

Title : Some Unpublished Folk Songs of Cavite, Philippines: An Analysis of Their Musical Elements in Relation to Curricular Utility

Topic : Cultural Heritage- Folk Songs in the School Curricula

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A N A B S T R A C T

This study about the unpublished folk songs of Cavite, Philippines, used basically the qualitative approach including quantitative treatment employing frequency counting. As a descriptive study, it deals with the collection, notation, analysis and compilation of some thirty-one folk songs of Cavite, Philippines, which, to date, remain unpublished. To validate the unpublished materials, cross-checking and referral to published books and other reading references containing folk songs of the subject province were conducted. The data were gathered by taping the responses/songs of the interviewee-singers who are natives of Cavite, and whose ages range from 60 years old and over. The interviewee-singers were sought from the different towns and barrios of Cavite and its cities. In order to provide a background information about Cavite, a brief history of the towns where the folk songs were principally gathered was presented. From the taped folk

songs, the major researcher determined the unpublished ones and notated them. Then, after which, an analysis of the lyrical themes was done which resulted to their classification. Seven (7) lyrical themes such as love, religion, ballad, nature, nationalism, children and nonsense were identified. Moreover, an analysis of the melody, form, rhythm/tempo and mood of these folk songs was also made. How the folk songs have influenced lives of the people of Cavite and how their lives had influenced the making of the folk songs were discussed. Lastly, the gathered folksongs were classified as to the academic grade or year level where they are fit to be taught or used as learning materials/aids, compiled and reproduced for distribution to concerned agencies and institutions..

Introduction

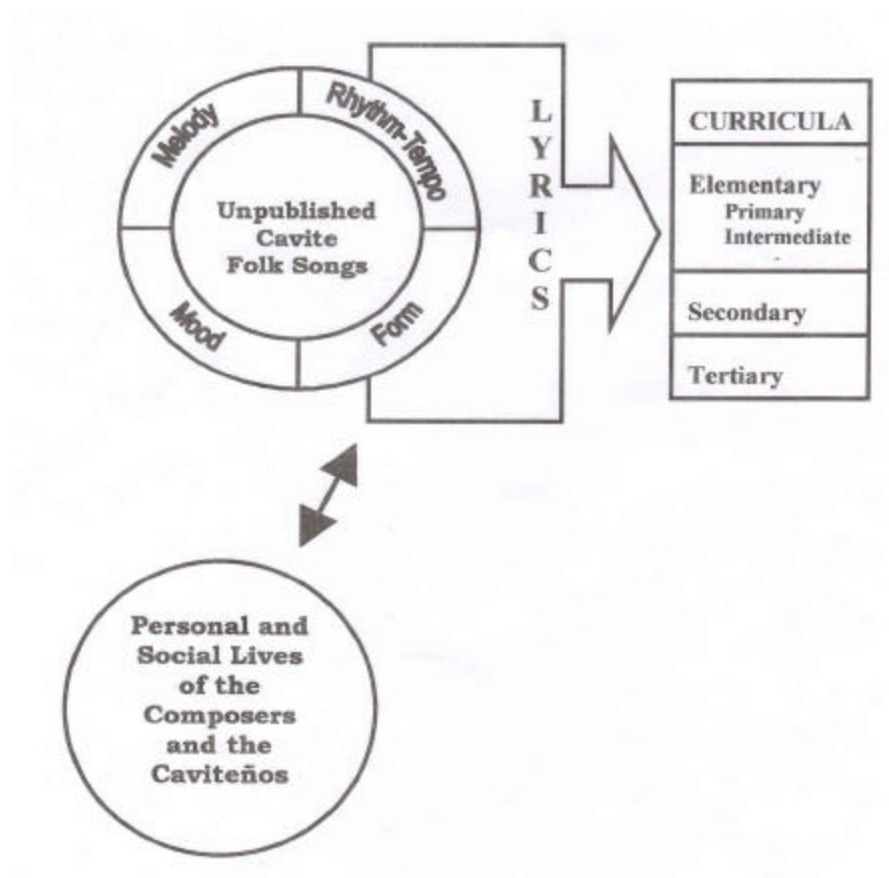
Poet John Keats, in his “Ode to a Grecian Urn” writes, “Heard melodies are sweet, but those unheard are sweeter.” This statement has motivated the researchers to make a study about the unpublished folk songs of Cavite, Philippines, which currently is fast turning into a metropolis by itself with the immigration of other people from different places in the country, as well as, foreigners who establish their business outfits in this part of Southern Tagalog Region. Moreover, the researchers were encouraged to undergo this study owing to the need to preserve and, disseminate the seemingly becoming unknown songs of the people of Cavite. There are indications that the unpublished songs under study which have been handed down from one generation to the next, face the risk of being extinct, due to modern music. The situation complexifies with the coming of high technology which many homes in the country today have. A revival of the cultural heritage through the study of the unpublished songs is a medium by which the Cavite’s past may be appreciated and made use of and, for national development. The researchers believe that through these people’s unpublished songs, the road to understanding and appreciation of the natives’ lives in the past can be better prepared and trodden. There’s a need to collect these songs, analyze and publish them for posterity’s sake. Further, a

study of these folk songs in all levels of education can hopefully bring the natives of the place closer to their remote past; thereby, enabling them to formulate a clearer vision of their future and make decisive actions to attain this vision of development.

The Problem, Conceptual Framework, Scope/ Delimitation, and the Research Method

This study sought the answer to the problem, “What are the unpublished folk songs of Cavite?” It further attempted to answer the specific problems like-(a) What are the classifications of these folk songs?, (b) What are their characteristics in terms of musical elements?, (c) In what level of education do they fit in?, and (d) How do these folk songs relate to the lives of the natives of Cavite?

The Conceptual Framework



In this study, only the unpublished folk songs were considered for analysis as to their musical elements which are melody, rhythm/tempo, mood, and form. They were classified according to lyrical themes such as ballad, children's songs, love songs, songs about nationalism, song about nature, nonsense songs and religious songs. Further, these songs were analyzed as to which curricular grade or year level they would fit in for pedagogical purposes. A brief history of the place where these songs originated and collected was also presented. The collected folk songs were further notated, classified and compiled.

Since the study is primarily qualitative, it employed descriptive analysis but, with frequency counting. Interviews with the old natives of Cavite (60 years old and over) who could sing and provide information regarding the origin or background of the folk songs were done. The interviews were validated by others such as, the neighbors and, the immediate family members of the singers.

To establish the classifications of these songs, their lyrics were considered. As to their musical elements and suitability to the curricular level, the criteria set by the public schools, as well as, those used by the major researcher in her master's study, were made as the bases.

Findings

The study revealed that there are still some unpublished folk songs of Cavite. Of the 55 folk songs that were gathered, 31 were found to be unpublished and were classified as love songs, nationalistic songs, songs about children, ballads, songs about nature, religious and nonsense songs. These songs were gathered from Cavite's five towns, about a number of barrios and two cities of Tagaytay and Cavite.

The basic musical elements such as: melody, rhythm/tempo, mood and form including the key and time signatures, as well as range were analyzed. In order to give a

deeper meaning and more value to the folk songs, their place in the curricula of the schools from the elementary to tertiary levels were also determined.

In terms of key signature, the following were found that: thirteen folk songs gathered and notated by the major researcher except two songs in Chabacano (pidgin Spanish) were in the Key of C major, three in the Key of G major, two in the Key of a minor, two in the Key of d minor, one in the Key of F major, three started in a minor and ended in C major, and one each in the Keys of A flat, B flat; one started in a minor and ended in A major, and another one started in d minor ended in D major, one in c minor, one in A major, and one in the f# minor. The preparation of the key signatures was based on the given pitch of the singers.

As to mood, nine are minor and 22 are major. Eight love songs have minor mood with four of them starting from minor and changing to major mood. One nationalistic song is in the minor mood which changes to major in the second part. Two folk songs have modulation. Based on time signature and when taken as a whole, 18 have $\frac{3}{4}$ time signature, 11 have $\frac{4}{4}$ time signature and three have $\frac{2}{4}$ time signature.

Based on rhythm/tempo, seven have slow tempo, eight have moderately slow tempo, four have march tempo, seven are slow waltz, four are regular waltz, and one is valse. One folk song has syncopation, seven have dotted rhythm and five have broken measures with 23 having regular rhythm. Prevalent notes and note combinations in a measure are eighth notes, quarter and eighth notes, triplets, triplets and eighth notes while the rest are composed of a combination of different kinds of notes and rests. Some rhythmic patterns are repeated in the same folk song.

Eight folk songs have four melodic phrases, three have six, nine have eight, two have nine and one has 10, three have 12, one has 14, another one has 16, two have 18, one has 20 and one has 22. This shows that most folk songs in this study have short melodies due to few melodic phrases. As to the number of measures, one folk song has six, four have eight, two have nine, seven have 16, one has 13, one has 12, three have 24,

one has 22 one has 30, one has 31, and two have 34, three have 32, two have 40, one has 48, one has 44 and one has 60. These findings affirm the fact that Philippine folk songs vary in number of phrases and measures (Rivadelo, 1993) of which folk songs from Cavite are part of.

As to melody, the following are the common characteristics: repeated notes, presence of disjunct and conjunct intervals, scale-wise movement of tones, similar and repeated melodic phrases, the use of accidentals, modulation and variations, slurs, chromatics, ties, strophic form and wide range.

From the 31 folk songs, the commonly found intervals are 2nds, (23 folk songs), 3rds (24), 4ths (19), 5ths (5), 6ths (11), octaves (3), and neighboring tones (almost all.) Five folk songs have dominant ascending movement of notes whether composed of few or many, and six have dominantly shown descending movement composed of few or many notes, too. Ten folk songs have dominantly shown repeated melodic phrases and seven have similar melodic phrases within the music. Nine folk songs have accidentals, five have some parts that are variations of other songs, and two have modulations.

In terms of range, 12 have narrow to normal range, 19 have wide range extending beyond one octave. Under form, 17 are simple, nine are binary, two are ternary and three are strophic. As to the curricular level where the folk songs are fit to be taught, three are for the elementary, one for the intermediate, one for the tertiary level alone, 17 are for both secondary and tertiary levels, four are for the intermediate and secondary levels, and five are for all levels.

As to origin, 18 folk songs were sung by natives of Amadeo, one from Kawit, three from Dasmariñas, three from Indang, two from Mendez and four from Cavite. It was further found out that, seemingly, no one could remember, nor has ever known the real identity of the composers of these songs except, for a certain female singer who claimed that one song was composed by a suitor for her when she was yet a teenager.

This finding somehow affirms a general observation or knowledge, that the composer of a folk song is usually unknown or could never be known.

Interviews revealed that in the early times, these folk songs were usually sung/rendered in community programs or gatherings, serenade, in the church as in religious songs, in small group or informal meetings and at home for family or personal entertainment. By singing the religious songs, the natives of Cavite have learned to grapple with life's hardships in a more gracious and humble way; to entrust to God and the saints their troubles and problems; to comfort themselves, lighten their worries, apprehensions, insecurities and fears. The folk songs have served as therapeutic tools in times that they are down, confused or troubled. Since listening to and or singing these folk songs was one of their favorite entertainments in the past, the interviewees expressed their feeling and fear that it would be a sad signal if nothing is done for the collection and preservation of these almost disappearing cultural heritage. Cavite's history will be lesser understood and appreciated if these folk songs are not studied. Further, the interviewees lament that the bleak scenario is likely to happen because of the influx of migrants from Metro Manila and other provinces as well as from other Asian and Western countries who put up their business outfits or homes in Cavite. Today, hundreds and thousands of non-natives of Cavite have practically dominated certain work places. With the displacement of some natives in places of work goes the danger that folk songs may be displaced, too. This is possible to happen unless steps are taken up to preserve these legacies. The interviewees added that this present study is a timely endeavor that can minimize if not prevent the foreboding problem.

From the interviewee-singers, the study further revealed that the barkada (gangmates), the families, the lay or religious persons and significantly, the schools have a great role and influence in the transmission of these songs. However, the modern communication and transportation systems in Cavite such as: cabled television, computer with internet programs, landline and cellular phones, movie houses, among others, have made the natives' lives more comfortable, convenient and tuned in to modern or

contemporary musical stuffs. Thus, this explains why folk songs are becoming less and less remembered, and least attended to as part of the people's musical repertoire.

Conclusions

Some folk songs, laden with rich information and meanings, are stored in the memory of the ageing and old natives of Cavite. They are the unheard melodies that are just waiting to be explored through academic studies. They can be classified as to lyrical themes, recorded and preserved for the sake of the upcoming and future generations. Since they are abundant sources of information about the past, they can be used as learning materials in the study of various learning areas like-social studies or humanities in all levels of private and public education which are technically materials for the preparation of an individual for the future. Just like any other songs, the folk songs in this study are composed of musical elements that are worthy to be studied in any level of the academe. These folk songs have affected the people's way of life especially that of the old natives of Cavite but have not received enough attention from the young people of today since their attention shifted heavily to modern music brought about by modern music, communication and transportation facilities as well.

Recommendations

Private and public agencies that aim to promote cultural development in the Province of Cavite must collaborate with each other in the preservation, dissemination and utilization of the collected folk songs. This can be done through compilation, arrangement and concert/program presentations of these folk songs. More importantly, the government, through legislation, must require all schools to include the study of these folk songs in the curricular levels where they are appropriate.

Expanded Recommendations

Since all nations, undoubtedly, have their own folk songs, a thorough study of those which have been published and more researches for the unpublished ones must be conducted by those concerned. Certainly, these folksongs bring in a multitude of information of the past which the new generations ought to know and value. They have so much to speak about the people's culture. In view of this, a deeper study and understanding of one's people and culture through folk songs is an avenue for peace and harmony among nations. Corollary to this, curricular programs can make use of folk songs as media by which lessons/topics for study can be presented. In support to this, curricular modification can be a working thrust for schools as agents of social development. At this juncture, music teachers must be properly oriented and trained to the challenge of teaching music through a special way, relating the theme or message to some life's situations. On the other hand, non-music teachers, must be exposed as well to the method of integrating folk songs to a particular learning situation or environment. It is, therefore, imperative that further study on the teaching method employing folk songs as a means towards better/effective learning be conducted and disseminated at the local and or international levels. Music, being the universal language of the soul, could be one vehicle for development. This dictum is applicable or correlated to teaching. Thus, a competent teacher could scaffold teaching-learning with folk songs. Folk songs can sow the seeds of understanding, peace and ultimately, development. However, world understanding and peace must begin with one's understanding of himself and the community where he belongs. Folk songs can provide the ground for this humble endeavor.

Melody	f	Range	f	Interval	f	Form	f	Curriculum	f	Origin	f
Skips		Narrow to	12	2nds	23	Simple	17	Elementary		Amadeo	17
2 nd	23	regular		3rds	23	Binary	9	Primary	3	Kawit	1
3 rd	24			4ths	19	Tertiary	2	Intermediate	1	Dasmariñas	4
4 th	19	Wide	19	5ths	5	Strophic	3	Tertiary	1	Indang	3
5 th	5			6ths	11			Secondary and Tertiary	17	Mendez	2
6 th	2			octave	3			Intermediate to Secondary	4	Cavite City	4
7 th	1			neighboring	25			All Levels	5		
Octave	1										
Repeated tones	10										
Scale											
ascending											
short	5										
Descending	6										
Scalewise	3										
Similar phrases	7										
Repeated phrases	9										
Accidentals	9										
Modulation	2										
Variations	5										
Slur	7										
Chromatics	3										
Strophic	2										
			N=31				N=31				N=31

Legend:

N = Total

f = frequency

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- Tan, A. J. “A Study of the Hiligaynon Ballad or Compos”, Unpublished Master’s Thesis, Manila: Ateneo de Manila, 1981.
- Tuazon, A. (Sr.) “The Use of Sonoric Natural Objects in Music Teaching for the Preschool”. Unpublished Master’s Thesis. Manila: University of Sto. Tomas, 1998.

C. Other Publications

- Cavite City Tourism Board Office of the City Mayor. Welcome to Cavite City.

D. Television Program

Concert at the Park. Channel 4.

APPENDICES:

1. samples of folk songs that were gathered, notated and analyzed according to lyrical themes, musical elements and the curriculum level they are suited to be studied/used as teaching aids;
2. maps of Cavite province which point out the changes in the province's geographical location; and

Thank you very much!

Proposed Presentor: Dr. Rosalinda G. Garibay

APPENDIX A
 Sample Unpublished Folk Songs of
 Cavite

Kitiray

Sung by Rubina Resurrecion
 Kawit, Cavite
Lively

Notated by Dr. Rosalinda G. Garibay

Ki - ti - may ki - ti - ray Tan - du - san ng tu - bo I - pi -
 nag - ta - neng ko Ang ba - hay ni Ku - to Su - ma - got ang lu -
 sa *Ay, wa - la 'ko ni - to, Ti - na - ngay ng su - yod, Ti - ni -
 ris ng ku - ko.

Mayuming Diwata

Sung by Epifania "Lola Ipay" Mendoza
Dasmarinas, Cavite
Valse

Notated by Dr. Rosalinda G. Garibay

Ma - yu - ming di - wa - ta u - li - ran sa ki - sig Ma - hin - hin ka -
tu - lad ng ga - bing ta - hi - muk yan ang a - king ba - yan
sa si - long ng la - ngit ka - hit lu - mu - lu - ha ng da - hil
sa ha - pis Hi - na - ha - mak - ha - mak ng pa - la - long a - sal
A - yon may sa - ri - li ta - nging ka - ra - nga - lan Ta - la - ga na
ya - ta sa mun - dong i - ba - baw Ang la - hat ng ma -
hi - rap ay a - pi - a - pi - han.

El Cachurreta

Cavite City
Andante

Notated by Sara V. Micael

A - lla na pa - tio yo ya mi - ra, con un tin - de - ra
ya h'si ba - ja el ca - chu - rre - ta, pa - ra pus - tia, ay
Tae - da tiem - po'el man - ga hen - te, con - de - se - o di pru -
ba si nuay cuar - ta que gas - ta mas - qui pren - da deim - pi -
ña Pob - re fiol Ing - go y su a - la - gao
ni un quar - to de ho - ra no ta su - se - ga
El San Ro - que - fio ri - ga - ñang ri - ga - ñao, Por el man - ga
gen - te de ma - siao pul - piao, el ca - ra de fiol Ing - go ma - cha cang ma - cha
cao ya mi - ra ya mi - ra el tal - bos ya sa - ca co - mo el ya di -

APPENDIX B

Maps of Cavite

