professor Maceda's collection was from the 1970s when the National Research Council of the Philippines

supported his research among the principal linguistic groups in Luzon, Mindanao and the Visayas which practically constitute all the areas where traditional music still survived. He employed research assistants trained in Anthropology and Linguistics and instructed them in field techniques, data collection, writing of field notes, text transcriptions and translations. Eventually, these research methods were published in a small pamphlet, *A Manual of Field Music Research with Special Reference to Southeast Asia*, which is being used today by school teachers and is referred to by scholars in Asia and even in Europe where UNESCO distributed this manual. After the 1970s, Professor Maceda continued with fieldwork into the 80s and 90s not only in the Philippines but also in other parts of Southeast Asia with visits to Vietnam and Yunnan.

The tape collection of the Centre amounts to approximately 2,500 hours of music of 51 Philippine linguistic groups, including other tapes acquired from Africa, Brazil and the principal centres of research in Southeast Asia. Along with these tapes are musical instruments, field data with varying levels of information, photographs, song text transcriptions, translations and some music notations partly done as laboratory work in Quezon City.

Professor Maceda started building up a personal library which he housed at the College of Music and to which he added more books purchased through a grant from the Ford Foundation. These books, journals and vertical files dealt with Anthropology, History, Linguistics, Philosophy, the Silk Route, Chinese classics and a host of other subjects related to Ethnomusicology. He acquired a special collection of publications in Dutch as they referred to Indonesia. Publications in Asian languages like Chinese, Japanese, Indonesian, Burmese and Thai are fewer in number but they are augmented by acquisitions up to the present housed in his residence. The total number of titles of this library collection is around 2,000.

The University of the Philippines Centre for Ethnomusicology

In an effort to protect Professor Maceda's entire work, the University of the Philippines Board of Regents recognized his collection and named it "The University of the Philippines

Ethnomusicology Archives.' This was set apart from other library holdings of the College of Music in order to preserve its unity and integrity. The aim was also to create, in the University, a centre of ethnomusicological research for the music of the East and West where scholars could meet and research.

In 1997, the University of the Philippines Board of Regents approved the transformation of the archives into a Centre for Ethnomusicology, with an Advisory Board and with the Chancellor of the University as its Ex-Officio Chairman.

The whole collection described above is still housed in the University of the Philippines College of Music, in the very rooms where Professor Maceda gathered his first field data, his office for several years as the head of the Department of Music Research, and as a Professor of Ethnomusicology. The field tapes of 2,500 hours are stored in a small air-conditioned room with dehumidifiers. This collection has a basis of music research not only from the Philippines but also from other parts of Asia.

Professor Maceda, who retired in 1991 from teaching at the College of Music, is presently Professor Emeritus and Executive Director of the University of the Philippines Centre for Ethnomusicology.

Aims in General

1. To become an institution and collaborate with the centres of ethnomusicological research in Asia and the Western Hemisphere.
2. To collaborate with the disciplines of Archaeology, Anthropology, Linguistics and Mathematics, as these are related to Music.
3. To search for fundamental musical structures in the music of Asia with possible sources in West Asian antiquity.
4. To search for elements leading towards a new theory of music.

Present Plans

The most urgent task at present is the replacement of the recording equipment neglected for several years and the dubbing of all 2,500 hours of music onto single-speed full-track tapes and into com-

pact discs. Several brands of battery-operated tape recorders used in the field (Magnemites, Butoba, Uher, Standard) and which ran in speeds of 15/16, 1 7/8, 3 3/4 and 7 1/2 inches per second (ips) and in two tracks, four tracks, mono and stereo are now inoperable. The studio recorders, Studer-Revox and TEAC that ran on 15 ips, are likewise not in working order. The National Council for Culture and the Arts (NCCA) does not allocate funds for such equipment. The only remaining source of funding is the Congress and thus there is a plan to approach one of the Congressmen.

In the past, various aspects of research were provided by the local institutions, the National Research Council, the Social Science and Humanities Research Council, the Council of Living Traditions and Foreign Bodies, the Ford Foundation, Asian Cultural Council, the Guggenheim, the Smithsonian Institution, the DAAD and the Toyota Foundation. But these are not sources for the purchase of equipment.

Other tasks include:

1. The publication of occasional papers.
2. The building up and maintenance of a library with varied literature related to ethnomusicology.
3. Collaborative work with institutions, musicologists and social scientists in Asia and elsewhere on the music of Asia.
4. A search for funds through the creation of a foundation. A group of former research assistants of Professor Maceda are forming a foundation to search for funding agencies to support the research work of the Centre. A source of funding is the Congress, whose former Senator Edgardo Angara had reserved a certain sum of money for a separate building.

Particular Projects

1. Research work on the Vietnamese court music in Hue in collaboration with a Vietnamese scholar and in Burma with a Burmese musician.
2. Research work on the structure of Japanese *gagaku* with the help of a Japanese scholar.
3. A history of the Kim Lan Music Association in the Philippines. This association brought the music ensemble Nan-guan or South

Chinese aristocratic music to the islands some 180 years ago.

4. The study of the structure of traditional songs in the Philippines and traditional songs in Southeast Asia.

5. The study of the linguistic structure of the traditional songs in Southeast Asia.

Preservation

The original field tapes have not been dubbed except for a few which are not catalogued. As mentioned previously, the principal task is to dub these tapes. A particular problem in dubbing is exemplified in the following detail of some tapes recorded with changing speeds. For example, a card from the catalogue of the tape collection shows the following data:

Tgl Tagalog

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1972 Tagalog Tanza, Cavite
Tamanio, 1972

		Side 1	Contents		
ST 816	000	1. Pangkat Kawayan	v.	ttc	1 7/8 ips
	027	2. Kaluluwa	v.	ttc.	1 7/8 ips
	042	3. Dalagang Pilipina	v.	ttc	1 7/8 ips
	062	4. Ngayon Pa Lamang			
		Giliw (song w/guitar)	v.i.	ttc	3 3/4 ips
	131	5. Paalam			
		(song w/guitar)	v.i.		1 7/8 ips
	167	6. Actual Harana			
		(songs w/guitar)	v.i.		1 7/8 ips
		Side 2			
	000	0. Actual Harana			
		(cont of Side 1)			
		(song w/guitar)	v.i.		1 7/8 ips
	300	1. Iniiibig Kita			
		(song w/guitar)	v.i.	ttc	1 7/8 ips
	325	2. Ligaya	v.	ttc	1 7/8 ips
	337	3. Tu Belleza	v.	ttc	1 7/8 ips

In this card, Tagalog music recorded in 1972 in Tanza, Cavite, by Tamanio with a Standard tape recorder (ST 816) are songs itemized as Nos. 1, 2, 3, etc. Now Item No. 3, Dalagang Pilipina, runs at the speed of 1 7/8 inches per second which is immediately followed without announcement by Item No. 4, Ngayon Pa Lamang Giliw, that runs at twice the speed or 3 3/4 inches per second. Without knowing this detail, an assistant doing the dubbing may record both songs in the same speed, thus rendering the text incomprehensible.

Professor Maceda is in contact with a distributor of Studer-Revox tape recorders in Singapore for the purchase of new equipment and the dubbing of these field tapes.

In the 1980s, some musical instruments made of bamboo have been treated chemically thus preventing decay and attack by insects. Other instruments acquired since then still have to be treated similarly.

The books, journals and vertical files follow the US Library of Congress cataloguing system, open for use by faculty, students and researchers.

Dissemination of Information

The files of field notes, text transcriptions, translations, music transcriptions, photographs, slides and films correspond generally to the catalogue of the field tapes. A prospective researcher on, for example, the music of the Mansaka may pull out a card itemizing tapes on Mansaka music from the tape card catalogue and correlate these with the song text transcriptions, text translations, music transcriptions in other files. This will serve as the background information for research but the real knowledge comes with further investigation back into the field and reading on various aspects of the subject besides consulting the archives.

Unfortunately, the field tapes described above are not open to researchers until they have been dubbed and the dubbings, catalogued. The task is immense and financial support for this work is essential.

When Professor Maceda started his archives at the University of Philippines College of Music, he introduced a formal teaching of traditional music with the employment of traditional musicians as pro-

fessorial lecturers. The first lecturers in the 1960s were performers of the Magindanao Kulintang, followed by a Kalingga musician, a Chinese expert on the *nan-guan pipa* and a *gamelan* teacher for a *gamelan* donated then to the University of the Philippines by a former mayor of Jakarta. The students received formal credits for these courses. In the 1990s, after a change in the administration, the *gamelan* and the *pipa* teachers who retired were not replaced. Such are the vagaries of the teaching of traditional music in a college devoted mostly to the teaching of Western music.

Today, at the University of the Philippines, the Department of Art Studies of the College of Arts and Letters include ethnic music in its syllabus apart from a course on Philippine Traditional Music. The Departments of Anthropology and Linguistics, College of Social Sciences and Philosophy and the Asian Centre are among the colleges that encourage students to take courses in Philippine music.

Under the supervision of Professor Maceda as editor or author, research works produced in the Department of Music in the past years are as follows:

Publications

Jose Maceda (ed.), *The Musics of Asia 1971*: Papers read at an International Music Symposium held in Manila in cooperation with the UNESCO National Commission of the Philippines and the UNESCO International Music Council.

Jose Maceda (ed.), *Musika Journal* (1977-1979) in Tagalog language, a rich source of information distributed free to school teachers all over the Philippines which unfortunately had to be stopped for lack of funds.

Jose Maceda, *A Manual of Field Music Research with Special Reference to Southeast Asia* (1981).

Professor Maceda has numerous other publications to his credit, a few of which are as follows:

1974. 'Drone and Melody in Philippine Music Instruments', *Traditional Drama and Music of Southeast Asia*. Kuala Lumpur: Kementerian Pelajaran Malaysia, 1986, pp. 246-273.

1990. 'A Concept of Time in Music of Southeast Asia', *Ethnomusicology*, vol. 30, no. 1:11-53.

1995. 'In Search of a Source of Hemitonic and Anhemitonic Scales in Southeast Asia', *Acta Musicologica* II:1-223.

1998. 'Bipolarity and the Fifth Interval in Gamelan and Medieval European Music', *The Medieval West Meets the Rest of the World*. Ottawa: The Institute of Medieval Music, pp. 91-107.

1998b. 'Theories of Music Composition from Music Ensembles in Asia'. Paper read in the 18th Conference and Festival of the Asian Composers League held in Manila, 20-26 January 1997.

n.d. *Gongs and Bamboo: A Panorama of Philippine Musical Instruments* University of the Philippines Press.

Long Playing Records:

Ang mga Kulintang sa Mindanao at Sulu (1976); University of the Philippines (Jose Maceda ed.).

Ang Musika ng mga Kalingga (1978); University of the Philippines (Jose Maceda ed.).

Music of the Kenyah and Modang in East Kalimantan (1979); UNESCO and University of the Philippines (Texts by Nicole Revel and Jose Maceda).

Kulintang and Kudiyapiq: Gong Ensemble and Two-string Lute among the Magindanaon in Mindanao, Philippines (1988); University of the Philippines (Jose Maceda ed.).

Sama de Sitangkai, Philippines, archipel de Sulu (1980); Orstom (Text by Alain Martenot and Jose Maceda).

Filipiny: Bontoc Music (1981) (Text in Polish language published by Polskie Stowarzysnie Jazzowe with annotations by Marialita T. Yraola).

Compact Disc:

Palawan Highlands Music, Paris: Le Chant du Monde LDSX 274868 (Text by Nicole Revel and Jose Maceda).

The impact of the sensitization of teachers, students and school administrators to the rich musical heritage of their own communities was seen in the visits to the Centre by several schools in Manila—Ateneo, Miriam, University of Philippine Integrated School,

University of Philippine Child Development Centre, International School and public schools—to see the musical instruments. Faculty and researchers affiliated with the Centre lectured on numerous occasions for different institutions.

As a sequel to activities of dissemination at the College of Music, other institutions followed, not through radio and television but through other channels. The National Competition for Young Artists (NAMCYA) has since several years been recruiting performers of traditional music from the North and the South for a week, every year, to play for school teachers from all over the Philippines who come especially for the occasion.

The Cultural Centre of the Philippines is a venue for such performances and the National Commission for Culture and the Arts is financing concerts, programmes and research projects of traditional music.

In the field of popular music, famous singers and instrumentalists are inspired by traditional music and acknowledge the influence of the research work at the College of Music. Some famous names are singers Joey Ayala and Grace Nono, Edru Abraham and his group Kontragapi, Nonoy Marcelo's Sinika, and composers Ryan Cayabyab and Joey Valenciano.

Recently, two former research students of Professor Maceda—Victorino Datu Megkitay Saway from Bukidnon Province in Mindanao and Benecio Sokkong from Kalingga Province in Luzon—began to run their own School for Living Traditions funded by the National Commission for Culture and the Arts. Saway uses Bukidnon handicrafts, stories, songs, instruments and moral values as references. Sokkong brought together musicians from the Cordillera—Kalingga, Ifugao, Bontoc, Kalanguya, Gaddang, Ibaloy—to play and explore each other's music. They learnt from each other and in turn, were able to introduce these musics in the schools of the city of Baguio.

Amal Lumuntod, a *kulintang* player and Samaon Silongon Solaiman, a *kudyapiq* player from Mindanao, played in national and international conferences and were awarded a prize, Gawad Manlilikha ng Bayan, as masters of their respective musical instruments.

Collaborative Work

Some visiting scholars who have shared ideas or collaborated with Professor Maceda are William Pfeiffer, Renato Rosaldo, Ricardo Trimillos, Tran Van Khe, Wu Zhao, Sunardi Wisnusobroto, Harold C. Conklin, Charles and Nicole R. Macdonald and Alain Martenot.

Intellectual Property Rights

With the globalization of information technology and a changing attitude towards intangible cultural property, the University has began to incorporate provisions on intellectual property rights of the proponents and/or the University in contracts and memoranda of agreements entered into by faculty and colleges.

The national laws on intellectual property (IP Code of 1997), RA 82, the international commitments (GATT, TRIP) and the University's policy (Executive Order 01, series of 19) are the basis of the Office of Legal Services, allowing it to admonish its constituencies and to include a provision on joint ownership of any intellectual property or project output in all main contracts.

Music Compositions

The Centre has been an exponent of original ideas in music compositions traditionally not a part of ethnomusicological research but an important undertaking of Professor Maceda's creative works. He sees, as other composers feel, that contemporary Western music needs other concepts of music such as those in Asia which he has identified: a practice of drone in several traditional musical ensembles; a work of collaboration and coordination exemplified in several rural and urban societies; a variety of musical instruments and concepts of orchestration; and different modes of classification of things and ideas.

With the above parameters he has composed works, some of which are: *Pagsamba*, a mass or ritual music for a circular auditorium using layers of indefinite sounds; *Ugnayan* or Atmospheres in which 40 radio stations were used as musical instruments (1974); *Udlot-Udlot* for hundreds of participants (1975) or for only six people (1999); *distemperament* for orchestra (1991) which, instead of distempering pitches, unified them into one colour, obliterating concepts of disso-

nance and consonance; and *Colors without Rhythm* (1999) for orchestra where the beat is lost and the music floats.

There are academician-composers whose music reflects their own interpretation of some of Professor Maceda's philosophies of music. Some of these serious composers are Ramon P. Santos, Chino Toledo, and Jonas Baes, who are closely exposed to and continuously exchanging musical ideas with Professor Maceda.

This paper is, in part, a country report of a scholar's single-handed effort to institutionalize a Centre for Ethnomusicology from its inception to its present status. However, its targets, both short- and long-range, were also presented with the view that this workshop would be the forum to crystallize the action plans to be undertaken by this Centre.