

**MGA LAYLAY NGA WINARAY: A CULTURAL DOCUMENTATION  
OF LOCAL SONGS IN SAMAR**

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**Master of Arts in Education (M.A.Ed.)**

**Major in Music, Arts, and Physical Education**

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**BLISS C. GARA**


**April 2019**

## APPROVAL SHEET

In partial fulfilment of the requirements for the degree, MASTER OF ARTS IN EDUCATION, this thesis entitled "MGA LAYLAY NGA WINARAY: A CULTURAL DOCUMENTATION OF LOCAL SONGS IN SAMAR", has been prepared and submitted by BLISS C. GARA, who having passed the comprehensive examination and pre-oral defense is hereby recommended for final oral examination.


April 26, 2019


Date

  
**ROWEL A. DACANAY, M.A.Ed.**  
Instructor, SSU  
Adviser

---

Approved by the Committee on Oral Examination on April 26, 2019 with a rating of PASSED.

  
**ESTEBAN A. MALINDOG, JR., Ph.D.**  
Dean, College of Graduate Studies, SSU  
Chairman

  
**RONALD L. ORALE, Ph.D.**  
Vice President for Research and Extension  
Services, SSU  
Member

  
**FLORABELLE B. PATOSA, Ph.D.**  
Dean, College of Arts and  
Sciences, SSU  
Member

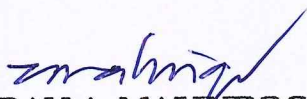
  
**ART T. RONCESVALLES, M.A.Ed.**  
Instructor, SSU  
Member

---

Accepted and approved in partial fulfilment of the requirements for the degree, Master of Arts in Education, major in Music, Arts and Physical Education.

July 29, 2019

Date

  
**ESTEBAN A. MALINDOG, JR., Ph.D.**  
Dean, College of Graduate Studies, SSU



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## DEDICATION

I dedicate this project to God Almighty my creator, my strong pillar, my source of inspiration, wisdom, knowledge and understanding. He has been the source of my strength throughout this program and on His wings only have I soared. I also dedicate this work to my husband who has encouraged me all the way and whose encouragement has made sure that I give it all it takes to finish that which I have started. To my children's who have been affected in every way possible by this quest. Thank you. My love for you all can never be quantified. God bless you.

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## ABSTRACT

This study aimed to document the local songs in Samar. The researcher utilized a descriptive research design based on descriptive method of evaluation and baseline survey. The musicological aspect, moreover, discussed the musical dynamics of the songs in order to determine the Time Signature, Tempo and Timbre of the songs. These became possible, however, only after the musical notation was determined by the researcher. Under each theme, Musical Notation was created by the researcher which led to the determination of the Time Signature and Tempo of the songs, with the following distribution: Five of seven songs under the Love of God Theme have a Time Signature of  $\frac{3}{4}$  and the rest with  $\frac{4}{4}$ . The tempos are Animato, Moderato, and Andante, respectively; four of the six songs under the Romantic Love Theme have a Time Signature of  $\frac{3}{4}$  and the rest with  $\frac{4}{4}$ . The tempos are Maestoso, Animato, Moderato, and Andante, respectively; One song under Love of Mother Theme has a Time signature of  $\frac{3}{4}$  and the other has  $\frac{4}{4}$ . Both, however, have a Moderato tempo. Majority of the songs belong to a religious tone and is classified as Love of God Theme with seven songs. Followed by the theme, Romantic Love, with songs having romance of love as a tone, with a total of six songs. Thirdly, five songs have a tone of both friendship and conviviality. To complete the 24 songs are two songs each for Love of Mother Theme, Songs of Nature Theme, and Songs of Place Theme, respectively.

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## Chapter 1

### THE PROBLEM AND ITS SETTING

#### Introduction

When the Philippines was colonized by the Westerners - first by the Europeans and later the Americans - the influence of the colonizers became an important development of the *modo-de-vida* (way of life) of the people and the Philippine culture in general. Nevertheless, anthropological evidence suggests that a developed Filipino culture had existed prior to the arrival of the Spaniards in 1521 (Bañas, 1969).

The assimilation of culture was an important factor in the cultural discourse regarding the appreciation of the Filipinos of their own culture vis-a-vis the culture of the colonizers. There were some who resisted the seemingly forceful imposition of the new culture and some were tolerant and amenably embraced the new lifestyle the colonizers brought in (Anderson, 2015). In fact, the establishment of Catholicism in the country, brought upon by the colonizers, is said to be one of the reasons of the destruction of the indigenous beliefs of the natives (Daroy, 2000).

While the different aspects of the native culture have been influenced by the culture of the colonizers, and the latter did not make an effort in preserving the local customs and traditions of the former, the Filipinos actually incorporated

the native style and aesthetics of their traditional culture especially in religion, dance, arts, and music (Hila, 2004).

Music, for example, has been used as one of the tools that aided the Spanish friars in the proliferation of the doctrines of the Roman Catholic faith. In establishing the Catholic faith, Franciscan and Jesuit missionaries introduced the Filipinos about their religion and Western culture (Hila, 2004) and Roman Catholic church celebrations such as Easter and Christmas heavily relied upon the use of singers and instrumentalists, among the natives. Anderson (2015) pointed out that Spanish clergy, accordingly, have trained Filipinos in reading, writing, arithmetic as well as the arts and music.

The natives were able to learn how to play musical instruments such as violins, guitars, flutes, and an organ constructed from bamboo. There were also hymns and chants composed by friars which were written in Latin as well as in the native languages of the various regions. The cultural repertoire of the Filipinos, while influenced by the colonizers, has become varied, yet rooted in its culture.

Music and singing were rooted in many communities of the precolonial Philippines. The Visayans, for example, just like with other communities, have been noted by a Jesuit priest, Francisco Ignacio Alcina, who was assigned in Samar in the early 1600s, as singers and that the practice of singing was a daily pastime of the people in Samar (Kobak and Gutierrez, 2005).



Historically, the Waray communities were already song-lovers as furtherly noted by the Jesuit missionary that all sea travels, or even when people of Samar were working in the field, or simply walking the paths, they were always found “singing his ditty and as a result of performing his work with greater ease” (Kobak and Gutierrez, 2005).

The songs of the Warays have been described by Alcina (1668) to be convivial and varied with subject matter, from praising a beautiful lady to some that are of no sense, but nevertheless are humorous, especially heard during drinking-spree with tuba in the table. Fr. Alcina mentioned musical instruments, now extinct, used by the natives, called *coriapi* and the *corliong* (Kobak and Gutierrez, 2005).

Additionally, the Jesuit friar noted in 1600s as to what was peculiar about the Waray songs in Samar. Accordingly, he mentioned that “their singing ability consists in a kind of guttural tune with repetitious pauses here and there” and that he described it to be sometimes “imitating the warbling of a bird, mingled with some sweet modulations” which he even compared to the most skillful Spanish singers that time (Kobak and Gutierrez, 2005).

Centuries later, many changes and development transpired in the cultural aesthetics of the Filipinos as other colonizers would arrive. Additionally, the advent of technology created a world culture that, to some extent, threatened the local identities of communities, throughout the world. Music culture for example



is dominated by pop culture greatly influenced by the hegemonic powers and the first-world countries (Chomsky, 2017).

The study of folk music and ethnomusicology in the Philippines in general is an area of study which is not well explored at present (Anderson, 2005). Since many developments had transpired through time, it is imperative to document what has been left in the singing tradition of the people of Samar particularly with the theme and musicality, compared to how it was described in the early 1600s.

Moreover, there is no study at present, describing the lyrical theme and musical aesthetics of the existing local songs in Samar, specifically time strain and musical notation of the songs, much less an academic scrutiny of its lyrics and musical composition. While these local songs are available to the members of the community, there is, however, no readily available and documented musical notation of these songs accessible to music enthusiasts, researchers, or educators' utilization for further studies and simple presentations for cultural and artistic appreciation. Hence, this study.

### **Statement of the Problem**

This study aimed to document the local songs in Samar. More specifically, the study sought to answer the following questions:

1. What are the existing local songs in the communities of Samar?
2. What are the lyrics and the musical notation of the songs?

3. What are the lyrical themes of the song?
4. What are the dynamics of the songs in terms of Time Signature and Tempo?

### **Theoretical Framework**

This study is founded in the theory enunciated by Vygotsky's (1978) Sociocultural Theory of Human Learning, which describes learning as a social process and the origination of human intelligence in society or culture. The major theme of Vygotsky's theory is that interaction plays a fundamental role in the development of cognition. Vygotsky believed everything is learned on two levels. First, through interaction with other, and then integrated into the individual's mental structure. He also viewed that higher mental function are unique to human beings, as such, mental functioning was viewed as evolving the use of language or other non-communicative medium to guide and mediate intellectual activity.

This theory relates to the present study by way of the thematic analysis of the lyrics of the songs gathered by the researcher, as a reflection of the function it serves to the community. The analysis of the lyrics and the musical notation of the song is a manifestation of the role and function it gives vis-à-vis the cultural and intellectual activity of the community, in general.

Basically, songs and music are a form of communication and have a significant role in social process wherein people create different genres of music



based on the trends, values, culture, and behavior in a certain time and place. Accordingly, the time signature and the tempo of the song reflect the values of the community it is based or anchored.

Along with this facet, every place has its distinct characteristics which can be shown in any form of arts, more specifically in terms of music. The theory of Vygotsky on Sociocultural of Human Learning describes people ingenuity in terms of musical and artistic intelligence. They can create their own version of music and songs based on a common behavior of a certain place or group of people. Hence, this documentation of Samarnon people's music is mirroring an ingenious description of its cultural heritage by means of artistic and cultural ways.

Accordingly, Vygotsky's Sociocultural Theory forwards the Sociocultural Theory of Human Learning which describes learning as a social process and the origination of human intelligence in society or culture. The major theme of Vygotsky's theoretical framework is that social interaction plays a fundamental role in the development of cognition. Vygotsky believed everything is learned on two levels. (Vygotsy, 1978).

From this perspective, as learners participate in a broad range of joint activities and internalize the effects of working together, they acquire new strategies and knowledge of the world and culture.

Wertsch (1991) proposed three major themes in Vygotsky's writings that elucidate the nature of this interdependence between individual and social



processes in learning and development. The first is that individual development, including higher mental functioning, has its origins in social sources.

Similar to sociocultural theory, constructivism emerged as a theory of knowledge in response to behaviorism. This theory creates an idea that the music of the Samarnon gathered in this study is highly suggestive of the community processes relative to mental functions of the people, that is to say what and, to some extent, how they think; individual development - or the experiences shared by the community; and lastly, depiction of social sources - that is the description of the totality of the community in general terms.

These theories would give as the foundation as to the context more of the lyrics of the songs that were gathered by the researcher.

### **Conceptual Framework**

Figure 1 shows the conceptual framework of the study which stands as the backbone of the research. Shown in the figure is a complete structure in the conduct of the study, the concept, and how it was conducted, and the overall methodology.

The local songs of Samar are shown in the bottom box of the structure which pertains to the respondents and research environment. After which, the bottom box is connected to second left upper box which describes the data gathering through a baseline survey. After the data gathering, the researcher performed an ethnomusicological analysis, as shown in the bigger box connected

to the baselining. Inside the Ethnomusicology box are two boxes relating the analyses to be performed namely: lyrical analysis and musicological analysis. In the lyrical analysis, the lyrics were summarized into synopsis and were given a corresponding meaning code to be able to arrive into a theme for the songs. After this, musicological analysis was done by preparing the musical notation to determine the time signature and tempo, correspondingly.

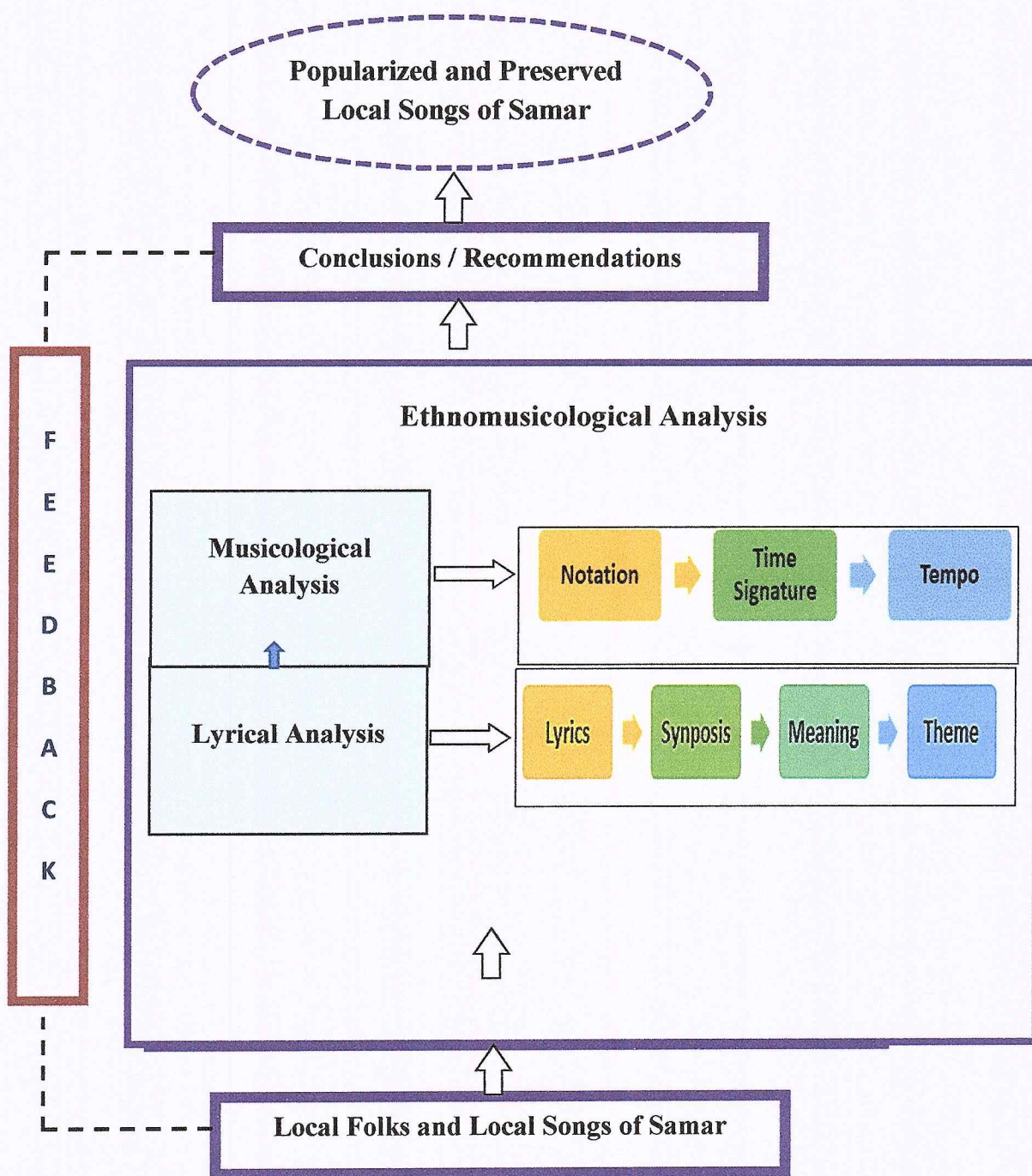


Figure 1. Conceptual Framework of the Study



### **Significance of the Study**

This study was conducted to document the local songs of Samar that are at the brink of being forgotten and left to oblivion.

The results of this study would not only record for posterity the songs sung by our Bisayan ancestors, but would also help in the promotion and cultivation of Waray culture and identity. The findings of this study would be useful to the students, educators, local government, the Department of Education (DepEd), the Commission on Higher Education (CHED), and to the future researchers.

**To the Students.** Students in Music would benefit in terms of opportunities in discovering their skills in music through appreciating the local songs which would be an indicative aspect of individuals inclination in music. Moreover, they would be educated with the existing songs in Samar, for appreciation and posterity.

**MAPEH or Music Teachers.** To the teachers, especially in music education, they would be afforded the chance to manifest their talents and maximize their musical ability. Additionally, this would help them contextualize their lesson in class by using examples from the songs that the researcher had gathered. The teachers would also be instrumental in the preservation of the songs gathered by the researcher.

**Officials of the Local Government Units (LGUS).** The benefits that may be derived from the result of this study would certainly contribute to the sublime

task of the nation building along with the preservation of the Cultural heritage, most specially the Samareños, afforded in the applicable laws of the nation. Moreover, the LGUS cited in this study would enable to start with their culture and arts programs for the purpose of preserving and promoting local culture and heritage.

**The Curriculum Experts of the Department of Education and Commission on Higher Education.** This would help them strengthen the curriculum by taking into considerations the result of local studies based on the grassroot level. This would further bolden their promotion of localized and contextualized teaching-learning experience of the learners and include it in applicable policy revision and/or reinforcement.

**Future Researchers.** Other researchers would also benefit from the findings of the study in terms of inputs to their own researches, thereby encouraging them to venture into innovations and creations.

### **Scope and Delimitation**

This study essentially documented the local songs of Samar. With the limited time and resources, however, the researcher had only included 12 of 24 municipalities and cities in the province of Samar, namely: Basey, Calbayog, Calbiga, Catbalogan City, Daram, Gandara, Jiabong, Motiong, Paranas, Pinabacdao, San Sebastian, and San Jose de Buan. This selection covered, more or less, a varied selection because there were two cities included, and also the



farthest town in terms of proximity to the capital, which is the town of San Jose de Buan. Moreover, the decision of the researcher to include these towns was of basis on the scope and time constraint. There were songs found in other municipalities, but most of which were either common, published, or commercially recorded.

The originators of the songs where the researcher gathered are identified accordingly in the bibliographical entry. The songs that were gathered in this study covered a seven-month gathering covering from September 2018 to April 2019. The researcher returned to the communities for validation and triangulation of data through Focused Group Discussion (FGD) in the month of April.

### **Definition of Terms**

For common frame of reference, the following terms that were used in this study are herein conceptually and operationally defined.

**Laylay nga Winaray.** It refers to melodic interpretation of a statement or conversation in a form of music and songs originated in Samar in the Waray-waray language. Operationally, it pertains to the local songs of Samar documented by the researcher in this study. The researcher used the term “Laylay” in reference to music, as per suggestion of Mr. Jhonil C. Bajado (Interview, 2019), Samar Studies Professor of Samar State University.

**Ethnomusicology.** The term pertains to the study of music from the cultural and social aspects of the people (Merriam-Webster Dictionary, 2019). It encompasses distinct approaches that emphasize cultural, social, and other contexts of musical behavior, instead of only its isolated sound component. Operationally, this was employed as the process of documentation in this study.

**Local Song.** It can be classified as folksong which is originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody, stanzaic, and narrative verse (infoplease.com). Operationally, it is one of the main variables in this study.

**Songs for Friendship and Conviviality.** Convivial relates to social events where people can eat or drink (Merriam-Webster Dictionary, 2019), hence, songs of conviviality means a song during eating or drinking sessions. As defined by the researcher, it refers to humorous, drinking, and welcoming songs with friends. Operationally, it is included in the components of the song as one of the main variables in this study in terms of types and function.

**Time Signature.** is a symbol that tells the performer how many beats will occur in each measure, what note value will represent the beat, and whether the beat is simple or compound. A time signature for simple beat has 2, 3 or 4 as the top number. The top number indicates the number of beats in the measure; the bottom number indicates the beat note (Kostka, 1994). Operationally, it is one of

the indicators in the components of the local song as one of the main variables of the study.

**Tempo.** The tempo of a piece of music is the speed of the underlying beat. Like a heartbeat, it can also be thought of as the 'pulse' of the music (Dorothy, 2006). Operationally, it is one of the indicators in the components of the local song as one of the main variables of the study.

Under tempo, there are different classifications, accordingly:

a. *Animato* - a directive in music to perform a selected passage of a composition in an animated or spirited manner.

b. *Andante* - a directive in music to perform a selected passage of a composition in a walking pace at 76-108 beats per minute (bpm).

c. *Allegretto* - a directive in music to perform a selected passage of a composition in a moderately fast, fairly quick speed (112-120 bpm).

d. *Allegro* - a directive in music to perform a selected passage of a composition in a fast, quick and bright (120-156 bpm)

e. *Maestoso* - a directive in music to perform a selected passage of a composition in a majestic, stately manner with 72-84 bpm.



## Chapter 2

### REVIEW OF RELATED LITERATURE

This part discusses the significant literatures and studies that had been surveyed and reviewed by the researcher to have a better understanding and insights in conducting this study. In the effort of the researcher in exploring for vital information relative to the present study, both foreign and local references had been reviewed including published and unpublished materials such as books, theses/dissertations, and other pertinent materials and sources of information which helped the researcher in contextualizing the present study.

#### Related Literature

History has shaped the Philippine's cultural heritage throughout the years. The country has some varied cultural experiences where culture changes from one island to another and is very diverse. Our cultural heritage is given importance through Republic Act 9470, *National Archives of the Philippines Act of 2007*, which states that:

It is the policy of the State to conserve, promote and popularize the nation's historical and cultural heritage resources. The State shall pursue, conserve, and promote the Filipino cultural heritage and resources including the documentary records of Filipino culture, history and governance (Art. I, Sec. 2).

In the Philippines, a government institution was created through the passage of R.A. 7356 to serve as the overall policy making body, which

spearheads and aims for the preservation, development and promotion of Philippine arts and culture, which is named the National Commission for Culture and the Arts [NCCA] (Perez and Templanza, 2012).

NCCA is, thus responsible for the culture and the arts in the Philippines. Through Executive Order No. 80, the coordination among the cultural agencies was strengthened, which placed the Cultural Center of the Philippines, the National Historical Commission of the Philippines, the National Museum, the National Library of the Philippines, and the National Archives of the Philippines under the NCCA umbrella (Perez and Templanza, 2012).

According to the Asia-Pacific Database on Intangible Cultural Heritage (ICH), safeguarding outstanding cultural sites and monuments is an essential aspect of the preservation of cultural identity. Equally important to the protection of cultural identity is the preservation of the intangible heritage. Everywhere, languages, oral traditions, music, and dance are succumbing to the processes of standardization (Asia Pacific- ICH, 1999).

UNESCO is much concerned with studying and recording expressions of the intangible heritage, with bringing minority forms to the attention of a larger public, and with encouraging governments to set up legal systems for their protection. This study is focused on locale folk songs of Samar.

According to Culig (2012), the rationale for selecting vocal folk songs is that in the view of this writer, they may be considered musical gems that can lead students to understanding, respect, and appreciation of peoples' cultural



heritage. Folk songs are generally simple. They have repetitive melodic and rhythm patterns, limited ranges, and scale systems that are germane to or assimilated by their cultures of origin from a prolonged close contact with another culture/s. Their lyrics often relate to daily activities which readily make them part of the everyday lives of people regardless of age.

Additionally, folksongs are often participatory and functional. Some examples are singing games, counting songs, work songs, cradlesongs, bathing songs, rice pounding songs, war songs, religious songs, and even fun nonsense songs. Folk songs belong to the vocal classification of folk music, as different from instrumental folk music. These songs are expressed through the voice, the natural instrument of each individual (Culig, 2012).

The folk music of every land reflects so decidedly the characteristics of the people, their customs and habits, that it would seem to be a natural sequence that this music should be sung, danced, and studied during the period when one is learning the national characteristics of certain people. The lyrical analysis and the thematic analysis of the lyrics would reflect the community as a people (Volk, 1998).

Folk music is united by its inseparable bond to the human condition. Folk is the music of the people, by the people, and for the people. It is the music of those

who had no money for food much less music lessons, who were disenfranchised and dismissed by society; who suffered at the end of a harsh capitalist system and a government that denied them basic rights. (Russell, 2015).

Local and folk music is more to a society than just the music that our grandfather used to listen to. It is a part of the history and musical heritage that deserves to be preserved for future generations. Meanwhile, folk music is also closely related to popular music in several ways. Societies that have developed popular music also have folk music tradition, or remnants thereof. The partial duplication of repertoires and style indicates such cross-fertilization that a given song may sometimes may called both folk popular. With reference to music, folk and popular are two points on a musical continuum, rather than discrete bodies of music. Popular music, like folk music, has become a significant marker of ethnicity and nation, and folk music has become gradually more like popular music. Although later scholars concede that some traits in folk music may be centuries old, they are less inclined to speculate on the age of archaic elements of folk music or to offer historical reconstructions, other than tracing variants of individual songs or types of songs (Britannica, 2019).

Local popular songs and singing performance in village life were actually interactive process integrating (to varying degrees) members of social groups in specific contexts. The limitation of much 'folk' song study arose in the past art of literary concern with song material to be collected, and then studied as text, often in isolation from exactly those contextual and processed factors. Where attention



has been focused on song in terms of process of cultural communication, the guiding principles of this century have been those derived originally from sharp (continuity, variation, and selection), while concentration has been preponderantly on oral tradition (Pickering, 2016).

Accordingly, many of the songs focus on the key value and virtues including respect for parents, loyalty, care and devotion, and the importance of honesty and good heart in the maintenance of village customs and traditions. Singing provides people with a chance to ease hardship while working, to relieve sorrow in their lives, to express feelings of sentiment between men and women, and to exchange feelings of love between unmarried boys and girls" (Intitut de la des Arts du Viet Nam, 2013).

Filipino culture is said to be a melting pot of various indigenous peoples. As noted by Anderson (2015), people "live in separate regions or provinces, each with their individual dialects and traditions". The dialects spoken in the various regions are distinct enough to be considered individual languages. Anderson further noted that "people from different regions typically cannot understand one another beyond common words from the Spanish language" (Anderson, 2015).

While the abovementioned literatures are helpful, there is, however, a very scanty study focusing on ethnomusicology, especially in the Philippine setting, focusing on its traditional or folk songs. This is a gap of information on this area that this study is hopeful to fill.

### **Related Studies**

The following are scholarly studies that are very much akin to this present research. These cited scholarly studies are helpful in contextualizing the present study.

Gracia (2017) conducted a study "Filipinas as Maid(en)s Based on Folksong and Social Reality". The study was aimed to dig into the historical image of the Filipina as maidens belonging to the different tribal and indigenous groups to draw a national portrait of a Filipina based on the lyrics of their folk songs. The study presented the characteristics of the Filipina maidens in the Philippines through their folk songs. It also determined the creation of a unique story of women as belonging to different tribal and indigenous groups to draw a national portrait of a Filipina based on the lyrics of their folk songs and to explain why the word 'Filipina' was defined as maid in the 90's.

The study revealed that there is a gap and discrepancy in historical information; the best source of fact that prove the historian could be the folklore of the nation. It was also found out that folk songs have a big part of the oral love, customs and traditions that mirror the milieu, the people, and the cultural heritage of a nation.

The aforementioned study is related to the present investigation in terms of objectives and other variables. Both studies are aimed to investigate about folk songs in the Philippines, but differ from its nature, method, scope, and the research environment.



Additionally, Deja et al. (2016) conducted a study on “Genre Classification of OPM Songs through the use of Musical Features”. The study built a dataset into a model for the classification of the local OPM songs into 10 specific genres. The study collected 1,000 songs, having 100 instances as representatives for each of the 10 genres from songs sung by Filipino artists were used. The study concluded that the musical features, especially low-level features, are useful in the classification of genres of OPM songs. They are good indicator of pitch, brightness, loudness, frequency, and timbre. Children songs, followed by rap, and gospel are the most distinct. Related genres are more difficult to differentiate.

The aforementioned study is considered by the researcher as related study because both studies classified the songs by its nature or genre, but differ in some methods. The study of Deja et.al. built a musical feature to classify the OPM song into different genre, while the present investigation classified the songs by its characteristics through its rudiments and historical background.

Singh et al. (2017) held a study on “Religious and Spiritual Messages in Folk songs: A Study of Women from Rural India”. The study focused on an analysis of what the rural women sing in these songs that form the repertoire of a *satsang*. Sample songs have been analyzed to present the religious/spiritual messages that these folk songs convey. Content analysis has been done after categorizing theme in categories: songs that sing praises of gods and goddesses, sing about the incidences from scriptures and, songs that convey spiritual or

religious messages. The study has explored the ways to disseminate spiritual/religious knowledge through folk songs in the local rural community.

The aforementioned study is relevant to the current investigation for it portrayed characteristics of people through different folk songs but differs in some methods, variable's scope, and research environment. Nevertheless, the two studies both explained how folk songs express religious or spiritual substance along with its historical evolutions, people's behavior, cultures and traditions.

While there are a number of studies found focusing on the approaches on traditional music, there is, however, a very scanty existing literature about traditional music, much less about Samar. There is this gap of knowledge on this area, hence, this study.

## Chapter 3

### METHODOLOGY

This chapter presents the methodology used in this study. It includes: research design, instrumentation, validation of the instrument, sampling procedure, data gathering and analysis of the data gathered.

#### Research Design

The researcher utilized a descriptive research design based on descriptive method of evaluation and baseline survey.

Baseline survey was used to elicit information about the components of the local songs from the different municipalities in Samar. The information served as the inputs in documenting the songs and in the composition of musical notations, musical scoring and ethnomusicological analysis.

Ethnomusicological analysis was employed in this study which basically focused on the lyrical themes of the songs gathered. The songs were identified based on the theme that they fostered, and if the songs fell into the same theme, they were categorized as one. This area discussed the ethnographic aspect of the study which gave an overview of the proper context of the song.

The musicological aspect, moreover, discussed the musical dynamics of the songs in order to determine the Time Signature, Tempo, and the Timbre of



the songs. These became possible, however, only after the musical notation was determined by the researcher.

### **Instrumentation**

The main instrument used in this study was an interview protocol which basically asked the question whether the local folks know any traditional or local songs in their communities and further asked for the lyrics. Since the main concern of this study was to establish a musical notation of the songs and come up with an ethnomusicological analysis, the main instruments was focused on the retrieval of the songs and have them performed by the respondents.

### **Validation of the Instrument**

To validate the researcher made instruments, the researcher thought to employ content validation through expert validation, but since the protocol was simply asking for the lyrics of the songs, the validation of the interview protocol was viewed as impertinent and unnecessary.

### **Sampling Procedure**

The respondents of this study were the people from different parts of Samar who were still knowledgeable and could perform different local songs in Waray. This study used purposive sampling procedure because it was the most convenient procedure considering the type of research undertaken. A chain-

referral sampling, also known as snow ball sampling, was employed, wherein, respondents were asked with referrals for possible next respondents.

The data collection relied from the population who were convenient and available to participate in the study. The respondents were also asked whether they knew someone who knows other traditional songs in Waray, in nearby barangays or town.

The researcher had exhausted all possible means to document the traditional songs in the selected municipalities and cities in the Samar province, conscious of time and resource considerations. The researcher started to ask from her students as to possible 'informants'. From one informant, the research went on chain-referral which resulted from one to another. However, the researcher decided to stop the chain when after the fifth person, the music being given was just the same, hence, information was exhausted.

### **Data Gathering Procedure**

The data needed to conduct this study were basically taken from the old folks or people who were still knowledgeable and could perform different local songs from the different municipalities in Samar through a baseline survey for the documentation and creation of songs in order to create musical score and notations. Ethnographic approach was used in gathering the data of this study. The researcher stayed several days in the community for data gathering and validation of the songs. As mentioned earlier, chain-referral sampling, also

known as snow ball sampling was employed, wherein, respondents were asked with referrals for possible next respondents or informants.

Before the researcher initiated the data gathering, the proposed procedure by the researcher was submitted to the Ethics Committee of Samar State University for the review of ethical considerations relative to interview and handling of data.

The researcher first asked the permission of the municipal mayors through barangay captains to conduct the study in their respective municipalities or barangays. After which, the researcher sought the help of the local people, specially the old folks, about the local songs that they knew and still performed regardless of the occasions. The songs gave credence to those that were not yet published or with no known musical notation published. In line to this, the researcher also asked permission from the identified people for an interview and recorded their song/s.

The data gathering started with establishing a good rapport with the possible informants. After the preliminaries, the researcher asked the informants to sing songs that were known to them. The songs were recorded via cellphone. The researcher noted that some songs being sung were common and pre-identified to be published and/or commercially available. These were recorded, nevertheless, but were deleted later on. Only those that were identified as potential songs that were not yet published were saved. After the interview, the



researcher asked from the informants and the family members if they knew some singers in the locality or those that were noted to be into music and singing.

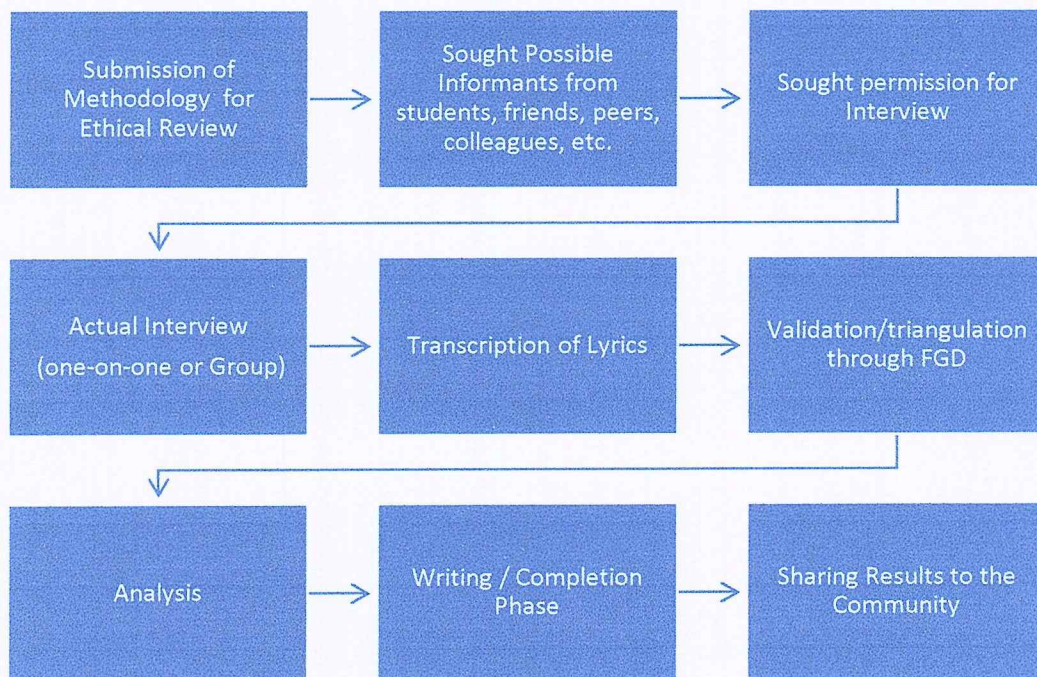
There were instances in some municipalities, such as in Paranas, where an informant would call other informants and ended up as a group interview. The session would end up to drinking tuba and they would be singing songs in the vernacular and there were recorded, accordingly.

The data were carefully examined by encoding the lyrics based on the recordings. After they were recorded, the researcher went back to the community for a Focus Group Discussion with the informants of the songs, as well as with the other members of the community to validate the lyrics transcribed by the researcher.

After the lyrics were validated, the researcher started to make synopsis of the songs and from there, meanings of the song were coded that a theme would come out based on the reflected meanings of the lyrics of the songs.

Moreover, the researcher started to transcribe the musical notation of the songs so that the tempo and time signature were determined.

The entire data gathering procedure can be gleaned in Figure 2.



**Figure 2. Flow of Data Gathering Procedure**

## Chapter 4

### DISCUSSION AND ANALYSIS

This chapter presents the collected data, the analysis undertaken, as well as the interpretations made by the researcher. It includes the profile of the songs in terms of its source-locale, the analysis of the lyric theme, and the musical analysis such as the time signature and tempo, based on the musical notation made by the researcher.

#### Source-Locale of the Songs

There were 24 songs gathered by the researcher which were included in the narrative of the discussion. As gleaned in Table 1, most of the songs came from the Municipality of Paranas with a total of seven songs. This was immediately followed with songs from the City of Catbalogan where the researcher was able to document six local songs from the different barangays both within the city proper, and one from an island-barangay of the City of Catbalogan. There was also a song from the hinterlands like that of the Municipality of San Jose de Buan, the farthest municipality that the researcher has gone to in the course of data gathering.

The researcher was also able to retrieve songs from Basey and Pinabacdao in southern part of Samar and as far as Calbayog and Gandara in the northern



part of Samar province. Additionally, songs were also retrieved and recorded from the island-municipality of Daram.

**Table 1**  
**Source-Locale of the Songs**

<b>Town</b>	<b>Title of the Song</b>	<b>Total</b>
Basey	1. Nakaagi Ako	1
Calbayog	1. Kabido	1
Calbiga	1. Haluyuhuy	2
	2. Tuba	
Catbalogan City	1. An Kahoy nga Malubago	6
	2. An Tangkod nga Gugma	
	3. Inin Kabugawan	
	4. Mamingaw hinin Kagab-ihon	
	5. Pag inum Hinin Tuba	
	6. Haros La Matunaw Ini nga Lawas	
Daram	1. Gugma	1
Gandara	1. Nanay	1
Jiabong	1. Pagsulod ha Langit	1
Motiong	1. An Kasing-kasing ko Magmalipayon	1
Paranas	1. Sangkay	7
	2. An Tawo ha Bukid	
	3. Singsing ug Relo	
	4. Kabubuwason	
	5. Tuna	
	6. Tagbalay	
	7. Tara An Diyos Kay Natawo	
Pinabacdao	1. An Samarnon	1
San Sebastian	1. Pasaylo-a kami	1
San Jose de Buan	1. An Tanglad	1
<b>Total</b>	<b>-</b>	<b>24</b>

There were songs that were recorded in two municipalities like, for example, the song “Nakaagi Ako” which was also recorded in San Jose de Buan

and Paranas, but it was only a fragment in the former and an incomplete version was recorded in the latter. Hence, it was placed in the Basey as its Source-Locale, where a complete version was recorded.

A total of 12 of 24 municipalities and cities under the Samar provincial jurisdiction was covered by the researcher in data gathering, which was already explained and justified in the scope and delimitation of this study.

### **Lyrics of the Songs, Musical Notation and Musical Dynamics**

This portion presents the musical notation made by the researcher and the corresponding musical dynamics according to the categories mentioned identified.

More than half of the songs had been classified as under the Love of God theme with a time signature of 3/4 while the rest has a time signature of 4/4. The tempo of most of the songs was Moderato.

The theme which focused on a religious tone had the most of numbers recorded by the researcher and could be explicated with the fact that the singers of the songs were religious old women and the songs must have been the traditional songs they used to sing in the church as songs of praises.

The religious songs were the most common songs during the onset and the duration of the Spanish colonial history. Many songs which were composed by Spanish friars were initially written in Latin and later, the natives incorporated

the musical tradition of the Spaniards in their native language, in this case, Waray (Anderson, 2015).

**Table 2**

**Time Signature and Tempos of Songs with Love of God Theme**

Love of God Theme		
Title	Time Signature	Tempo
1. Kabubuwason	3/4	Animato
2. Tagbalay	3/4	Moderato
3. Tara An Diyos Natawo	3/4	Moderato
4. Pasaylo-a Kami	3/4	Moderato
5. Pagsulod ha Langit	4/4	Andante
6. An Kasing-kasing ko Magmalipayon	4/4	Andante
7. Tuna	4/4	Moderato

Figures 3 to 9 show the musical notations of the songs under the theme Love of God.

The songs under this category, as it would be explained later in the lyrical analysis, are categorized as “Love of God Theme”. These songs are normally sung in church rites in the different localities these are heard and recorded.

The songs are praise songs that cover lyrical meaning generally talking about birth of Christ or songs of repent. The lyric reflects a religious atmosphere that made the researcher categorized them under one category.

These songs “Kana an Diyos Natawo”, “Tagbalay”, and “Tuna” are normally sung in the Christmas season with the obvious reason that their lyrics talk about the birth of Jesus. The other songs are simply praise songs that,



according to the participants, they sing them to their children or grandchildren for siestas.

**KABUBUWASON**

*Editha G. Macabenta*

Wa-ray a - ko ma - hi-ha-ro han a - kon ka - bu - bu - wa -

son, bi - san pa ha ka - ku - ri - an, Ji Je - sas u - pod na -

ton. Di - ri a - ko na ka - ga - ol hun a - kon ki - na - hang -

lin, kay ha I - ya a - ko na - ki - ta, han a - kon pag - la - lak -

tan. Mg - a - bu - tang ha ka - li - bu - tan, pa - ros man ka - ka - wa - ngan.

pag - la - um ko ha Gi - no - o ngan gin - an - dam Ni - ya did - ta

Ma - a - bot la an pa - na - hon an tu - na pag - tu - na - won,

a - ko I - ya pag - ta - tal - wa - son, ha la - ngit a - ko dad - on.

Figure 3. Musical Score of the Song "Kabubuwason"

Figure 4 shows the musical notation of the song “Tagbalay” under a 3/4 Time Signature and a Moderato tempo.

Figure 5 shows the musical notation of the song “Tara an Diyos Kay Natawo” under a 3/4 Time Signature and a Moderato tempo.

Figure 6 presents the musical notation of the song “Pasayloa-a Kami” under a 3/4 Time Signature and a Moderato tempo. A Moderato tempo is a beat at moderate speed which is approximately between 108 to 120 beats per minute (Palit, 2015).

Meanwhile, the fifth song under the “Love of God Theme” is shown on the next pages as Figure 7 and Figure 7.2, respectively, under a 4/4 Time Signature and an Andante tempo. Andante tempo is considered “at a walking pace” between 76-108 beat per minute (Palit, 2015).

Figure 8 shows the musical notation of the song “An Kasing-kasing ko Magmalipayon” under a 3/4 Time Signature and an Andante tempo. As mentioned earlier, an Andante tempo is considered “at a walking pace” between 76-108 beat per minute (Palit, 2015).

This means that the tempo of the song “An Kasing-kasing ko Magmalipayon” is slower than a moderately slow tempo. This is almost always true in the seven songs that belong to the Love of God Theme except the first song, “Kabubuwason,” which is played under the tempo Animato which indicates that the song shall be played in an animated manner or to play the song with excitement and in spirit, literally “animated” (Norman, 1953).



# Tagbalay

*Tradisyonal*

O tag ba-lay nga du - nga - nan, pa-ma - ti - i ka -

mi ni - yo nga - ta-nan. An ka-tam - si - han nag-hu - hu - ni, an ti -

ngos ma - ka - wi-wi - li. He-rus nga ma - tam - la nga wa-ray sin sang - rit.

bu-kad nga i - nul-pot nga wa-ray sin dum - it. Ug-na-ka-ka - li-pay ka ru - na ug

la - ngit, ug gin-da-da-yaw ka han ma - nga ang-be - len. Kay ta - wo pan mu -

ru - bu - ot na, an na - ka - ru - rog pu - ka - wa. Ka Be -

len ba - si ku - mi - ta had-ton na - ta - wo nga ba - ta, ma-ru -

nu - boc nga ba - ta.

Figure 4. Musical Notation of the Song "Tagbalay"



# TARA AN DIYOS KAY NATAWO

*Traditional*

An ka - li - pay — han la - ngit - non, du-yog sa - bi — han tu -

8  
nan - on. An da - gat pa - ti gu - ban - on, sid-sid an li - pay nga da -

16  
yun. Ta - ra an Di-yos — kay na - ta-wo na ni-yan did-to ha Be-len,

23  
— di - ri ta hi-nga-lim-tan. Kay sa D'yoc pag-ba-bal-san — an a - ton ka-pa-la-gan,

29  
pag - du - aw Ni - no nga na - si - rang.

Figure 5. Musical Notation of the Song “Tara an Diyos Kay Natawo”

# PASAYLO-A KAMI

*Tradisyonal*

Pa - say - lu - a ka - mi tag - ba - lay nga dung - ga -

8  
nan. A - ni - a ka - mi, na - hang - yo'g pi - nas - ku -

16  
han. Kay ma - o na an tak - na sa ka - li - pay,

25  
kay ma - kan - ta ka - mi, ug mag - sa - sa - yaw.

Figure 6. Musical Notation of the Song "Pasaylo-a Kami"



Score

# PAGSULOD HA LANGIT

C Em F C/G G

Mag ki - na - bu - hi nga Kris - to - ha - non,

Am Em F G C

5 mag - la - kat nga ma - ti - nu - ma - non. Pa - ma - ti - an gud -

Em F C/G G Am Em

10 - la an I - ya pu - long. na had - lok pag -

F G Am Em

15 bu - hat han sa - la. Mag a - la - gad kan Oi - no - o Je - rus, sim - ba - hon ta

F C E Am Em

19 gud an I - ya nga - ran, kay may la - ngit nga ti - bre'ng u - ruk - yan

Dm F/C B> G

23 gin - an - dam han a - ton Dice nga A - may. Mag a - la -

G G# B> C

28 2. Di - ri bu - hi - an ngan ka - lim - tan,

Dm F/C B> Gsus Am

33 An Oi - no - ong Je - rus nga nag - bu - was. Mag a - la - gad kan Oi - no.

Figure 7.1. Musical Notation of the Song "Pagsulod ha Langit"



2 **PAGSULOD HA LANGIT**

Em F C E Am

34 - o Je-sus, tin-ba-hon ta gud an l - ya nga - ran. kay may la-ngit nga li - bre'ng

Em Dm C/F B+

42 u-ruk-yan gin-an-dam han a - ton Dicc nga A-may.

G Am Em

47 Gin an-dam han a - ton Dicc

Dm G C

53 nga A - may.

Figure 7.2. Musical Notation of the Song "Pagsulod ha Langit "  
(continued)

## An Kasing-Kasing Ko Magmalipayun

The musical notation is presented in five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

System 1:  
 An ka sing ka sing ko mag ma li pa yon bi san mo ak' but

System 2 (starting at measure 7):  
 an ka ku ri - an an a kun pag la - kat ma ga pa - da yun ngad to han

System 3 (starting at measure 14):  
 u ruk - yan nga la ngit - non tub tub san - o a ko mag ma li - pa yun

System 4 (starting at measure 21):  
 tub tub san o ma - ki ta'an hi ma - ya did to han la ngit nga la bing ma -

System 5 (starting at measure 28):  
 ta hom guin an dam han ka ku ri - an

Figure 8. Musical Notation of the Song "An Kasing-kasing Ko Magmalipayun"

Figures 9.1 and 9.2, as shown in the next page, show the musical score of the song “Tuna” under the Time Signature of 4/4 and in a Moderato tempo.

The seven songs under the Love of God Theme are composed by a majority of a 3/4 Time Signature songs under a tempo of Moderato, except the song “Kabubuwason” which is played in an Animato tempo, as described earlier.

**Musical Notation and Dynamics of Songs under the Romantic Love Theme.** More than half of the songs under the Romantic Love theme has the time signature of 3/4 while the rest has a time signature of 4/4. The tempo of most of the songs are Moderato and one is slower than Moderato which is Maestoso, the song “Gugma”.

The theme which stresses a romantic love tone has the second most of numbers recorded by the researcher in all of the songs gathered. This can also be explicated with the fact that historically, love songs were already popular in the Samar region as noted by Fr. Alcina in 1668 (Kobak and Gutierrez, 2005)

Table 3 depicts the Time Signature and Tempo of the songs under the Romantic Love Theme. Four of the six recorded songs which was categorized under this theme has a time signature of 3/4 and, generally, the tempo is slow in terms of beat

Out of six, there are two Andante tempos as well as Moderato. The other two is Animato and Maestoso, respectively.



# TUNA

*Tradisyonal*

F C  
 A - nay ta ma - u - gu - yon pag - du - aw hi - ton ba - ta.  
 5 C F  
 kay ba - ta nga gam - ha - nan, an tag - na han pro - pe ta.  
 9 F C  
 Ha be - len Hi - ya na - ta - wo nag - si - ring an pa - to - ra;  
 13 C F B $\flat$   
 Nga - ta - nan ku - no a ad - to pu - ros may ma - nga re - ga - lo. A -  
 18 F F C  
 yaw na - la ki - ta pag la - ngan, da - yon na - la ki - ta pa - un - han.  
 22 F C F  
 Dad - on na - ton an nga - ta - nan nga - hin kan - ta nga ma - u - pay ngan did - to ki - ta mag -  
 25 F C F F B $\flat$   
 Hi - li - pay Ta - bi ta - ta - hu - ron, i - ya di sa ka - mi  
 30 F C F F  
 kun may ni - yo a - nak gin tu - gon han ang - hel Pag od - gon ta nga wa - ray sang -

Figure 9.1. Musical Notation of the Song "Tuna"

2 TUNA

34 C F

lit. an ba - ta Ma-di ha la-ngit. An ka - ti - ray nga wa-ray

39 B $\flat$  F C F

sang - lit, He - sus an nga - ran ma - tam - is.

Figure 9.2. Musical Notation of the Song “Tuna” (continued)

Table 3

**Time Signature and Tempos of Songs with Love of God**

<b>Romantic Love Theme</b>		
<b>Title</b>	<b>Time Signature</b>	<b>Tempo</b>
1. Singsing ug Relo	4/4	Animato
2. Gugma	4/4	Maestoso
3. An Tanglad	3/4	Moderato
4. Inin Kabugawan	3/4	Moderato
5. An Tangkod nga Gugma	3/4	Andante
6. Haros la Matunaw Ini nga Lawas	3/4	Andante

This implies that most of the songs under the theme Romantic Love have a moderate to soft dynamics because at a normal rate, these songs are being sung during harana (night-time serenades) and can be likened to the kundiman (Anderson, 2015).

Except for the song “Singsing ug Relo” which has a tempo of Animato which, as mentioned earlier, indicates that the song shall be played in an animated manner or to play the song with excitement and in spirit, literally “animated” (Norman, 1953; Anderson, 2015).

Figures 10.1 and 10.2 show the musical notation of the song “Singsing ug Relo” under the Time Signature of 4/4 with an Animato tempo.



# SING-SING UG RELO

*Tradisyonal*

Tu-ring han ka-da-ra-gan-an, mag-pi-pi-li ra kun

ri-ko ug ma-ya-man. An ru-gad ha a-kon nga wa-ray sa-

dang ig-ka-as-dang, gin-ya-yam-i-ran, ti-nu-tu-pa-han kay po-brec pa da-

man. An ru-gad ha a-kon ki-na-bu-hi na-ka-ka-ing-

git li-nu-goc nga ba-ba-ya, an a-kon na-li an pag-u-koy.

pa-mi-Ing hin pa-mi-poy ti-poy. Kun ma-ka-ti-poy na, ma-pa-lit a-

ko sing-sing ug re-lo. An-ya an dang-pa-nan han ka-da-ra-gan-

Figure 10.1. Musical Notation of the Song "Singsing ug Relo"

31  $G\sharp$   $C\sharp m$   $C\sharp m$   $F\sharp m$  (interlude)  
 an kay may re-lo na-man.

3 3 3

2 SING-SING UG RELO

38  $G\sharp$   $C\sharp m$   $C\sharp 7$   $F\sharp m$

45  $C\sharp m$   $G\sharp$   $C\sharp m$   
 gin-ya-yam-i - ran, ti-nu-tu-pra-han kay po-bre pa da-man. An su -

50 B  $B7$   
 gad ha a-kon nga po-bre na-ka-ka-ing - git pi-ni-rit nga ba-

54 E  $G\sharp$   
 ba-ye an a-kon na - la an pag-u-koy, pa-mi-ling hin pa-ni-poy

58  $C\sharp m$   $C\sharp 7$   $F\sharp m$   
 ti-poy. Kun ma-ka-ti-poy na, ma-pa-lit a - ko tung-sing ug re - lo.

63  $C\sharp m$   $G\sharp$   $C\sharp m$   
 As-ya an dang-pa - nan han ka-da-ra-gan - an kay may re-lo na-man.

67  $F\sharp m$   $C\sharp m$   $G\sharp$   $C\sharp m$   
 As-ya an dang-pa - nan han ka-da-ra-gan - an kay may re - lo na-man.

Figure 10.2. Musical Notation of the Song "Singsing ug Relo" (continuation)



Figure 11 presents the musical notation of the song “Gugma”, under a 4/4 Time Signature in a Maestoso tempo. A Maestoso tempo is slower than Moderato and Andante. The former is slow, but the latter is slower.

As can be gleaned in the figure, Figure 12 presents the musical notation of the song “An Tanglad”, under a 3/4 Time Signature in a Moderato tempo.

Figure 13 presents the musical notation of the song “Inin Kabugawan”, under a 3/4 Time Signature in a Moderato tempo.

The song “Kabugawan” with a tempo of Moderato implies that the musical dynamics has a beat at moderate speed which is approximately between 108 to 120 beats per minute (Palit, 2015).

In the next figure, it can be gleaned in Figure 14 the musical notation of the song “An Tangkud nga Gugma” under the Time Signature of 3/4 and an Andante tempo.

An Andante tempo is slower than Moderato which is described as a “walking pace” with approximately 76-108 beats per minute.

In Figure 15, the musical notation of the song “Haros La Matunaw ini nga Lawas” can be gleaned at a 3/4 Time signature and an Andante tempo.



# GUGMA

*Shawn Albano Alicante*

G                      Em                      Am  
 An gug-ma han ta-wo bow-bow hi-nin tu - na, su - gad man hin bu-ta nga di-ri  
 D                      G                      Em  
 ma-ka-ki-ta. Su - go han ka-sing-ka - sing, li - mot han hu na-hu - na, az -  
 Am                      D                      G  
 ya'n ma-su-su-nod tak-na han pag-hi-gug-ma. Di-ri ba an gug - ma nag -  
 Em                      Am                      D  
 ma-ma-ne-ho? Su-gad hin sa-rak-yan nga may - a-da pre-no. U-ga-  
 G                      Em                      Am  
 ring kun an gug - ma in wa-ray na pre-no, haz-ta nga na-bu-bung-go ngad-to ha  
 D                      G                      Em                      Am  
 re-li-gro. An gug-ma han ta-wo, an gug-ma ha ta - wo, an gug-ma han ta - wo.  
 D                      G                      Em                      Am  
 Kay a-no daw - la an nga-ran nga gug - ma, u - tak di-ri ma-a-ram ha pag -  
 D                      D                      G  
 hu - na - hu - na. Di - ri hu - na - hu - na.

Figure 11. Musical Notation of the Song "Gugma"

# AN TANGLAD

WARAY FOLK SONG



HAN GO - TI PA A - KO MA - RAY KA - RU - RU - YAG, HAN DA - KO MA A -



7 KO DA - MO AN HA-BI - BI - HAG. TA-TA - GAN TA I - NAM HIN-O - SA NGA-LI - BER - TAD, KA-KAS-



14 LON KA DAM I - DAY KON MA - MU-NGA AN TANG - LAD. KON MA - MU-NGA AN TANG - LAD HIN PI - TO KA - LA-



21 IN, KO-HA - A AN TO - LO AN U - PAT I - SA - LIN. TA-TA - GAN TA I - NAM HIN-O-



28 SA NGA LI - BER - TAD, KA-KAS - LON KA DAM I - DAY KON MA - MU-NGA AN TANG - LAD.

Figure 12. Musical Notation of the Song "An Tanglad"



# Inin Kabugawan

C m

I - nin ka bu - ga wan, maa ram pag ma na hon ma ka wi wi li

6 F m C m G m C m

kay ba - ga mag ta dong mga ka tam si han per mi nag a a wit

13 A G

kay mga mag pa - it nga mga pu-long kay wa ray lu ga ring na hi gug ma

18 C m

na ka ka wang la an pana li ngu ha (interlude) An mga mag pa it

25 G C m G

nga mga pu long mo ka wa ray lu ga ring na hi gug ma na ka ka wang-

Figure 13.1. Musical Notation of the Song “Inin Kabugawan”



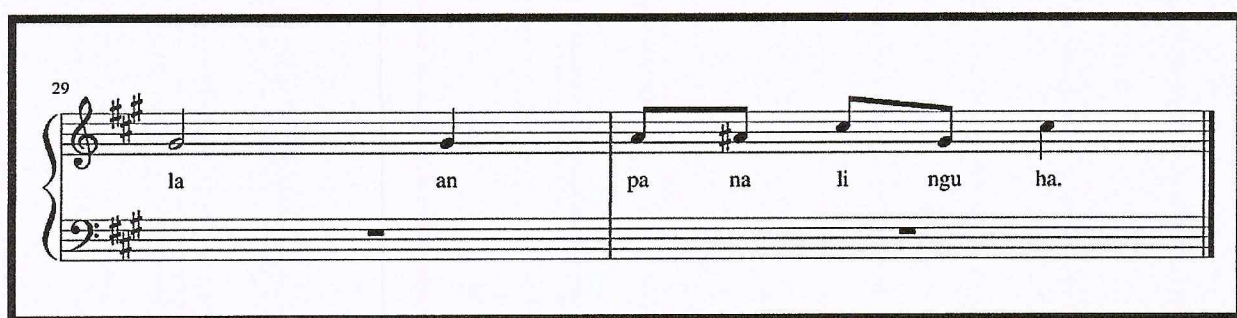


Figure 13.2. Musical Notation of the Song "Inin Kabugawan" (continued)

## An Tangkud Nga Gugma

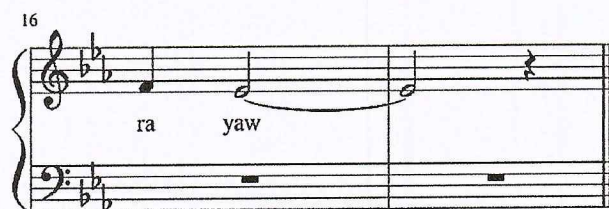


Figure 14. Musical Notation of the Song "An Tangkud nga Gugma"

## Haros La Matunaw Ini nga Lawas

Na tu naw I nin nga la was ko tu ngud ha Imo. Gug ma nga gin hing

yap, nga da yu day nga hi nga lim ta non ngan di pag a an hon im man a -

ko i gin sik way wa ray na daw pa ta pud han mga pag an tus sa lit

daw nga nung inin a kun ka ka mata yan wa ray ko ina a wi lan ngan

i si num pa man, an matam is nga mga sa ad ta nga na lu mus la

Figure 15. Musical Notation of the Song "Haros La Matunaw ini nga Lawas"



### Musical Notation and Dynamics of Songs under the Love for Mother

**Theme.** The theme Love for Mother gathered two songs under the said category.

The theme which stresses the persona's love for his/her mother implies the importance of the mother figure in the Waray society. Anderson (2015) explicates that it was reinforced during the Spanish period. The Love for the Mother has been extended to Love to the Blessed Virgin Mary in the course of proliferation of the Roman Catholic Doctrine.

This can also be explicated with the fact that, historically, the songs attributed to the mothers were already popular in the Samar region as noted by Fr. Alcina in 1668 (Kobak and Gutierrez, 2005).

The table shown below depicts the Time Signature and Tempo of the songs under the Love of Mother Theme. One of the recorded songs which was categorized under this theme has a time signature of 3/4 and the other is 4/4. Both of these songs have a Moderato tempo as seen in the table below.

**Table 4**

#### **Time Signature and Tempos of Songs with Love of Mother Theme**

<b>Romantic Love Theme</b>		
<b>Title</b>	<b>Time Signature</b>	<b>Tempo</b>
1. Nanay	4/4	Moderato
2. An Kahoy nga Malubago	3/4	Moderato

The figure in the next page, Figure 16, presents the musical notation of the first song, "Nanay", under this theme.

Figure 17 presents the musical notation of the song "An Kahoy nga Malubago" under the 3/4 Time Signature and a Moderato tempo.

These songs, accordingly, are normally sung by mothers when they send their children to sleep. However, they also sing this even in tuba-drinking sprees.

**Musical Notation and Dynamics of Songs under the "Songs of Nature Theme".** The theme, Songs of Nature, gathered two songs under the said category. The theme which stresses in its lyrics the things that can be seen in nature. Historically, the songs attributed to nature was already common in the Samar region as noted by Fr. Alcina in 1668. For example, there are songs about the sea especially performed when people are fishing and rowing their boats (Kobak and Gutierrez, 2005)

The table shown below depicts the Time Signature and Tempo of the songs under the Songs of Nature Theme. Both recorded songs which were categorized under this theme have a time signature of 3/4. The tempo of these songs are Maestoso and Animato.

**Table 5**

**Time Signature and Tempos of Songs with Songs of Nature Theme**

<b>Romantic Love Theme</b>		
<b>Title</b>	<b>Time Signature</b>	<b>Tempo</b>
1. Mamingaw Hinin Kagab-ihon	3/4	Maestoso
2. Kabido	3/4	Animato



# NANAY

Gm

4 Cm D

8 Gm D

12 Gm Cm D

16 Gm G

20 Cm D

24 Gm G

28 Cm D

32 Gm

Nag-pu-yo sin wa-ray ta-dong, na-gi-rok san i-mo  
lan-dong. Na-lu-nod sa ka-da-ga-tan, i-ni an ra-yan-da-yan hing-yap san  
dug-han. Gin-bi-ling ko an hi-ma-ya, ka-wang la an ma-ha-  
lu-an. Kay na i-lo a-ko sin gug-ma ug na-nay, nga nag-pa-  
lang-ga. Na-nay, ka-ma-ku-ri pag-i-lu-bon pag-bu-  
lag san lan-dung mo. Sa but-nga san ka-gab-i-hon san mg-a pag-an-  
doy ko. Na-nay, mi-na-hal nga pag-hi-gug-ma nga la-  
bi san nga-ta-nan. Kay wa-ray ak ka-ku-ri-an nga di ma sa-ma  
An dug-han mo.

Figure 16. Musical Notation of the Song "Nanay"



## An Kahoy nga Malubago

The musical notation is presented in three systems, each with a piano accompaniment (left hand) and a vocal melody (right hand). The key signature has one flat (Bb) and the time signature is 3/4.

**System 1:** The piano part starts with a whole rest. The vocal melody begins with a half note G4 (Fm chord) and a quarter note A4. The lyrics are: An ka hoy nga ma lu - Han bu hi pa daw si.

**System 2:** The piano part has a whole rest. The vocal melody continues with a half note Bb4 (Bm chord) and a quarter note A4. The lyrics are: ba go Na nay Da rang pan san mga i lo ka i lo kay ka da yu nan ang Na nay 'nak bu hok permi si nud lay pag a but gad la ni Ta tay pag.

**System 3:** The piano part has a whole rest. The vocal melody continues with a half note Bb4 (Bm chord) and a quarter note A4. The lyrics are: ka ba lo kay li wan - li wan lam ba han a ko san gi hay.

Figure 17. Musical Notation of the Song "An Kahoy nga Malubago"

The figure in the next page, Figure 18, presents the musical notation of the first song, "Mamingaw Hinin Kagab-ihon", under this theme.

In addition to the song mentioned above, the song entitled "Kabido" expresses a sad tone. It can be gleaned in Figure 18, shown in the next pages, the Time Signature of the mentioned song under 3/4 and performed in an Animato tempo.

The songs under this category are normally sung before sending children to sleep, and also during tuba-drinking sessions.

*Lyrics, Musical Notation and Dynamics of songs under the "Songs of Place Theme".* The theme "Songs of Place" gathered two songs under the said category. The theme which stresses in its lyrics about praising the characteristic of the people in a particular place, implied in the lyrics, the birthplace of the persona of the song.

The first song depicts the love for Samar, while the other is specifically praising the town of Calbiga, where the song was gathered from.

The table shown below depicts the Time Signature and Tempo of the songs under the Songs of Place Theme. Both recorded songs which were categorized under this theme, have a Time Signature of 4/4. The tempo of these songs are Moderato and Allegro. Allegro is a tempo which is quick and fast. The song "Haluyuhoy" is the only song with an Allegro tempo from all the songs gathered by the researcher.

## Mimingaw Hinin Kagab-Ihon

The musical notation is presented in three systems, each with a treble and bass staff. The key signature has one flat (Bb) and the time signature is 3/4.

**System 1:**

- Measures 1-2: Chord Fm. Lyrics: Ma mi - ngaw
- Measures 3-4: Chord Bm. Lyrics: Hi nin ka gab i -
- Measures 5-6: Chord C7. Lyrics: hon
- Measures 7-8: Chord Bm. Lyrics: an la - ngit
- Measures 9-10: Chord Bm. Lyrics: bi tu on ma si rom

**System 2:**

- Measures 11-12: Chord C7. Lyrics: an bu - lan per -
- Measures 13-14: Chord Fm. Lyrics: mi ma da lum -
- Measures 15-16: Chord Fm. Lyrics: dum, a hay!
- Measures 17-18: Chord C7. Lyrics: kay na sa sa
- Measures 19-20: Chord C7. Lyrics: lip dan sad ton

**System 3:**

- Measures 21-22: Chord Fm. Lyrics: ma dak mol
- Measures 23-24: Chord Fm. Lyrics: nga
- Measures 25-26: Chord Fm. Lyrics: a rom

Figure 18. Musical Notation of the Song "Mamingaw Hinin Kagab-ihon"



# KABIDO

*Tradisyonal*

B7 Em E7

Dung - ga an hu - ni san ka - law, kun ti - ka tu -

7 Am B7 Em

- nod na'n ad - law. Tu - gub sin ka-sa - kit ug ka-but - law, nag - ti - ti-ka-du -

14 B7 Em Am D

lom nag - ti - ti-ka-mi - ngaw. Kun - di kay ad-to na an ka-bi-du -

20 G D7 G Am

an, a - hay! nag - mi - mi-ruk-pi - rok did - to sa hi-tas - an. Sid - lit na li - wat

27 B7 Em B7 Em

ma-ta-hum nga bu - lan, an lam-rag mu-ra - yaw, may ka - hi-ma-ya - an.

Figure 19. Musical Notation of the Song "Kabido"

Table 6

## Time Signature and Tempos of Songs of Place Theme

Romantic Love Theme		
Title	Time Signature	Tempo
1. An Samarnon	4/4	Moderato
2. Haluyuhoy	4/4	Allegro

The figures in the next pages, Figures 20.1 and 20.2, respectively, present the musical notation of the first song, "An Samarnon", under this theme.

In addition to the song mentioned above, the song entitled "Haluyuhoy", which praises the town of Calbiga, expresses a light, but fast mood. It can be gleaned in Figure 21 that the Time Signature of the mentioned song is 4/4 and performed in an Allegro tempo.

Notably, the song Haluyuhoy is the only song performed in an Allegro tempo. The allegro tempo presents a beat which is to be played very quickly. The word, which is an Italian word, has a literal meaning of being "cheerful or gay" and with a Latin root *alacrem* which also means "lively, cheerful, or brisk" (Palit, 2015).



# AN SAMARNON

Ki - ta \_\_\_\_\_ an ta - ma - r - non, per - mi \_\_\_\_\_ la mag - li -  
 5 pa - yon. \_\_\_\_\_ An a - ton ka - ku - ri - an, \_\_\_\_\_ gin - hi - lum la ha dug - han. \_\_\_\_\_ An  
 10 i - sa mag - a sa - sa, \_\_\_\_\_ di na - ton hi - nga - nga - lim - tan. \_\_\_\_\_ put - li \_\_\_\_\_ nga pag - hi -  
 15 gug - ma, \_\_\_\_\_ tang - kud ngan ma - baz - kug man. O sa - mar, o  
 20 sa - mar, \_\_\_\_\_ nga a - ton na - taw - han. Ka - mi nga mag - a a - nak mo, pu -  
 25 no hin ka - bi - pa - yan. \_\_\_\_\_ Kun may man mag - ra - ug da - ug, \_\_\_\_\_ an - dam ka - mi pag -  
 30 ta - bang la - wat pa - ti ku - cog. ig - ha - ha - lad na - mon an nga ta - nan.  
 35 An a - mon ka - ku - ri - an, \_\_\_\_\_ da - gat \_\_\_\_\_ ngan ka - u - um - han. \_\_\_\_\_ Nga

Figure 20.1. Musical Notation of the Song "An Samarnon"



2 AN SAMARNON

29 a - mon gin-la-la - u-man, ha a - mon ka-gu - tu-man, Hu - ni han ka-tam-

45 si - han lam - rag han ka - bi - tun - an, Ma - bay - say nga ka - taw-han, per-

59 lar han si-ni-ra-ngan, O La - wat pa-ti ku - eeg, ig-ha-

65 ha - lad na - mon an nga ta - nan.

Figure 20.2. Musical Notation of the Song "An Samarnon" (continued)

# HALUYUHUY

*Pedro J. Sablayan*

Ma - lu - i - bon kam nga hi - ni - gug - ma sak - si ug

put - li ngan ka - pa - wa. I - gin ma - ma - yu - yu nga ka ma - mat -

yan ko, u - ma - yup sin li - pay ug gin sik - way. I -

kaw an bu - kad nga cal - bi - ga - non, sak - si ug put - li ug hing - pin. Ka - li - pa -

yan han may pag - ka - sa - kit, ha - ran - du - yan ko han ak pag - hi - gug - ma. Ha - lu - yu -

hoy, ha - lu - yu - hoy. Ug ang ka - tin - dog, ug

ang ka - hu - say, gin pa - lang - ga ko hin - hu - ay. Ka - li - pa -

yan han may pag - ka - sa - kit, ha - ran - du - yan ko han ak pag - hi - gug - ma. Ha - lu - yu -

Figure 21. Musical Notation of the Song "Haluyuhuy"

The songs under this category are normally sung by mothers when they are sending their children to sleep. Moreover, it can also be sung in appropriate programs in the plaza, as intermissions.

**Lyrics, Musical Notation and Dynamics of Songs under Friendship and Conviviality Theme.** The third most number of the songs gathered by the researcher has been classified under Friendship and Conviviality theme where all five songs have a Time Signature of 3/4. Three of the five songs have an Allegretto tempo and the other two have a Moderato tempo as shown below in Table 7.

**Table 7**

**Time Signature and Tempos of Songs with Friendship  
and Conviviality Theme**

<b>Love of God Theme</b>		
<b>Title</b>	<b>Time Signature</b>	<b>Tempo</b>
1. Nakaagi Ako	3/4	Allegretto
2. An Tawo Ha Bukid	3/4	Allegretto
3. Sangkay	3/4	Moderato
4. Tuba	3/4	Allegretto
5. Pag inum hin Tuba	4/4	Moderato

The theme which focuses on friendship and has a very convivial mood and tone recorded by the researcher can be explicated with the fact that the



singers are performing the songs during tuba-drinking sprees creating laughter and much delight to the listeners. Songs with a convivial tone and mood is not uncommon in our precolonial society or even at the onset of Spanish colonization.

Historically, Fr. Alcina noted that the people of Samar, in general, are tuba-drinkers as part of their socials, and music with a convivial and happy tone with a very humorous lyric is always part of the celebration. This affirms why we are called Bisaya, according to him, which comes from the root word “saya” or fun; hence, we are fun-loving people, or Bisaya. (Alcina, 1668, as translated by Kobak and Gutierrez, 2015).

The Allegretto tempo also affirms the faster and lively beat of the songs under the theme, Friendship and Conviviality. The songs are either praising the importance of friends or some lyrics of the song mean nothing, but constitutes a very funny and humorous lyric.

Figure 20 below shows the musical notation of the song “Nakaagi Ako”, under the Time Signature of 3/4 with a tempo of Allegretto, as mentioned earlier.

Figure 23 shows the musical notation of the song “An Tawo ha Bukid” under a 3/4 Time Signature and also an Allegretto tempo.

Notably, this song is one of the three songs under this theme that has a happy tone with humor and irony.

## NAKA- AGI AKO

Cm

Na-ka-a-gi a - ko hin tu-ngaw ha a-mon tad - yaw a-ba-a-daw pag-ka-ma-ra -

6 sa\_\_ hin tu-ngaw nga ki-ni - law Na-ka-a-gi a - ko hin pa-ka ha a mon bang-

12 ka a ba a daw pag ka ma ra sa\_\_ hin pa-ka nga ti-nu - la.

Figure 22. Musical Notation of the Song “Nakaagi Ako”

### AN TAWO HA BUKID

An ta - wo ha bu - kid pu - ros mg-a i - kid, an bi-lang - hoy gin-pi-pi-li -

7 pig, an bu - gas gin-i - i-ra - id. An pi-na-ka-dol - ce li - so hin ka-la - pi, gin -

14 gin -

**Figure 23. Musical Notation of the Song “An Tawo Ha Bukid”**

The third song, “Sangkay”, as shown in Figure 24 in the next page, has a Time signature of 3/4, with a Moderato tempo. The song primarily anchored on the friendship theme. These songs, together with the rest of the songs under this category, Friendship and Conviviality Theme, has notably been performed or is performed during gatherings of friends, especially on tuba drinking sessions.

The fourth song under this category is entitled Tuba, wherein the musical notation is shown in Figure 25, in the subsequent page.



The song, which has a Time Signature of 3/4 carries a tempo of Allegretto.

The last song under this category is "Pag-inum Hin Tuba", which carries the Time signature of 3/4 as well, under the tempo Moderato as shown with its musical notation in Figure 26.

Notably, all the songs are normally sung especially on drinking sessions. However, it can also be sung on any happy occasion, accordingly.

### Lyrical Theme of the Songs

The 24 songs recorded by the researcher had been categorized according to the lyrics of the song. The songs were classified according to the literal interpretation of the lyrics and not based on insinuations or implied meanings, but simply on literal meaning.

In the course of classification, the researcher was able to come up with six themes based on the lyrics of the song, recorded, and gathered from the 12 towns.

# SANGKAY

The musical notation for the song "Sangkay" is presented in a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the staff, and guitar chords are indicated above the staff at various points.

**Chords:** B, Em, B, B7, Em, E7, Am, Em, C, Bsus, B7, B, Em, B, B7.

**Lyrics:**

A - no ba an tub - tu - ban, nga - ran nga pag - sa - rang - kay?

Na - sang - daw ba ha sug - bong ha o - ras hin ka - gu - pong. Sang - kay,

sang - kay la ba nga pu - long? Ha pag - a - bot han tak - na, — ma - pa - la - giw la

da - yon? Bay - hon ma - hi - yum - hi - yum, ka - pa - wa an pag - la - um. —

An hing - pit nga pag - sang - kay — di - ri na - pi - pi - rit, di - ri na - li - kay.

Figure 24. Musical Notation of the Song "Sangkay"

# TUBA

Cm G7  
 Nag-ka-gur-ing-gu - sing nag-ka - gu-ring-gu - sing an da-hon han lu - bi,  
 Cm  
 5  
 han si-na-ka-sa - ka han si-na-ka-sa - ka hi-nin ma-nang-gi - ti Kun pag-du-dum-du -  
 C7 Fm Cm  
 10  
 mon kun pag du-dum-du - mon i-nin ka pa-ga - lan, bi - san bug - to, bi - san sang -  
 G Cm Cm  
 15  
 kay di' a-ngay ta-ga - yan. Nag-ka-gu-ri-l - way, nag-ka-gu-ri-l - way an da-hon han ga -  
 G7 Cm  
 20  
 way, han li - na-bay-la - bay, han li - na-bay-la - bay hi-nin ma-na-rang - way.  
 C7 Fm  
 25  
 Pag-ka-ka-hu-hu - bog, pag-ka-ka-hu-hu - bog nag-a - a-rag - way, bi - san bug -  
 Cm G Cm  
 30  
 to, bi - san sang - kay pi - na - pa - tay.

Figure 25. Musical Score of the Song "Tuba"



## Pag-inum Hinin Tuba

**System 1 (Measures 1-5):** Chords: C m, G m, G m. Lyrics: Pag i - num si nin tu ba wa ray gana na kun u sa la di sa - ma kun da mu

**System 2 (Measures 6-10):** Chord: C m. Lyrics: kita du so bu - tong i nin ba so ha la me sa la bi na kun may sum sum -

**System 3 (Measures 11-14):** Chords: C, F m, F m, C m. Lyrics: is - da nga ki ni law bi san la ma hu bog, bi san la ma hu bog

**System 4 (Measures 15-16):** Chord: G m. Lyrics: bas ta ku ma tu rog

Figure 26. Musical Score of the Song "Pag-inum hin Tuba"

These themes include a. Love of God; b. Romantic Love; c. Love for Mothers; d. Songs of Nature; e. Love of Place; and f. Songs of Friendship and Conviviality.

The summary of the themes can be gleaned in Table 8.

**Table 8**  
**Distribution of Songs according to Lyrical Theme**

Theme	Number of songs
A. Love of God	7
B. Romantic Love	6
C. Love for Mothers	2
D. Songs of Nature	2
E. Love of Place	2
F. Songs of Friendship and Conviviality	5
<b>Total</b>	<b>24</b>

**Love of God Theme.** Of the 24 songs, seven songs belong to the Love of God theme and is the highest number of songs under one category. These songs include lyrical meaning such as Trust and Hope to God, Rejoicing God's Birth, and Hope for the Eternal Heavenly Reward.

Table 9 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under one category.

Table 9

## Distribution of Songs under Love of God Theme

Title of the Song	Synopsis	Meaning
1. Kabubuwason (Future)	The song tells about the kabubuwason (future) being unknown, yet, we trust God in all our undertakings and we should not worry about the future .	Trust and Hope to God
2. Tagbalay 3. (Homeowner)	The song calls on Tagbalay (homeowner) to wake up and visit the manger where the newborn Redeemer can be found.	Rejoicing God's birth
4. Tara An Diyos Natawo (Rejoice! The Lord has Come)	The song enjoins everyone to visit the newly-born Jesus in his manger	Rejoicing God's birth
5. Pasaylo-a Kami (Forgive Us)	This song asks forgiveness to the Tagbalay (homeowners) for making noise through singing and dancing letting feel the Christmas spirit.	Rejoicing in the Christmas spirit of sharing.
6. Pagsulod ha Langit (Entering Heaven)	The song talks about not aiming for earthly life, but rather seek for the Glory of God in order to receive eternal glory in Heaven.	Joy and Hope for eternal heavenly glory
7. An Kasing-kasing ko Magmalipayon (My Joy-filled Heart)	The song tells that one should be always malipayon (happy) in spite of difficulties because a reward awaits those who are faithful to God.	Hope for eternal reward
8. Tuna (Earth)	The song enjoins everyone to visit the newly-born Jesus in the manger and offer song and dance of praise to the Redeemer.	Rejoicing God's birth

**Romantic Love Theme.** The second most number of songs, a total of six, falls under the second category of Romantic Love Theme. These songs include



lyrical meaning such as importance of time and sincerity in love, how someone's dexterity can be blinded by love, unrequited love, and how true love waits.

Table 10 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under the same category.

**Table 10**

**Distribution of Songs under Romantic Love Theme**

Title of the Song	Synopsis	Meaning
1. Singsing ug relo (Ring and Watch)	The song tells about a poor lover that would do all his best just to earn a ring and wrest watch to offer to his beloved lady.	Importance of Time (watch) and Sincerity (ring) in loving someone
2. Gugma (Love)	The song narrates on how someone could be lacking of judgement when he/she falls in love	Love can blind someone's dexterity
3. An Tanglad (The Lemon Grass)	The song narrates about a woman patiently waiting for a lover to propose to her by using the tanglad (lemon grass) as a metaphor, telling Iday (lady) to wait until the tanglad bears fruit even if in reality it does not bear one.	True love waits
4. Inin Kabugawan (The Kabugawan Bamboo)	This song delivers a plea of a lover to his besotted being described like a Kabugawan(a variety of a bamboo)who made him wait for nothing.	Unrequited love
5. An Tangkod nga Gugma (The Truthful Love)	The song talks about True love being honest even in the absence of the other.	To love is to trust
6. Haros la Matunaw ini nga Lawas (My Body Almost Melt)	The song tells about how a lover as devastated to the point of <i>matunaw an lawas</i> (to drift one's body) due to his hopeless love	Unrequited love

**Love of Mother Theme.** The third theme includes songs that basically honor the mothers. Two songs are included under this category. These songs include lyrical meaning such as how mother's love can be timeless and comforting.

Table 11 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under the same category.

**Table 11**

**Distribution of Songs under Love of Mother Theme**

<b>Title of the Song</b>	<b>Synopsis</b>	<b>Meaning</b>
1. Nanay (Mother)	The song tells about a child who has gone astray and is looking for the mother and that the child is sorry for being hard-headed in doing his/her own way.	Mother's love is timeless.
2. An Kahoy nga Malubago (The Malubago Tree)	The song uses the Malobago Tree as a metaphor for mothers whom someone could feel rest and comfort under her shade.	Mothers are comforting figure in times of trouble.

**Songs of Nature Theme.** The fourth theme includes songs that are showing appreciation to the things that can be seen in the surrounding nature. Two songs are included under this category. These songs include lyrical meaning such as missing or remembering a loved one at a distance. The use of natural

elements such as sky, stars and moon depict the distance in the meaning formulation of the song.

Table 11 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under the same category which subject is focused on the different things found in the natural surroundings as a portrayal of a feeling.

**Table 12**

**Distribution of Songs About Nature Theme**

Title of the Song	Synopsis	Meaning
1. Mamingaw Hinin Kagab-ihon (Silent Night)	This song depicts melancholy by mentioning the stars, the moon and the clouds in the sky.	Remembering someone at a distance.
2. Kabido (Melancholy)	The song narrates someone missing somebody in the dusk by mentioning the Kalaw bird, the moon and the stars	Missing someone at a distance.

**Love of Place Theme.** The fifth theme includes songs that take pride on someone's place, in this case, the town and the province. Two songs are included under this category. One talks about the town of Calbiga and the other talks about the province of Samar. These songs include lyrical meaning such as a firing love for one's place and that there is no place like one's home(town).



Table 12 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under the same category.

**Table 13**  
**Distribution of Songs About Love of Place Theme**

Title of the Song	Synopsis	Meaning
1. An Samarnon (The Samarnon)	This song depicts on how ready the children of Samar are to serve the province and to give all and how contented the people are being children of their home-province.	Patriotism
2. Haluyuhuy (Air Breeze)	The song describes the singer's town as <i>putli</i> (pure) and <i>kapawa</i> (peace) and the comfort, like the cold breeze, it gives to the people.	There is no place like home (town).

**Friendship and Conviviality Theme.** The sixth theme, which has the third most number of songs, a total of five fall under the category of Songs of Friendship and Conviviality Theme. These songs include lyrical meaning such as the importance of friendship.

Table 13 presents the synopsis of each song which created the meanings and resulted to the classification of the songs under the same category. These songs are most often performed and sung during drinking sprees and noticeably, some are meaningless but humorous.

Table 14

## Distribution of Songs under Friendship and Conviviality Theme

Title of the Song	Synopsis	Meaning
1. Nakaagi Ako (I Found Something)	The song narrates someone finding a tungaw (a blood-sucking parasite) and made it into a kinilaw. The song also narrates someone finding a frog and made it into a tinola (stew)	Humor and irony in turning into useful something which is useless
2. An Tawo ha Bukid (The Mountain People)	The song narrates the life in the barrio where it describes the life there, ironically, like ira-id as staple, flavored with kalapi as sweetener, when kalapi is actually sour.	Making the most of what is around.
3. Sangkay (Friend)	The song narrates about the true essence of friendship whom someone can lean on during bad days.	True friendship
4. Tuba (Tuba Wine)	This song narrates the difficulty of the Mananggiti (tuba-gatherer) in collecting tuba that no friend deserves to drink it. And when friends drink over tuba, sometimes, it leads to trouble.	Moderate drinking of tuba and fun in tuba-dirnking
5. Pag inom Hinin Tuba (Drinking Tuba)	The song talks about how boring it is to drink tuba alone and it is better to drink with <i>sumsuman</i> (viand) and with friends.	Friends are important/good to be with.

### Notes on Musicality and Lyrical Theme of Winaray nga Laylay

The 24 songs gathered by the researcher in 12 of the 24 cities and municipalities of the province of Samar proved that there is still a rich intangible cultural heritage of the people of Samar, particularly in Music.

The songs are, interestingly, intertwined with the history of the Samar island, as established by scholars as early as 1500s of few years after the arrival of the Spaniards, such as Pedro Chirino in the 1500s (Chirino, 1969), and Alcina (1668, translated by Kobak and Gutierrez, 2005); and could be further contextualized if it will be taken in the social and sociological perspectives. This is one of the many possible research areas that need to be seriously undertaken.

The songs, which were categorized to several themes, had actually two general themes arrived to by the researcher: love songs and humor songs. However, for the purpose of a more meaningful thematic analysis of the lyrics, the researcher decided to further classify love songs into love of God, love of mother, love of nature, love of place, and romantic love. Also the songs with a very humorous lyric, which was initially been coded as convivial songs, were integrated to friendship songs and, thus, categorized into one theme as songs of friendship and conviviality; thus, generating the six themes in this discussion.

Moreover, one interesting fact that the researcher has noted in the course of gathering the music from the different locales is that they are commonly sung on occasions like tuba-drinking, harvesting, or working in their field or,



thereafter, work, sending their children to sleep, and in appropriate occasions in the plaza. Notably further, these songs, while shared by the members of the community, had never been published or recorded for commercial purposes, maybe because some of the songs lack the commercial side of it, or simply because some songs are repetitive and have no meaning and no commercial potential, technically speaking; but, nevertheless, they carry a happy mood, hence furtherly reflecting the happy or “saya” shared by the Bisayan communities, as noted by Fr. Alcina (Kobak and Gutierrez, 2004).

The determination of the musical notation by the researcher in this present study opens to more analysis that could be undertaken in the future, particularly in the music perspective of the songs recorded by the researcher.

## Chapter 5

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the summary of discussions and analyses made by the researcher on the data gathered from the field. This also comes with the corresponding conclusions based on the findings; and recommendations based on the conclusion drawn.

#### Summary of Findings

This study primarily collected undocumented songs in Samar and was made with musical notations by the researcher. The data gathered revealed that there are 24 songs gathered from 12 of the 24 municipalities and cities of the province of Samar, to wit: Basey (one song), Calbayog (one song), Calbiga (two songs), Catbalogan City (six songs), Daram (one song), Gandara (one song), Jiabong (one song), Motiong (one song), Paranas (seven songs), Pinabacdao (one song), San Sebastian (one song), and San Jose de Buan (one song).

After a lyrical analysis of the 24 songs, they were categorized into six themes namely: Love of God Theme (seven songs), Romantic Love Song Theme (six songs), Love of Mother Theme (six songs), Songs About Nature Theme (two songs), Songs of Place Theme (two songs), Friendship and Conviviality Theme (five songs).

Under each theme, Musical Notation was created by the researcher which lead to the determination of the Time Signature and Tempo of the songs, with the following distribution: Five of seven songs under the Love of God Theme have a Time Signature of 3/4 and the rest with 4/4. The tempos are Animato, Moderato, and Andante, respectively; Four of the six songs under the Romantic Love Theme have a Time Signature of 3/4 and the rest with 4/4. The tempos are Maestoso, Animato, Moderato, and Andante, respectively; One song under Love of Mother Theme has a Time signature of 3/4 and the other has 4/4. Both, however, have a Moderato tempo.

Moreover, both songs under the theme Songs About Nature have  $\frac{3}{4}$  Time Signature but one with a Maestoso tempo and the other in Animato; Both songs under the theme Songs of Place are of 4/4 Time Signature with Allegro and Moderato tempos.

Additionally, all five songs under the theme Friendship and Conviviality have 3/4 Time Signature with tempos of Allegretto, and Moderato, respectively.

## **Conclusions**

Majority or seven of the 24, of the songs are from the town of Paranas followed by the City of Catbalogan with six songs, followed by Calbiga with songs and the rest was distributed as one song per remaining municipality/city.

Additionally, majority of the songs belong to a religious tone and is classified as Love of God Theme with seven songs. This has been followed by the



theme Romantic Love with songs with romance of love as a tone, with a total of six songs. Thirdly, five songs have a tone of both friendship and conviviality. To complete the 24 songs are two songs each for Love of Mother Theme, Songs of Nature Theme, and Songs of Place theme, respectively.

Moreover, the Musical Notation created by the researcher led to the determination of the Time Signature and Tempo of the songs, with the following distribution: Five of seven songs under the Love of God Theme have a Time Signature of 3/4 and the rest with 4/4. The tempos are *Animato*, *Moderato*, and *Andante*, respectively; Four of the six songs under the Romantic Love Theme have a Time Signature of 3/4 and the rest with 4/4. The tempos are *maestoso*, *Animato*, *Moderato*, and *Andante*, respectively; One song under Love of Mother Theme has a Time signature of 3/4 and the other is 4/4. Both, however, have a *Moderato* tempo; Both songs under the theme Songs About Nature have  $\frac{3}{4}$  Time Signature but one with a *Maestoso* tempo and the other in *Animato*; and both songs under the theme Songs of Place are of 4/4 Time Signature with *Allegro* and *Moderato* tempos.

All five songs under the theme Friendship and Conviviality have 3/4 Time Signature with tempos of *Allegretto*, and *Moderato*, respectively.

### **Recommendations**

From the conclusions drawn based on the findings of the study, the researcher generated the following recommendations:

These songs may be utilized in the different levels of educational purpose emphasizing the localization and contextualization of applicable topics as stressed by the curriculum especially in the elementary and secondary levels. In fact, schools may include these songs in their programs for development and promotion of culture and heritage through music concerts of local songs and production of compact discs (CDs) or same kind of audio and video materials.

Secondly, the students and musical enthusiasts may utilize the musical notation made by the researcher in different cultural and heritage presentations and performances, like cultural concerts, as a form of cultural awareness, preservation, and promotion.

Thirdly, the different Academic Institutions may look further on researches involving the Tangible and intangible heritage of the province of Samar.

Moreover, the different Local Government Units may initiate and fund Cultural Mapping of remaining intangible heritage of other respective localities which are in the brink of being forgotten.

Lastly, the output of the research study conducted by the researcher could be used as a baseline for future researchers. Future researchers may focus on the different perspective such as social dynamics of the song, reasons why these songs are slowly dying and on the contrary why do they persist, the lyrical hermeneutics of the sings, and even the level of awareness of the youth about these traditional songs.

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## APPENDICES

# Mimingaw Hinin Kagab-Ihon

Performed by: Editha Macabenta  
Musical Notation by: Bliss C. Gara

Fm B m C7 B m

Ma mi ngaw Hi nin ka gab i - hon an la ngit bi tu on ma si rom

8 C7 Fm C7

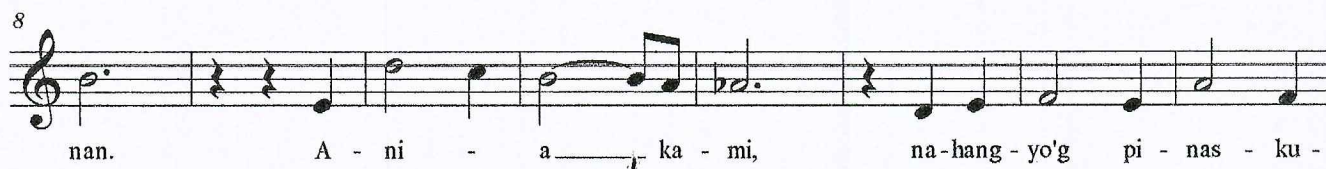
an bu lan per mi ma da lum - dum, a hay! kay na sa sa lip dan sad ton

14 Fm

ma dak mol nga a rom

# PASAYLO-A KAMI

Performed by: Rafaela Mabingnay  
Musical Notation by: Bliss C. Gara





# TARA AN DIYOS KAY NATAWO

Performed by: Mamerta Babon  
Musical Notation by: Bliss C. Gara



# TUBA

Performed by: Jovita Bacsal  
Musical Notation by: Bliss C. Gara

Cm

G7



Nag-ka-gur-ing-gu sing nag-ka-gu-ring-gu - sing an da-hon han lu - bi,

Cm

5



han si-na-ka-sa - ka han si-na-ka-sa - ka hi-nin ma-nang-gi - ti.

Kun pag-du-dum-du -

C7

Fm

Cm

10



mon kun pag du-dum-du - mon i-nin ka pa-ga - lan,

bi - san bug - to, bi - san sang-

G

Cm

Cm

15



kay di' a-ngay ta-ga - yan.

Nag-ka-gu-ril - way, nag-ka-gu-ril - way an da-hon han ga-

G7

Cm

20



way,

han li - na-bay-la - bay, han li - na-bay-la - bay hi - ni'n ma - na-rang - way.

C7

Fm

25



Pag-ka-ka-hu-hu - bog, pag-ka-ka-hu-hu - bog nag-a-a-rag - way,

bi - san bug-

Cm

G

Cm

30



to, bi - san sang - kay pi - na - pa - tay.



# Tagbalay

Performed by: Pedro Sablayan  
Musical Notation by: Bliss C. Gara

O tag ba-lay nga — du - nga - nan, pa-ma - ti - i ka -

7 mi ni - yo nga - ta-nan. An ka - tam - si - han — nag - hu - hu - ni, an ti -

14 ngog ma - ka - wi - wi - li. He - sus nga ma - tam - is nga wa - ray sin sang - rit,

21 bu - kad nga i - nul - pot nga wa - ray sin dum - it. Ug - na - ka - ka - li - pay ha tu - na ug

28 la - ngit, ug gin - da - da - yaw ka han ma - nga ang - he - les. Kay ta - wo pan mu -

35 ru - bu - ot na, an na - ka - tu - rog pu - ka - wa. Ha Be -

43 len ba - si ku - mi - ta had - ton na - ta - wo nga ba - ta, ma - nu -

51 nu - bos nga ba - ta.



# SANGKAY

Performed by: Catalina Babael  
Musical Notation by: Bliss C. Gara

B Em

A - no ba an tub - tu - ban, nga - ran nga pag - sa - rang - kay?

B B7 Em

5 Na - sang - daw ba ha sug - bong ha o - ras hin ka - gu - pong. Sang - kay,

E7 Am Em C

11 sang - kay la ba nga pu - long? Ha pag - a - bot han tak - na, — ma - pa - la - giw la

Bsus B7 B Em

16 da - yon? Bay - hon ma - hi - yum - hi - yum, ka - pa - wa an pag - la - um. —

B B7

21 An hing - pit nga pag - sang - kay — di - ri na - pi - pi - rit, di - ri na - li - kay.

# AN TANGLAD

Performed by: Ireberta Rebato  
Musical Notation by: Bliss C. Gara



HAN GU - TI PA A - KO WA - RAY NA - RU - RU - YAG, HAN DA - KO NA A -



7 KO DA - MO AN NA - BI - BI - HAG. TA - TA - GAN TA I - KAW HIN - U - SA NGA - LI - BER - TAD, KA - KAS -



14 LON KA DAW I - DAY KUN MA - MU - NGA AN TANG - LAD. KUN MA - MU - NGA AN TANG - LAD HIN PI - TO KA - LA -



21 IN, KU - HA - A AN TU - LO AN U - PAT I - SA - LIN. TA - TA - GAN TA I - KAW HIN - U -



28 SA NGA LI - BER - TAD, KA - KAS - LON KA DAW I - DAY KUN MA - MU - NGA AN TANG - LAD.



# GUGMA

Performed by: Teresita Solayao  
Musical Notation by: Bliss C. Gara

G Em Am

An gug-ma han ta-wo baw-baw hi-ni'n tu - na, su - gad man hin bu-ta nga di-ri

D G Em

ma-ka-ki-ta. Su - go han ka-sing-ka - sing, li - mot han hu na-hu - na, as -

Am D G

ya'n ma - su - su - nod tak - na han pag-hi- gug - ma. Di - ri ba an gug - ma nag -

Em Am D

ma - ma - ne - ho? Su - gad hin sa - rak - yan nga may - a - da pre - no. U - ga -

G Em Am

ring kun an gug - ma in wa - ray na pre - no, has - ta nga na - bu-bung-go ngad-to ha

D G Em Am

pe-li-gro. An gug-ma han ta-wo, an gug-ma ha ta - wo, an gug-ma han ta - wo.

D G Em Am

Kay a-no daw - la an nga-ran nga gug - ma, u - tak di-ri ma - a - ram ha pag -

D D G

1. hu - na - hu - na. Di - ri 2. hu - na - hu - na.



# KABIDO

Performed by: Jose Piedraverde  
Musical Notation by: Bliss C. Gara

Dung - ga an hu - ni san ka - law, kun ti - ka tu -  
 - nod na'n ad - law. Tu - gub sin ka-sa - kit ug ka-but - law, nag - ti - ti-ka-du -  
 lom nag - ti - ti-ka-mi - ngaw. Kun - di kay ad-to na an ka-bi-du -  
 an, a - hay! nag - mi - mi-ruk-pi - rok did - to sa hi-tas - an. Sid - lit na li - wat  
 ma-ta-hum nga bu - lan, an lam - rag mu-ra - yaw, may ka - hi-ma-ya - an.

# AN TAWO HA BUKID

Performed by: Candida Lagos  
Musical Notation by: Bliss C. Gara

Am E Am

An ta - wo ha bu - kid, pu - ros mg-a i - kid, an bi-lang - hoy gin-pi-pi-li -

7 E Am A7 Dm Am

pig, an bu - gas gin-i-i-ra - id. An pi-na-ka-dol - ce li - so hin ka-la - pi, gin -

14 E Am

pi - pi - li la an gi - ta - tam - i - si.

# HALUYUHUY

Performed by: Crisanta Onate  
Musical Notation by: Bliss C. Gara

G D

Ma - lu - i - bon kam nga hi - ni - gug - ma sak - si ug

D7 G G E

6  
put - li ngan ka - pa - wa. I - gin ma - ma - yu - yu nga ka ma - mat -

Am D G

12  
yan ko, u - ma - yup sin li - pay ug gin sik - way. I -

G D

18  
kaw an bu - kad nga cal - bi - ga - non, sak - si ug — put - li ug — hing - pit. Ka - li - pa -

Am D G

23  
yan han may pag - ka - sa - kit, — ha - ran - du - yan ko — han ak pag - hi - gug - ma. Ha - lu - yu -

D G G

27  
hoy, ha - lu - yu - hoy. Ug ang ka - tin - dog, — ug

D

32  
ang ka - hu - say, — gin pa - lang - ga ko hin — lus - ay. Ka - li - pa -

Am D G

36  
yan han may pag - ka - sa - kit, — ha - ran - du - yan ko — han ak pag - hi - gug - ma. Ha - lu - yu -



# NAKA- AGI AKO

Performed by: Remegia Pacaanas  
Musical Notation by: Bliss C. Gara

Cm

Na-ka-a-gi a - ko hin tu-ngaw ha a-mon tad - yaw a-ba-a-daw pag-ka-ma-ra -

G G7 Cm Cm

6

sa — hin tu-ngaw nga ki-ni y law Na-ka-a-gi a - ko hin pa-ka ha a mon bang-

G G7 Cm

12

ka a ba a daw pag ka ma ra sa — hin pa - ka nga ti - nu - la.

# TUNA

Performed by: Pedro Sablayan  
Musical Notation by: Bliss C. Gara

F C

A - say ta ma - u - pa - yon pag - du - aw hi - ton ba - ta,

5 C F

kay — ba - ta nga gam - ha - nan, an tag - na han pro - pe ta.

9 F C

Ha be - len Hi - ya na - ta - wo nag - si - ring an pas - to - ra;

13 C F Bb

Nga - ta - nan ku - no a ad - to pu - ros may ma - nga re - ga - lo. A -

18 F F C

yaw — na - la ki - ta pag la - ngan, da - yon — na - la ki - ta pa - un - han.

22 F C F

Dad - on na - ton an nga - ta - nan — nga - hin kan - ta nga ma - u - pay — ngan did - to ki - ta mag -

25 F C F Bb

li - li - pay. — Ta - bi ta - la - hu - ron, i - ya di sa ka - mi

30 F C F F

— kun may ni - yo a - nak — gin tu - gon han ang - hel. Pag od - gon ta nga wa - ray sang -

34 C F

lit \_\_\_\_\_ an ba - ta Ha-di ha la-ngit. \_\_\_\_\_ An ka - li - pay nga wa-ray

39 Bb F C F

sang - lit, He - sus an nga - ran ma - tam - is.



# SING-SING UG RELO

Performed by: Candida Lagos  
Musical Notation by: Bliss C. Garza

C#7 F#m G#  
 Tu - ring han ka - da - ra - gan - an, mag - pi - pi - li ra kun  
 G#7 C#m  
 5 ri - ko ug ma - ya - man. An su - gad ha a - kon nga wa - ray sa -  
 C#7 F#m C#m G#  
 9 dang ig - ka - as - dang, gin - ya - yam - i - ran, ti - nu - tu - pra - han kay po - bres pa da -  
 C#m B  
 14 man. An su - gad ha a - kon ki - na - bu - hi na - ka - ka - ing -  
 B7 E G#  
 19 git li - nu - gos nga ba - ba - ye, an a - kon na - la an pag - u - koy,  
 C#m  
 23 pa - mi - ling hin pa - ni - poy ti - poy. Kun ma - ka - ti - poy na, ma - pa - lit a -  
 C#7 F#m C#m  
 27 ko sing<sup>3</sup> sing ug re - lo. As - ya an dang - pa - nan han ka - da - ra - gan -  
 G# C#m C#m F#m  
 31 an kay may re - lo na - man. (interlude)

38 G# C#m C#7 F#m

45 C#m G# C#m

50 B B7

54 E G#

58 C#m C#7 F#m

63 C#m G# C#m

67 F#m C#m G# C#m

gin-ya - yam-i - ran, ti-nu-tu-pra - han kay po-bres pa da - man. An su -

gad ha a-kon nga po - bre na - ka-ka-ing - git pi-ni - rit nga ba -

ba-ye, an a-kon na - la an pag-u-koy, pa-mi-ling hin pa-ni-poy

ti-poy. Kun ma - ka - ti - poy na, ma-pa - lit a - ko sing-sing ug re - lo.

As - ya an dang-pa - nan han ka-da-ra-gan - an kay may re-lo na - man.

As - ya an dang-pa - nan han ka-da-ra-gan - an kay may re - lo<sup>3</sup> na - man.



## NANAY

Performed by: Rosalina Pitogo  
Musical Notation by: Bliss C. Gara

Gm

4

Cm D

8

Gm D

12

Gm Cm D

16

Gm G

20

Cm D

24

Gm Gm G

28

Cm D

Nag-pu-yo sin wa-ray ta-dong, na-gi-rok san i-mo

lan-dong. Na-lu-nod sa ka-da-ga-tan, i-ni an ra-yan-da-yan hing-yap san

dug-han. Gin-bi-ling ko an hi-ma-ya, ka-wang la an ma-ha-

lu-an. Kay na i-lo a-ko sin gug-ma ug na-nay, nga nag-pa-pa-

lang-ga. Na-nay, ka-ma-ku-ri pag-i-lu-bon pag-bu-

lag san lan-dung mo. Sa but-nga san ka-gab-i-hon san mg-a pag-an-

doy ko. Na-nay, mi-na-hal nga pag-hi-gug-ma nga la-

bi san nga-ta-nan. Kay wa-ray ak ka-ku-ri-an nga di ma sa-ma



2

Gm

An dug - han mo.

# KABUBUWASON

Performed by: Pedro Sablayan  
Musical Notation by: Bliss C. Garza

C Em F

Wa-ray a - ko ma - hi-ba-ro han a - kon ka - bu - bu - wa -

8 C Am Em F Dm

son, bi - san pa ha ka - ku - ri - an, Hi Je - sus u - pod na -

16 G C Em F

ton. Di - ri a - ko ma ka-gu-ol han a - kon ki - na-hang -

24 C Am Em F G

lan, kay ha I - ya a - ko ma - ki - ta, han a - kon pag - la - lak -

32 C Am Em F G C

tan. Mg - a bu - tang ha ka - li - bu - tan, pu - ros man ka - ka - wa - ngan.

41 C Em F C

pag - la - um ko ha Gi - no - o ngan gin - an - dam Ni - ya did - to.

49 C Em F G

Ma - a - bot la an pa-na-hon an tu - na pag - tu - na - won,

57 C Em F G

a - ko I - ya pag - ta - tal - wa - son, ha la - ngit a - ko dad - on.

65

C Em F C

Did - to ad - law wa - ray pag - tu - nod, pu - ros ka - li - pay wa - ray ka - had - lok.

Am Em F G C

73

Mg - a ang - hel ma - nag kan - ta — ha ka - li - pay nga hing - pit.

The image shows a musical score for a song titled 'KABUBUWASON'. It consists of two staves of music. The first staff starts at measure 65 and ends at measure 72. The second staff starts at measure 73 and ends at measure 80. The lyrics are written below the notes. Chords are indicated above the staff: C, Em, F, and C for the first staff; Am, Em, F, G, and C for the second staff. The lyrics are: 'Did - to ad - law wa - ray pag - tu - nod, pu - ros ka - li - pay wa - ray ka - had - lok.' and 'Mg - a ang - hel ma - nag kan - ta — ha ka - li - pay nga hing - pit.'.



## AN SAMARNON

Performed by: Dionesia Poblete  
Musical Notation by: Bliss C. Gara

Ki - ta \_\_\_\_\_ an sa - ma - r - non, per - mi \_\_\_\_\_ la mag-li -

5  
pa - yon. \_\_\_\_\_ An a - ton ka-ku - ri-an, \_\_\_\_\_ gin - hi - lum la ha dug-han. \_\_\_\_\_ An

10  
i - ra mg-a sa - ad, \_\_\_\_\_ di na-ton hi-nga - nga - lim-tan. \_\_\_\_\_ put - li \_\_\_\_\_ nga pag-hi-

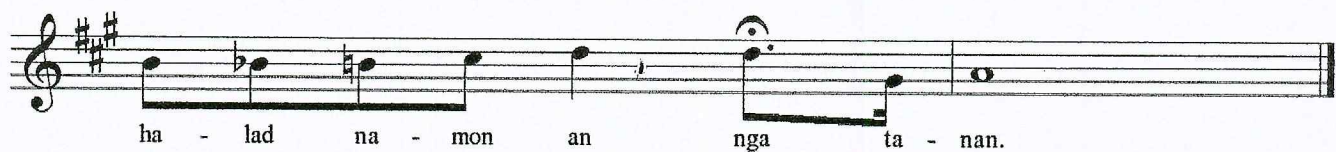
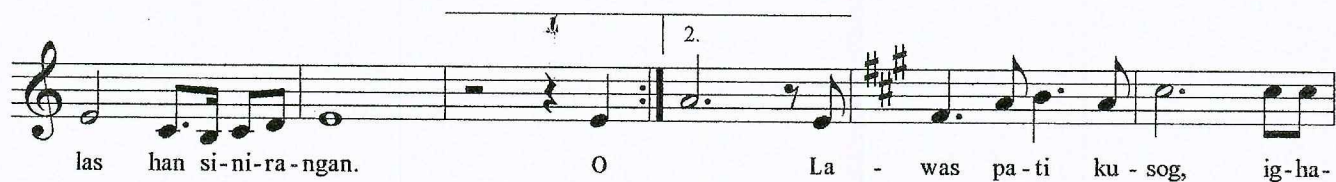
15  
gug-ma, \_\_\_\_\_ tang - kud ngan ma-bas - kug man. O sa - mar, o

20  
sa - mar, \_\_\_\_\_ nga a - ton na - taw - han. Ka - mi nga mg-a a-nak mo, pu -

25  
no hin ka - li - pa - yan. \_\_\_\_\_ Kun may man mag ra-ug da - ug, \_\_\_\_\_ an - dam ka-mi pag -

30  
ta-bang. La - was pa-ti ku - sog, ig-ha - ha-lad na-mon an nga ta - nan. 1.

35  
An a - mon ka-ku - ri - an, \_\_\_\_\_ da - gat \_\_\_\_\_ ngan ka-u - um - han. \_\_\_\_\_ Nga



# An Tangkuđ Nga Gugma

Performed by: Editha Macabenta  
Musical Notation by: Bliss C. Gara

1

An tang kud nga gug - ma ha dug han digud ma pa ra bi san kun a ad

6

to ka hig ra yu - an nga mga tu - na An mga ma ta mo

11

nga pu no san mga lu ha Tungod la, san ka mingaw hing yap ko waray mu -

16

ra yaw



# An Kasing-Kasing Ko Magmalipayun

Performed by: Pedro Sablayan  
Musical Notation by: Bliss C. Gara

1

An ka sing ka sing ko mag ma li pa yon bi san mo ak' but

7

an ka ku ri - an an a kun pag la - kat ma ga pa - da yun ngad to han

14

u ruk - yan nga la ngit non tub tub san - o a ko mag ma li pa yun

21

tub tub san o ma ki ta'an hi ma - ya did to han la ngit nga la bing ma -

28

ta hom guin an dam han ka ku ri - an

# Inin Kabugawan

Performed by: Shawn Alicante  
Musical Notation by: Bliss C. Gara

C m

I - nin ka bu - ga wan, maa ram pag ma na hon ma ka wi wi li

6 F m C m G m C m

kay ba - ga mag ta dong mga ka tam si han per mi nag a a wit

13 A G

kay mga mag pa it nga mga pu-long kay wa ray lu ga ring na hi gug ma

18 C m

na ka ka wang la an pana li ngu ha (interlude) An mga mag pa it

25 G C m G

nga mga pu long mo ka wa ray lu ga ring na hi gug ma na ka ka wang-

A musical score for piano and voice in D major (two sharps). The piano part is in the left hand, and the voice part is in the right hand. The score is divided into two measures. The first measure contains the lyrics "la" and "an". The second measure contains the lyrics "pa", "na", "li", "ngu", and "ha.".

la an pa na li ngu ha.



# Pag-inum Hinin Tuba

Performed by: Zaldy Siago  
Musical Notation by: Bliss C. Gara

C m G m G m

Pag i - num si nin tu ba wa ray gana na kun u sa la di sa ma kun da mu

6 C m

kita du so bu - tong i nin ba so ha la me sa la bi na kun may sum sum -

11 C F m F m C m

is - da nga ki ni law bi san la ma hu bog, bi san la ma hu bog

15 G m

bas ta ku ma tu rog

# PAGSULOD HA LANGIT

Performed by: Nida Dacanay  
Musical Notation by: Bliss C. Gara

C Em F C/G G

Mag ki - na - bu - hi nga Kris - to - ha - non,

Am Em F G C

5 mag - la - kat nga ma - ti - nu - ma - non. Pa - ma - ti - an gud -

Em F C/G G Am Em

10 - la an I - ya pu - long. na - had - lok pag -

F G Am Em

15 bu - hat han sa - la. Mag a - la - gad kan Gi - no - o Je - sus, sim - ba - hon ta

F C E Am Em

19 gud an I - ya nga - ran, kay may la - ngit nga li - bre'ng u - ruk - yan

Dm F/C Bb G 1.

23 gin - an - dam han a - ton Dios nga A - may. Mag a - la -

G G# Bb C


28 2. - Di - ri bu - hi - an ngan ka - lim - tan,

Dm F/C Bb Gsus Am

33 An Gi - no - ong Je - sus nga nag - lu - was. Mag a - la - gad kan Gi - no -



38 Em F C E Am



- o Je-sus, sim-ba-hon ta gud an I - ya nga - ran, kay may la-ngit nga li - bre'ng

42 Em Dm C/F Bb



— u - ruk - yan gin - an - dam han a - ton Dios nga A - may.

47 G Am Em



— Gin an - dam — han a - ton Dios —

53 Dm G C



— nga A - may.



# An Kahoy nga Malubago

Performed by: Shawn Alicante  
Musical Notation by: Bliss C. Gara

F m

An ka hoy nga ma lu -  
Han bu hi pa daw si

2

B m B m F m

ba go Na nay Da rang pan san mga i lo ka i lo kay ka da yu nan ang  
Na nay 'nak bu hok permi si nud lay pag a but gad la ni Ta tay pag

7

B m C m F m

ka ba lo kay li wan - li wan  
lam ba han a ko san gi hay

## **CURRICULUM VITAE**

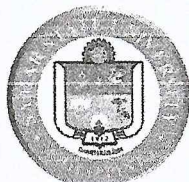
### CURRICULUM VITAE

Name : BLISS C. GARA  
 Date of Birth : March 8, 1973  
 Address : Purok 5, Brgy. Guindapunan, Catbalogan City  
 Civil Status : Married  
 Mother : EVANGELINE R. CULIBRA  
 Father : VIVENCIO S. CULIBRA

### EDUCATIONAL BACKGROUND

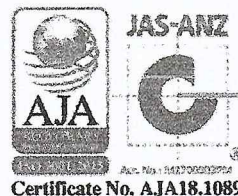
Elementary : Calbayog Adventist Multi-grade School  
 Calbayog City  
 1980-1986  
  
 Secondary : East Visayan Academy  
 Cebu City  
 1986-1990  
  
 College : Mountain View College  
 Valencia City  
 1990-1996  
  
 Degree Earned : Bachelor of Secondary Education – MUSIC  
 Major in Voice / Minor in Piano  
  
 Graduate Studies : Samar State University  
 Catbalogan City  
 2016-2019  
  
 Master of Arts in Education  
 Major in MAPE





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College of Graduate Studies



## CERTIFICATION OF EDITING

This is to certify that the thesis/dissertation of Mrs. Blies C. Jara  
entitled "Mga Laylay nga Winaray: A Cultural Documentation of Local  
Songs in Samar".

has been edited (both grammar and style) as a partial requirement for binding.

ALONA MENTUA E. GABEAN, D.A.  
Signature over Printed Name of Editor

Date: August 19, 2019

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